

Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Welcome to our Digital Program

*Thank you for making use of our new digital program book!
Please dim your phone brightness and silence your phone for
the duration of the performance.*

Program

*Please silence your device and dim your screen for the duration
of the performance to minimize distraction for those around
you.*

Barnett & Company Classics Series
RACHMANINOFF PIANO CONCERTO #3

January 30, 2025 | 7:30 PM
Soldiers and Sailors Memorial Auditorium

Shira Samuels-Shragg | *conductor*
Changyong Shin | *piano*

Video/audio recording of this concert is strictly prohibited.

**Joseph
Bologne,
Chevalier de
Saint-Georges**
(1745 - 1799)

Symphony No. 1 in G Major, Op. 11 (14")

*I. Allegro
II. Andante
III. Allegro assai*

Igor Stravinsky *Pulcinella* Suite (24")
(1882 - 1971)

*I. Sinfonia
II. Sereneta
III. Scherzino
IV. Tarantella
V. Toccata
VI. Gavotta
VII. Vivo
VIII. Minuetto*

INTERMISSION
(20")



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

**Sergei
Rachmaninoff**
(1873 - 1943)

**Piano Concerto No. 3 in D minor, Op. 30
(40")**

I. Allegro ma non tanto

II. Intermezzo

III. Finale

Changyong Shin | *piano*

The 24-25 CSO Classics Series is sponsored by Barnett & Company Investment Counsel.



A recording of this performance will be broadcast on
Classical 90.5 WSMC on Sunday, February 9, 2025 at 4 PM.



This performance is funded in part by:



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM



ARTS *Build*






*Bridging
THE
Gap BETWEEN
Legacy & Investment*



In 1933, in the depths of the Great Depression, the Chattanooga Symphony was established by an orchestra led by Melvin Margolin and Borden Jones. Since then, the CSO has bestowed a legacy of excellence in musical performance and education.

Fifty years later, in 1983, Barnett & Company began its legacy by offering personalized investment advice to help manage an ever-changing market. Barnett & Company specializes in investment management, financial planning, and provides estate planning consultations.

Barnett & Company applauds the musicians, staff, volunteers, and patrons of the Chattanooga Symphony & Opera for their continued dedication to the arts.

Contact us for your complimentary no-obligation consultation at
423.756.0125 or email jessica@barnettandcompany.com
www.barnettandcompany.com   

Artist Biographies



Shira Samuels-Shragg

conductor



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Shira Samuels-Shragg began her tenure as assistant conductor of the Dallas Symphony Orchestra at the start of the 2024/25 season. Previously, Shira served as the assistant conductor for the Spokane (WA) Symphony, and for the Plano (TX) Symphony. A musician deeply dedicated to diversity in the orchestral world, Shira was delighted to be one of four conductors selected for The Dallas Opera's 2024 Hart Institute for Women Conductors, and to be chosen as a mentee with the Taki Alsop Conducting Fellowship. Shira is passionate about sharing the wonders of music with young audiences and has led education concerts, sensory-friendly events, and family-oriented programs for over 80,000 students and their families. Additionally, she is the co-founder and music director of the Plano Symphony's Summer Youth Orchestra Camp, and served as the assistant conductor for National Youth Orchestra USA 2022, where she returned as associate conductor in 2024. Other recent engagements include guest conducting concerts with the Corpus Christi, Irving, and South Bend symphonies, and serving as cover conductor for the St. Louis Symphony, Minnesota Orchestra, and New York Philharmonic. In May of 2022, Shira graduated with her Master of Music in Orchestral Conducting from The Juilliard School, where she studied with Maestro David Robertson. She holds a Bachelor of Arts in Music from Swarthmore College, where she studied conducting with Andrew Hauze and piano with Marcantonio Barone. Born and raised in Los Angeles, in her free time Shira enjoys going to yoga classes and continuing her quest to find the best breakfast tacos in Texas.



Changyong Shin

piano

Pianist Changyong Shin has garnered international attention, with first-prize wins at the Gina Bachauer, Seoul, and Hilton Head International Piano Competitions. In 2022, he won the Raymond E. Buck Jury Discretionary Award at the Van Cliburn International Piano Competition.

In 2021, Changyong captivated audiences with a sold-out recital at Lotte Concert Hall, followed by a sold-out recital tour



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

as well and multiple performances as part of Lotte Concert Hall's highly selective "In-House Artist Series." He also completed a recital at Seoul Arts Center in 2023. He has performed throughout Asia, North America, and Europe, including recitals at Carnegie Hall's Zankel and Weill Recital Halls, WQXR's The Greene Space, and Salle Cortot and the Louvre in Paris. He has also been featured at prominent festivals including the Barletta Piano Festival (Italy), Klavier-Festival Ruhr (Germany), Newport and Green Lake Festivals (United States) and Music in PyeongChang in Korea. Concerto appearances include those with the Utah Symphony, Brno Philharmonic, Oakland Symphony, Sendai Philharmonic, Hilton Head Symphony Orchestra, Seoul Philharmonic, KBS Symphony and among others.




