



## Beethoven's 5th

April 10, 2025 | 7:30 PM

### Welcome to our Digital Program

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### Program

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Barnett & Company Classics Series  
**BEETHOVEN'S 5th**

April 10, 2025 | 7:30 PM  
*Soldiers and Sailors Memorial Auditorium*

Ilya Ram | *conductor*  
Liv Redpath | *soprano*  
CSO Chorus | *Darrin Hassevoort, director*

**Tonight we are celebrating:**  
Darrin Hassevoort for his 25 years as CSO Chorus Director.  
Violinist Mark Reneau on his retirement after 54 years with the CSO.

**Video/audio recording of this concert is strictly prohibited.**

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<b>Samuel Barber</b> (1910 - 1981)	<b><i>Knoxville: Summer of 1915, Op. 24 (16")</i></b> Liv Redpath   <i>soprano</i>
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<b>Francis Poulenc</b> (1899 - 1963)	<b><i>Gloria (28")</i></b> <i>I. Gloria in excelsis Deo</i> <i>II. Laudamus te</i> <i>III. Domine Deus, Rex caelestis</i> <i>IV. Domine Fili unigenite</i> <i>V. Domine Deus, Agnus Dei</i> <i>VI. Que Sedes ad dexteram Patris</i>  Liv Redpath   <i>soprano</i> CSO Chorus   <i>Darrin Hassevoort, director</i>
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**INTERMISSION**  
(15")

<b>Valerie Coleman</b> (b. 1970)	<b>Seven O'Clock Shout (7')</b>
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<b>Ludwig van Beethoven</b> (1770 - 1827)	<b>Symphony No. 5 in C minor, Op. 67 (31")</b> <i>I. Allegro con brio</i> <i>II. Andante con moto</i> <i>III. Scherzo: Allegro</i> <i>IV. Allegro</i>
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**The 24-25 CSO Classics Series is sponsored by Barnett & Company Investment Counsel.**



This performance is sponsored by O'Shaughnessy & Carter, PLLC.



A recording of this performance will be broadcast on Classical 90.5 WSMC on Sunday, April 20, 2025 at 4 PM.



This performance is funded in part by:





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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.

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### | Artist Biographies



**Ilya Ram**

Music Director Designate

"Although Ram [...] presents himself as deliberately casual in his shiny silver sneakers, his conducting is the opposite: energetic, spontaneous, yet clear, precise, and attentive to detail."(Leipziger

Volkszeitung)

Israeli-American conductor Ilya Ram, praised for his charismatic and energetic performance by Crescendo-Magazine and his "expressive spontaneity" (Diapason), is internationally sought-after for his creative new approach to classical music.

Prize winner of the 5th Evgeny Svetlanov Competition in Montecarlo, Ram has recently been named the next Music Director of the Chattanooga Symphony & Opera, the fourth artistic leader in the organization's 91-year history. He has also served as Music Director of the Akademische Philharmonie Heidelberg since the 23/24 season.

Recent and upcoming highlights include performances with the Szczecin Filharmonia, Orquestra do Algarve, Orchestra Indiana, Deutsche Philharmonie Merck, Magdeburg Philharmoniker, Ensemble Tempus Konnex, Elbland Philharmonie Sachsen, Israel Chamber Orchestra, Ra'anana Sinfonietta, Robert-Schumann Philharmonic, as well as being spotlighted by the IMPULS Festival for contemporary music to which he will return in 24/25. He had the pleasure of working with soloists such as Pekka Kuusisto,



Kristne Balanas, Amandine Savary, Ilian Garnetz, Ildikó Szabó and Charlotte Thiele, to name a few.

Equally comfortable in the pit as on stage, Ram made his Semperoper Dresden debut and return premiering Zad Moultaka's "Drei Miese, fiese Kerle". He was Guest Resident Conductor at the Theater Chemnitz for the 19/20 season where he led the revival of Udo Zimmermann's *Weißer Rose* and Tchaikovsky's *Swan Lake*. As scholarship holder of the Akademie-Musiktheater-Heute supported by the Deutsche Bank Stiftung, he will premiere three new operas with Ensemble Modern in 24/25.

As a strong believer that anyone can achieve the highest musical result through joy, passion, and creative rehearsal strategies, Ram has worked with the German National Youth Ballet and the Youth North-German Philharmonic, the Dresden Special Music Highschool (Spezialschule), and as music director of the Leipzig University Orchestra between 2019-2024.

Always looking to deepen his understanding of current developments in art, Ram is one of the few candidates to have completed the Music.Multimedia.Managemt Project led by the Szczecin Philharmonic in collaboration with Fjord Cadenza Festival and TRAFO Center for Contemporary Art. Ram has participated in several international masterclasses and festivals, including the first-ever masterclass at the Bayreuther Festspiele for conductors. He has studied with Christian Thielemann, Klaus Mäkelä, Jukka-Pekka Saraste, Sakari Oramo, Neeme Järvi, Marek Janowski, Hartmut Haenchen, Robert Treviño, Steven Sloane, Miguel Harth-Bedoya, Timothy Redmond, Nicolás Pasquet, Johannes Schlaefli, and Jorma Panula.