Changyong has released three professional recordings; his debut album on the Steinway label was named one of the "Best New Recordings of 2018" by WQXR, and subsequent albums received rave reviews from ClassicsToday and Pizzicato. Since 2024, he has dedicated himself as the host of Matinee Concert Series at Art Center Incheon, curating a dynamic lineup of performances that include both solo showcases and chamber music collaborations with fellow musicians, culminating in four memorable concerts.

A native of South Korea, Changyong was selected as the first prize winner of the Young Artist Award of The National Academy of Arts, Republic of Korea Academy in 2022. He has pursued his musical education in the United States since 2011, earning a bachelor's degree from the Curtis Institute of Music and master's degree and artist diploma from The Juilliard School under the tutelage of Robert McDonald. Currently, he is studying as an Artist Diploma student under the guidance of Wha Kyung Byun at New England Conservatory and serves as a faculty member at the Preparatory School.

In 1933, in the depths of the Great Depression, the Chattanooga Symphony was established by an orchestra led by Melvin Margolin and Borden Jones. Since then, the CSO has bestowed a legacy of excellence in musical performance and education.

Fifty years later, in 1983, Barnett & Company began its legacy by offering personalized investment advice to help manage an ever-changing market. Barnett & Company specializes in investment management, financial planning, and provides estate planning consultations.

Barnett & Company applauds the musicians, staff, volunteers, and patrons of the Chattanooga Symphony & Opera for their continued dedication to the arts.

Contact us for your complimentary no-obligation consultation at
423.756.0125 or email jessica@barnettandcompany.com
www.barnettandcompany.com   

Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Program Notes

Symphony No. 1 in G Major, Op. 11

Joseph Bologne, Chevalier de Saint-Georges

Symphony No. 1 in G Major, Op. 11

Joseph Bologne, Chevalier de Saint-Georges

(b. December 25, 1745 in Basse-Terre, Guadeloupe; d. June 9, 1799 in Paris)

The banner headline might be *CSO Presents Music by the Black Mozart*, but that flatters neither Mozart nor Saint-Georges. Saint-Georges had an amazing life that stands on its own, where his abilities as a composer were not even what he was best known for while he was still alive.

He was born on Christmas Day to a 17-year old slave named Nanon who served the Bologne de Saint-Georges household. His father George acknowledged him as his son and gave him his last name. George was accused of murder in 1747 and fled into exile. Tried in absentia, condemned to death, hanged in effigy, and his estate forfeited, his pardon from King Louis XV was timely. He returned to Basse-Terre with his property restored. Where Nanon, his wife, and Joseph were during his exile is unclear but once his wealth and power was reinstated George insisted on arranging for the best education possible for his son in Paris. To be with Joseph, the entire unconventional household including a legitimate daughter born in 1740 moved to Paris in 1757.



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

The available histories tell us practically nothing of Joseph's musical education but he received superb training as a swordsman and fencer, becoming arguably the greatest in Europe. Military studies and marksman training were also mastered. Sometime in the 1760s Bologne was made an Officer of the King's Bodyguard (*Gendarme du roi*) and a chevalier (French knighthood). Thenceforth, he was known as the "Chevalier de Saint-Georges". Summing up the elite status he achieved, John Adams, later 2nd President of the United States recorded in his diary, May 17, 1779, "He is the most accomplished Man in Europe in Riding, Running, Shooting, Fencing, Dancing, Musick. He will hit the Button, any Button on the Coat or Waistcoat of the greatest Masters. He will hit a Crown Piece in the Air with a Pistoll Ball."

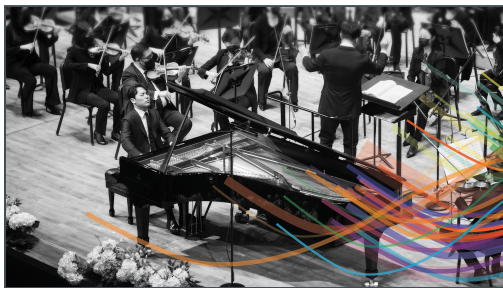
He had no time to be a musical prodigy like Mozart but must have had phenomenal talent because he began a very public musical career in his early 20s as a violinist, composer, and conductor. His early compositions had been noticed by composer François-Joseph Gossec who dedicated works to Joseph and recruited him to be concertmaster in Gossec's new musical company *Concert des Amateurs* formed in 1769. It proved to be successful, known for having the best musicians in Paris in every section. When Gossec moved on to a new venture, he turned the company over to Joseph Saint-Georges who maintained it as one of the best orchestras in France until it shut down for financial reasons in 1781.

Saint-Georges published his only two symphonies in 1779. He definitely conducted his *Concert des Amateurs* in the premiere of tonight's work although the date is uncertain. It is more of a mystery why his second symphony was published with it. That symphony was apparently never performed before he took it in its entirety to use as the overture to *L'Amant anonyme* (his only surviving opera) which debuted to great acclaim in March 1780. He may have decided that Symphony No. 1 occupied so few pages that it ought to have a companion in order to seem more substantial. To put more of his music in the public eye couldn't hurt. Both symphonies are in the *style gallant*, characterized by Reinhold Pauly as "pleasing, entertaining, and unproblematic" and both symphonies are short with three movements. In the discography Symphony No. 1 varies greatly in length based on tempos and whether all repeats are followed.

Each movement is shorter than the one before.

I. Allegro (G major) follows a strict sonata form and careens along in quick 2/2 time. The first theme is bold and gets support from the oboes and horns. The second theme is more subdued, wind instruments silent.

II. Andante (D major) is for strings alone. Its simple sophistication is beguiling. Very interesting is its melodic outline



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

with a startling resemblance to Haydn's Serenade, Op. 3, No. 5 (Hoboken No. III:17). Modern scholars have figured out that none of the works of Opus 3 were by Haydn despite the Hoboken number. They have agreed that the first two were by Romanus Hoffstetter but the other four remain unattributed. It seems worth mentioning that Paris publisher Bailleux traded on Haydn's good name and financially benefited by publishing Op. 3 in 1777 with a false attribution. Bailleux also published works by Saint-Georges in 1775 and 1776.

III. Allegro assai (G major), a jaunty escapade in 6/8 has a couple of thematic ideas that mix and match to fill up two halves with a little contrast and a lot of joie de vivre.

Race was significant in 18th century France and even though Saint-Georges had much success, what would have been the crown jewel in his musical career, being named director of the Paris Opéra, was denied him. At a time when the Opéra was in turmoil Marie Antoinette put forward Saint-Georges' name and there was general agreement he was the perfect choice. Marie-Madeleine Guimard, Rosalie Levasseur, and Sophie Arnould, three divas with a large following, petitioned the queen, opposing his appointment, saying "that their honor and delicate conscience could never allow them to submit to the orders of a mulatto." Whether or not he found it a personal hardship, he was not allowed to marry in France. The Paris of Josephine Baker was 150 years in the future.

When Concert des Amateurs folded, Saint-Georges moved on to still greater importance. He founded a new ensemble, the Concert de la Loge Olympique, for which Count d'Ogny commissioned Haydn to compose the six 'Paris' symphonies. Saint-Georges brokered the deal, traveling to Austria to meet the most famous composer in Europe. Saint-Georges rehearsed and conducted all six Paris symphonies at their celebrated premieres beginning in January 1786.

Pushback against the sobriquet "Black Mozart" notes that Mozart copied the sinfonia concertante style from Saint-Georges. Mozart K. 364, Sinfonia Concertante for Violin, Viola, and Orchestra was written soon after he discovered Saint-Georges while visiting Paris and contains passage work copied exactly from Saint-Georges. Let's call Mozart the White Saint-Georges.

After the French Revolution he volunteered for the citizens army and successfully led the defense of Lille when Austria invaded. Because he had been friendly with the aristocracy, the Reign of Terror imprisoned him for nearly a year before he was released. It was a hard life for someone who wanted to grow old making music.

Pulcinella Suite

Igor Stravinsky

Pulcinella Suite

Igor Stravinsky

(b. June 17, 1882 near St. Petersburg; d. April 6, 1971 in New York City)

Stravinsky and his Russian countryman impresario Sergei Diaghilev produced three ballet blockbusters in four years—*Firebird*, *Petrushka*, and *The Rite of Spring*. It is hard to imagine something new in a similar vein topping or even equaling them. WWI intervened, enforcing a timeout and producing a cultural discontinuity, but Sergei Diaghilev pursued Stravinsky again after the war. In 1919 he envisioned a ballet based on the commedia dell'arte tradition. That tradition calls for stock characters to meet in various settings. One such character, Pulcinella (aka Punch, as in British Punch & Judy shows), was the subject of an opera believed to be by Giovanni Pergolesi (1710-1736). Diaghilev productively rummaged libraries in London and Naples and jubilantly brought Stravinsky a stack of music. The little Pergolesi music Stravinsky knew, he did not like, but he liked this unfamiliar material very much. Dance and music would bring Punch to life. (Sidenote: Newer scholarship has shown that much if not most of the music Stravinsky used was by lesser known contemporaries of Pergolesi. How much of Pergolesi Stravinsky actually liked is now an open question.)

A new Stravinsky ballet was on the way! Choreography by Léonide Massine with Pablo Picasso doing the costumes and sets! What could go wrong? Diaghilev was an audacious entrepreneur but he was a notoriously difficult person to work with. Diaghilev worried the music might be thought a misuse of a past master. He repeatedly raged at Picasso, getting him to redo his designs twice. The brilliant white floor on the set proved so delicate it needed repainting after every performance. Opening night, May 15, 1920, must have had everyone on tenterhooks.

The success was stunning. Stravinsky crowed, “[It was] one of those productions, where everything harmonizes, where all the elements—subject, music, dancing, and artistic setting—form a coherent and homogeneous whole.” Nevertheless Pulcinella



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

was Stravinsky's last commission from Diaghilev. Nor has the ballet sustained its original success. Today we hear it almost exclusively in the concert suite Stravinsky prepared in 1922. Eleven of the eighteen ballet segments are combined into eight movements and instruments replace the singers.

Behind the music of the suite is a tale from a 1700 manuscript called "Four Identical Pulcinellas." Punch is the heartthrob and attracts the attentions of his chums' girlfriends. Punch's own steady isn't pleased and hard feelings ensue. Impersonation, deceit, surprise, and forgiveness are followed by reconciliation. All couples marry happily at the end.

Diaghilev merely trusted Stravinsky to make magic as he always did, but didn't really anticipate Stravinsky's abrupt change of direction. Diaghilev imagined another work with a big orchestra and harps. Stravinsky's work was a small orchestra with three singers. Either Stravinsky had to follow his own muse or perhaps understood better what the postwar ethos was. In *Pulcinella* the music is decidedly not bits of 18th century music pasted together. Stravinsky recreated every bit of it into something fundamentally new. It is often subtle, but he altered harmonies, shifted phrasing, a different balance for a fresh lilt, and he gave it a finely crafted blend of story and music that has assured its standing as a first-of-its-kind masterpiece of the 20th century.

Here is a listener's roadmap to the eight parts of the suite.

I. Sinfonia (Overture). Trio Sonata in F major, attributed to Pergolesi, likely by Domenico Gallo who wrote in a very similar style. Brisk and energetic, the music playfully contrasts full orchestral moments with delicate solos.

II. Serenata. Serenade, Aria "Lungi da te" by Pergolesi. A lyrical and pastoral movement led by the strings. Intimate and reflective, melodies flow gently, evoking a sense of calm and nostalgia, yet with subtle rhythmic shifts showing Stravinsky's modern sensibilities.

III. Scherzino / Allegro / Andantino. Scherzino's origin is unknown but could be Pergolesi; Allegro is from the Trio Sonata in G major, by Domenico Gallo; Andantino from the duet "Contento forse vivere" by Pergolesi. Scherzino, a little joke, is bouncy and playful. The Allegro is more intense while Andantino is slower and full of charm.

IV. Tarantella. Trio Sonata in C major, attributed to Pergolesi but probably by Domenico Gallo. Tarantella dances with relentless energy. Its quick tempo and syncopated rhythms evoke the traditional Italian dance but with Stravinsky's unique flair for quirky accents and orchestration.



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

V. Toccata. fragments from Pergolesi's operatic overtures though some pieces are uncertain. Brash and bold, driven by punchy brass and vigorous string passages, it delivers a concentrated burst of energy, with sharp contrasts in dynamics and texture.

VI. Gavotta with two variations. From a harpsichord suite now considered to be by Domenico Gallo. Gavotta exudes grace and poise. The two variations are inventive reimaginings of the theme, each highlighting different instrumental colors and rhythmic nuances.

VII. Vivo. Trio Sonata in F major by Domenico Gallo. Stravinsky's self-described goal in *Pulcinella* was idiosyncratic orchestration. He wrote, "I also look for truth in a disequilibrium of instruments, which is the opposite of the thing done in what is known as chamber music, whose whole basis is an agreed balance between the various instruments." Listen for the duet between the trombone and double bass, both commanded to play fortissimo. The bass is totally outgunned, an obvious disequilibrium. A light-heartedness suggests it's all in fun.

VIII. Minuetto / Finale. Minuetto based on material from Pergolesi's operas or chamber works; Finale using the aria "Chi disse ca la femmena" from Pergolesi's opera *Lo frate 'nnamorato*. Minuetto has a poised elegance, paying homage to its Baroque dance roots. Finale, however, brings the suite to a dazzling close, with bold, lively orchestration and a triumphant flourish that ties together Stravinsky's modern reinterpretation of the past.

**(c) 2018, 2019, 2024, 2025 by Steven Hollingsworth,
Creative Commons Public Attribution 3.0 United States
License.**

Contact: steve@trecorde.net

Piano Concerto No. 3 in D minor, Op. 30

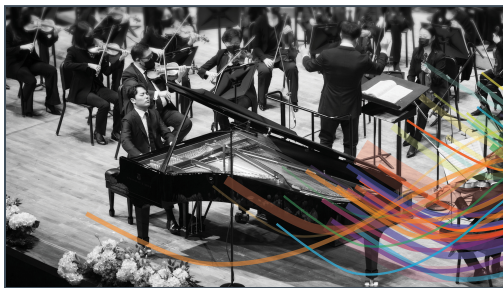
Sergei Rachmaninoff

Piano Concerto No. 3 in D minor, Op. 30

Sergei Rachmaninoff

(b. April 1, 1873 Semyonovo, Russia; d. March 28, 1943 in Beverly Hills)

The tour of the United States, his first, for the 1909-10 concert season marked for Rachmaninoff the dividing line between the life he had known and the one he was entering. He was deeply Russian and quickly homesick when he was away, but the



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Russia he remembered was vanishing and he knew it. Already he had had to temporarily move his family to Dresden in 1906 because of the growing turmoil at home.

The 26 US appearances Rachmaninoff made in 1909-10 made him a star here and, despite not having many happy memories of the time, it was very much a financial success—a fact not lost on him.

Concerto No. 3 was composed expressly for his inaugural US tour. It is a colossally challenging work whose difficulties passed into popular culture with the memorable film *Shine* that tells the true story of Australian David Helfgott, a piano student at the Royal College of Music in London. Helfgott eventually learned and delivered a prize-winning performance of “Rach 3” at the cost of his sanity.

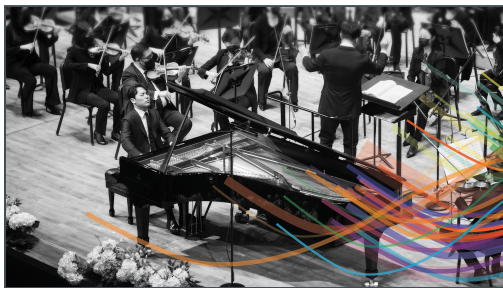
Rachmaninoff himself, however, was not taxed. Not only did he master his concerto on a silent keyboard while crossing the Atlantic, he even allowed, “I much prefer the Third, because my Second is so uncomfortable to play.”

He dedicated Concerto No. 3 to virtuoso Joseph Hofmann who declined to even attempt it and, until Vladimir Horowitz tackled it in the late 20s, it was Rachmaninoff’s alone, a happy circumstance for him because it was enormously popular from the beginning.

The orchestra sounds like it inhales and exhales a few times; the piano enters. It sounds so easy and it is!—a simple melody remarkably like the Russian Orthodox chant, “Thy tomb, O Savior, Soldiers Guarding.” Rachmaninoff denied any borrowing, but he also said of his tune, “It wrote itself,” so an unconscious association is certainly possible.

When simple is done the fearsome difficulty begins—not because any specific passage is beyond a fine pianist’s ability but because it is so relentless and prolonged. Except when the opening theme returns there is nothing easy and the piano plays almost all the time, more than the orchestra, in fact. An enormous cadenza comes near the end of the first movement. Perhaps sensing that the audience might be taking too many punches, Rachmaninoff rewrote the cadenza after the first performances. The original is all crashing chords and the replacement is like a toccata, fleet afoot at the beginning. Both versions are still played. Respecting what is to come, the end is gentle and undramatic.

“Intermezzo” describes the start of the Adagio well, but when the piano barges in, it becomes a more fantastical adventure, surging and retreating, until the orchestra part of the opening returns. A surprise is in store, however, when the piano begins a bravura transition that leads directly into the finale.



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

It is perhaps enough simply to be dazzled by the inventive turns and spectacular virtuosity. Look deeper, though, and find a great deal of reusing what has come before, finally even subtly inserting the hymn from the concerto's beginning. The very end wants us to remember his second concerto and the final landing, tum-ta-tum, is like a signature that ends several of his pieces.

Take a deep breath now. Rachmaninoff, the great Russian composer, relied on his freakish pianistic ability as just one part of crafting a beautifully integrated amalgam of piano and orchestra. Let the memory linger of the masterly, magnificent music that was made.

When Rachmaninoff returned to Russia after the tour, he tried to resume a normal life but as WWI was roiling Europe, tsarist Russia was also unraveling. His beloved estate was occupied by a revolutionary splinter group and eventually confiscated by the Communists. Finally he and his family left Russia for good in December 1917 and arrived in the United States on November 12, 1918, his adopted country for the rest of his life.

There is an important Rachmaninoff connection to Tennessee. Rachmaninoff's career came to an end with a recital at UT-Knoxville, February 17, 1943. A 12-foot bronze statue titled "Rachmaninoff: The Last Concert" is on the grounds outside the World's Fair Convention Center. He felt so weak after that evening, he canceled the rest of his tour and, against the advice of his doctors, planned to go directly back to his home in Beverly Hills. Reaching Beverly Hills, he was taken instead to the hospital where the aggressive melanoma that was killing him was finally diagnosed. His medical team recognized there was nothing more they could do for him and sent him home to be cared for in his last days by his wife, daughter, and Feodor Chaliapin, Jr., a Russian-born Hollywood actor and friend of the family. Rachmaninoff is interred in Kensico Cemetery, Valhalla, upstate New York, even though his will asked to be buried in Novodevichy Cemetery in Moscow, the final resting place of eminent Russians, including Scriabin, Taneyev, and Chekhov. Currently a decision to exhume and reinter him rests with his grandson and heir Alexandre Rachmaninoff-Conus.

**(c)2013, 2024, 2025 by Steven Hollingsworth,
Creative Commons Public Attribution 3.0 United States
License
Contact: steve@trecorde.net**

In 1933, in the depths of the Great Depression, the Chattanooga Symphony was established by an orchestra led by Melvin Margolin and Borden Jones. Since then, the CSO has bestowed a legacy of excellence in musical performance and education.

Fifty years later, in 1983, Barnett & Company began its legacy by offering personalized investment advice to help manage an ever-changing market. Barnett & Company specializes in investment management, financial planning, and provides estate planning consultations.

Barnett & Company applauds the musicians, staff, volunteers, and patrons of the Chattanooga Symphony & Opera for their continued dedication to the arts.

Contact us for your complimentary no-obligation consultation at
423.756.0125 or email jessica@barnettandcompany.com
www.barnettandcompany.com   

Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Musicians

Tonight's Musicians

Violin 1

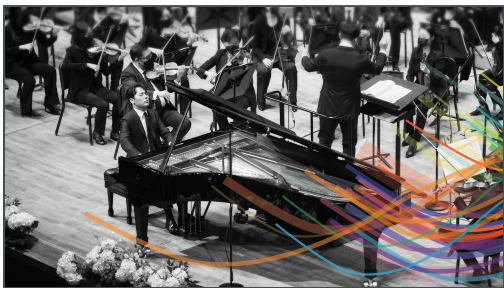
Calvin Lewis
Mark Reneau
Jeanne Johnson
David Katz
Nathan Banks
J.P. Brien-Slack
Jeff Brannon
Anna Gibbons
Annie Thurstone
Chris Thurstone

Violin 2

Sheri Peck, Principal
Rachael McFarlane
Jennifer Whittle
Emily Drexler
Rebecca James
Lee Smith
Mary Benno
Mary Margaret Neel

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Casie Runkle



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Cristina Micci-Barreca
Susan Saliny
Theresa Abler

Cello

Eric Reed, Principal
Suzanne Sims
Annie Camp
Micah Donar
Paul Vest
Kaitlyn Vest

Double Bass

Taylor Brown, Principal
Kaleb Collins
Jonathan McWilliams
Dexter Bell

Flute

Norman Menzales
Gözde Çakir-Ramsey

Oboe

Jessica Smithorn, Principal
Carey Shinbaum

Clarinet

Joseph Miller
Amy Humberd

Bassoon

Eric Anderson, Principal
Shelby Alfredson

French Horn

Gordon James, Principal
Joey Demko
Mackenzie Newell
Justin Stanley
Jasiel Castro, Asst.

Trumpet

Christian Pagnard, Principal
TBD

Trombone

Prentiss Hobbs, Principal
Roy Agee
Evan Clifton

Tuba

Bernard Flythe



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Timpani

Christine Comer

Percussion

Andy Harnsberger

Caitlin Jones

CSO Contract Musicians

Violin 1

Joshua Holritz, Associate Concertmaster

Nicholas Naegele, Assistant Concertmaster

Nathan Banks

Caroline Drexler

Jeanne Johnson

David Katz

Calvin Lewis

Mark Reneau

Jasper Sewell

Violin 2

Sheri Peck, Principal Second Violin

Mary Benno

Emily Drexler

Nick Hoy

Rebecca James

Rachael McFarlane

Lee Smith

Jennifer Whittle

Viola

Metiney Suwanawongse, Principal

Katelyn Hoag

Cristina Micci-Barreca

Casie Runkle

Susan Saliny

Gabriel Schlaffer

Cello

Eric Reed, Principal

Spencer Brewer

Annie Camp

Micah Donar

Suzanne Sims

Paul Vest

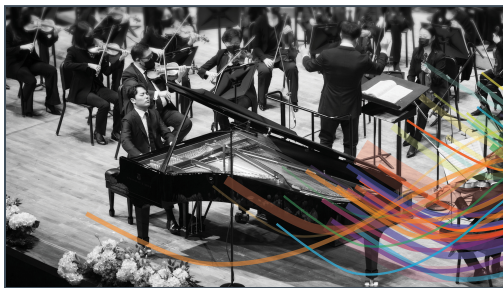
Double Bass

Taylor Brown, Principal

Dexter Bell

Kaleb Collins

Jonathan McWilliams



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Flute

Kristen Holritz, Principal
Lisa Meyerhofer (Leave of Absence)
Amelia Dicks, Principal Piccolo

Oboe

Jessica Smithorn, Principal
Teresa Spilko
Carey Shinbaum, English Horn

Clarinet

Robert West, Principal (Leave of Absence)
Emily Bowland
Joseph Miller, Bass Clarinet

Bassoon

Eric Anderson, Principal
Shelby Jones
G. Eddie McCrary, Contrabassoon

Horn

Gordon James, Principal
Angela DeBoer
Matthew Meadows
Joseph Demko (Leave of Absence)
Mackenzie Newell

Trumpet

Christian Pagnard, Principal
Michael Brown

Trombone

Prentiss Hobbs, Principal
Kevin Dombrowski
Christopher Brown (Leave of Absence)
Evan Clifton

Tuba

Neil Konouchi, Principal

Timpani

Alex Wadner, Principal

Percussion

Matthew West, Principal

Harp

Caroline Brown Hudson, Principal


Keyboard

Alan Nichols, Principal

In 1933, in the depths of the Great Depression, the Chattanooga Symphony was established by an orchestra led by Melvin Margolin and Borden Jones. Since then, the CSO has bestowed a legacy of excellence in musical performance and education.

Fifty years later, in 1983, Barnett & Company began its legacy by offering personalized investment advice to help manage an ever-changing market. Barnett & Company specializes in investment management, financial planning, and provides estate planning consultations.

Barnett & Company applauds the musicians, staff, volunteers, and patrons of the Chattanooga Symphony & Opera for their continued dedication to the arts.

Contact us for your complimentary no-obligation consultation at
423.756.0125 or email jessica@barnettandcompany.com
www.barnettandcompany.com   

Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Donate


**Just as every musician has a role in a
symphony orchestra, every donor
plays a part.
Invest in your community by donating
to the CSO today!**

[**DONATE**](#)

In 1933, in the depths of the Great Depression, the Chattanooga Symphony was established by an orchestra led by Melvin Margolin and Borden Jones. Since then, the CSO has bestowed a legacy of excellence in musical performance and education.

Fifty years later, in 1983, Barnett & Company began its legacy by offering personalized investment advice to help manage an ever-changing market. Barnett & Company specializes in investment management, financial planning, and provides estate planning consultations.

Barnett & Company applauds the musicians, staff, volunteers, and patrons of the Chattanooga Symphony & Opera for their continued dedication to the arts.

Contact us for your complimentary no-obligation consultation at
423.756.0125 or email jessica@barnettandcompany.com
www.barnettandcompany.com   



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

BACK THE ARTS IN TENNESSEE WITH AN

Arts Plate



Funds from the plate provide arts programming
in schools and nonprofits across the state,
like this venue you are enjoying now

Drive  in style

No need to wait until your current tag expires, you can get an Arts Plate anytime.
Just visit your local county clerk. Tag fees will be prorated

tnspecialtyplates.org



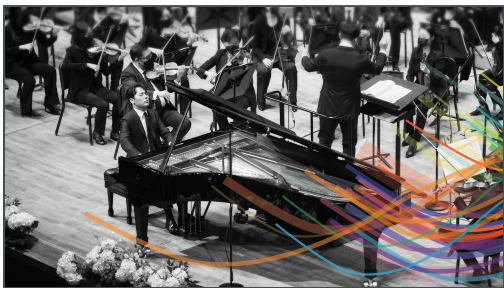
MORE
ARTS
IN MORE
PLACES
FOR MORE
PEOPLE



ARTS *Build*

BUILDING A STRONGER COMMUNITY
THROUGH THE ARTS

Become an ArtsBuilder at ARTSBUILD.COM ▶



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM



MorningPointe
Assisted Living & Memory Care

Morning Pointe can help manage the uncertainty of caring for an aging loved one with assisted living and memory care services, while enhancing their independence.

Assistance with medication, transportation to appointments, delicious meals - whatever your loved one needs, Morning Pointe is here. At Morning Pointe, trained staff listen to learn the resident's preferences and needs. Each care plan for your family is tailored to assure dignity and enhance quality of life.

[morningpointe.com](https://www.morningpointe.com)

Chattanooga
(423) 296-0097 - Assisted Living
(423) 551-4190 - Alzheimer's Memory Care

Collegedale
(423) 396-6999 - Assisted Living
(423) 396-4700 - Alzheimer's Memory Care

East Hamilton
(423) 212-1208 - Assisted Living & Memory Care

Hixson
(423) 847-1370 - Assisted Living & Memory Care

Athens
(423) 745-0608 - Assisted Living

HAPPY VALLEY
(706) 916-2777 - Assisted Living & Memory Care

The Region's Choice for Assisted Living & Memory Care



jamiechattanooga@gmail.com

423-838-1031



FIRST BAPTIST CHURCH SCHOOL OF FINE ARTS

Offering private instruction in:
piano, voice, violin, viola, cello,
guitar, clarinet, percussion, and organ

For more information:
www.fbcfsa.org
423.648.2545





**Rachmaninoff Piano
Concerto #3**

January 30, 2025 | 7:30 PM

Let us make you
Billboard Famous!

PLAINVIEW
PLAINVIEW OUTDOOR ADVERTISING

CECELI LEIGH ANN APRIL TABATHA DEBORAH

Call us Today! 423.622.4100

A family portrait of four people (two adults and two children) in formal attire, framed in a gold frame. The family is standing behind a patterned surface, possibly a piano or a table. The background is dark and moody.

Timeless | Priceless | Inspired

CANSLER
EXTRAORDINARY PORTRAIT ART

canslerportraiture.com | (423) 756-2681 | [instagram /canslerphotography/](https://www.instagram.com/canslerphotography/)

FIRST HORIZON.

**Proud to support the
communities we serve.**

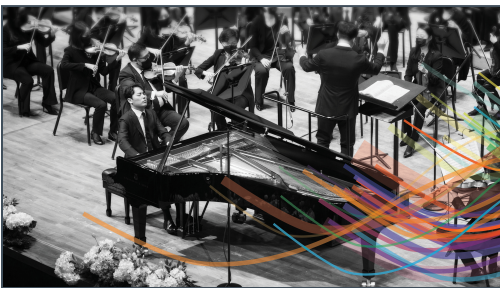
firsthorizon.com ©2023 First Horizon Bank. Member FDIC.

A photograph of an orchestra performing, with musicians playing various instruments including cellos and double basses.

CONGRATULATIONS

to the Chattanooga Symphony & Opera
on celebrating 90 years. We are proud to
support its continued efforts of inspiring,
engaging, and enriching our community
through music and music education.

BAKER DONELSON



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM



OUR SERVICES
FULL SERVICE CATERING
EVENT SPACE RENTAL
PRIVATE CATERING
COOKING CLASSES
BARTENDING
EVENT STAFFING
CORPORATE EVENTS
NON-PROFIT EVENTS
MOBILE ESPRESSO CART

CONTACT
WWW.PARTYBITESCATERING.COM
YUM@PARTYBITESCATERING.COM
423-708-5222
f @PARTYBITESCHA

**Making you the star
of your own show!**

TABLES ★ CHAIRS
LINENS ★ CHINA
TENTS & MORE!

**EVENT RENTALS
SHOWTIME**

423.624.2040 ★ 1220 Latta Street ★ Chattanooga, TN 37406 ★ ShowtimeChattanooga.com

SEE YOU AT THE NEXT SHOW

SOLDIERS & SAILORS
MEMORIAL AUDITORIUM

TIVOLI
THEATRE

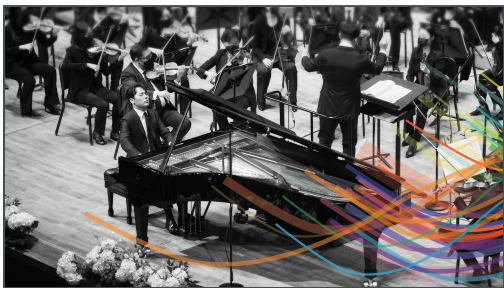
THE WALKER
THEATRE

SCAN BELOW
TO VIEW OUR

**UPCOMING
EVENTS!**

TIVOLI
THEATRE
FOUNDATION

MORE INFO & TICKETS AVAILABLE AT
TIVOLICHATTANOOGA.COM



**Rachmaninoff Piano
Concerto #3**

January 30, 2025 | 7:30 PM

Vivaldi
Gloria

Thursday, December 12, 2024
7:30 pm
Second Presbyterian Church
700 Pine Street
Chattanooga, TN 37402

CHORAL
arts
OF CHATTANOOGA

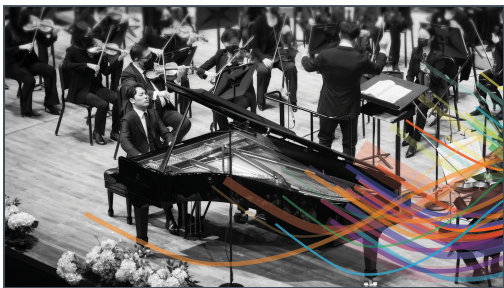
The poster for Vivaldi's Gloria features a warm, golden-brown background with bokeh light effects. A large, dark, textured star is positioned on the right side. The title "Vivaldi Gloria" is written in a mix of serif and script fonts. The event details and the Chattanooga Choral Arts logo are at the bottom.

CLASSICAL 90.5
WSMC
Chattanooga Public Radio™
Southern Adventist University

Classical 90.5 WSMC

LISTEN NOW
On air, online, or through our mobile app
wsmc.org

The bottom section of the advertisement features two photographs of the radio station's staff. On the left, a woman with long braids and glasses is wearing headphones and speaking into a microphone. On the right, a man with long hair is also wearing headphones and looking towards the camera. They are both in a professional radio studio setting with various equipment visible in the background.



Rachmaninoff Piano Concerto #3

January 30, 2025 | 7:30 PM

Founded in 1954, the Chattanooga Boys Choir has been part of the Scenic City's cultural landscape for over 70 years. The CBC features a multi-tiered ensemble sequence, computer music theory music education lab, and a custom-designed vocal musicianship curriculum to develop the skills and foster the desire for a lifetime of musical engagement. Collaborative performances, community engagement and outreach events, and performance tours - most recently to Carnegie Hall, Canada, Cuba, Costa Rica, and throughout the United States - highlight the incredible opportunities available to members of the choir!

SPRING OPEN HOUSE & AUDITION

Join the Chattanooga Boys Choir in the spring of 2025!

Singers interested in joining the Chattanooga Boys Choir are invited to an **Open House & Audition** on the evening of **Tuesday, January 14** beginning at 5:45pm. Come take a tour of the facilities, sit in on a rehearsal, and observe the choir in action. Sign up at www.chattanoogaboyschoir.org/join today!



| | |
|--------------------------|--|
| January 14, 2025 | Spring Open House & Audition |
| February 9, 2025 | 32nd annual Simmons-O'Neal Memorial Concert |
| February 25, 2025 | Chattanooga Boys Choir Middle School Choral Festival |
| March 26, 2025 | Training Choirs <i>Music in Our Schools</i> Month In-School Concerts |
| March 30, 2025 | Training Choirs Spring Recital |
| April 5, 2025 | <i>Hope Sings: Music & Youth Mental Health</i> |
| April 8, 2025 | National Anthem: Chattanooga Lookouts Home Opening Game |
| May 8, 2025 | Finale Spring Concert |
| June 3-7, 2025 | Summer Tour: Atlanta GA - Gainesville FL - St. Augustine FL - Chattanooga TN |

www.chattanoogaboyschoir.org

700-B Pine Street - Chattanooga TN 37415 - (423) 634-2299 - info@cbchoir.org