In 2015 Ram graduated Cum Laude from the Buchmann-Mehta School of Music in Tel-Aviv with a B.A. in Orchestral Conducting and Musicology. He completed his Master's degree in Orchestral Conducting at the Hochschule für Musik "Carl Maria von Weber" in Dresden, in the class of Prof. Ekkehard Klemm and has completed the Advanced Professional Training for Conductors Program at the UdK Berlin, studying with Maestros Steven Sloane and Harry Curtis. Throughout his studies he has been supported by generous scholarships from the "Yotzrim" foundation for independent artists, AICF "Sharet", and the DAAD Scholarship.

A firm believer in education and social causes, Ram spent a year before beginning his formal studies volunteering in underprivileged communities in Israel, working with children both in and outside the education system. During his studies in Tel-Aviv, he continued volunteering at the Israeli branch of Physicians for Human Rights.



**Liv Redpath**

soprano

Hailed as possessing "such a radiant voice, effortless even in the highest register with breathtaking coloratura, the likes of which have not been heard for a long time" (Berliner Umschau), Liv

Redpath is a leading soprano leggero who is quickly establishing herself in diverse operatic and symphonic repertoire around the world.

This season, soprano Liv Redpath has orchestral engagements with the San Francisco Symphony and Seattle Symphony for Fauré's *Requiem* led by Kazuki Yamada; Radio Filharmonisch Orkest for Grieg's *Peer Gynt* joining Stéphane Denève and later touring with the orchestra to the Lucerne Festival performing Boulez's *Le Soleil des Eaux* with Karina Canellakis; Danish Symphony Orchestra singing the Mozart *Great Mass in C minor* under the baton of Manfred Honeck; Orchestre Philharmonique de Radio France for Debussy's *La Damselle élue* with George Benjamin on the podium; Les Violons du Roy as soloist in Handel's *Messiah* and Kansas City Symphony for Mozart's *Requiem* both conducted by Bernard Labadie; and Elbphilharmonie Hamburg with NDR Vokalensemble in Mozart's *David penitente* led by Klaas Stok. She debuts with the Accademia Nazionale di Santa Cecilia to sing Agnès in *Written on Skin* with Maestro Benjamin and Opera Omaha as Anne Truelove in the David Hockney production of Stravinsky's *The Rake's Progress*. She returns to The Santa Fe Opera as Susanna in *Le nozze di Figaro* with Laurent Pelly directing and Harry Bicket on the podium; Bayerische Staatsoper in her signature role of Sophie in the Barrie Kosky production of *Der Rosenkavalier* reuniting with conductor Vladimir Jurowski; La Monnaie/De Munt as the Stimme eines Waldvogels in *Siegfried* directed by Pierre Audi and conducted by Alain Altinoglu, where she will also present a recital and gala concert. Additional appearances include the Orchestra of St. Luke's season opening concert of their Chamber Music Series at Weill Hall in music of Strauss, Grieg, and Schubert; Boston Youth Symphony to sing the Voce dal ciel in *Don Carlo*; a Pacific Palisades concert with pianist David Kaplan and violinist YuEun Gemma Kim in music of Brahms, Copland, and Shaw; and Santa Fe Chamber Music Festival for the season opening night concert and a recital with pianist George Fu.

Ms. Redpath has performed with the Metropolitan Opera, Berliner Philharmoniker, Glyndebourne Festival, The Cleveland Symphony, Deutsche Oper Berlin, Los Angeles Opera, The English Concert, Staatsoper Hamburg, Bregenzer Festspiele, Komische Oper Berlin, Edinburgh Festival, and Atlanta Opera, collaborating with conductors Gustavo Dudamel, Yannick Nézet-Séguin, Kirill Petrenko, Fabio Luisi, Vasily Petrenko, James Gaffigan, Andres Orozco-Estrada, Alan Gilbert, Daniel Harding, William Christie, Emmanuel Villaume, Barbara Hannigan, Thomas Hengelbrock, and Christophe Rousset. Her wide-ranging operatic repertoire includes *Lucia di Lammermoor*, *Les Huguenots*, *Hänsel und Gretel*, *Ariadne auf Naxos*, *Béatrice et Bénédict*, *Orphée et Eurydice*, *Dido and Aeneas*, *Cendrillon*, *Die Zauberflöte*, *Lakmé*, *Les contes d'Hoffmann*, *Die Fledermaus*, *Les mamelles de Tirésias*, *The Golden Cockerel*, *A Midsummer Night's Dream*, *Candide*, and *L'enfant et les sortilèges*. Her orchestral and chamber assignments have included *Messiah* (Handel), *Choral Fantasy* (Beethoven), "Lord Nelson" Mass (Haydn), *Mass in C Major* (Beethoven), *Songs of Ascent* (Kirchner), *Requiem* (Mozart), *La resurrezione* (Handel), *String Quartet #2* (Schoenberg), *Philomel* (Babbitt), *Gloria* (Poulenc), and *Hodie* (Vaughan-Williams).

She received a 2021 Juno Award for Classical Album of the Year from concert performances as Crobyle in *Thaïs*, with the Toronto Symphony Orchestra conducted by Sir Andrew Davis, released on the Chandos label.

Ms Redpath is a graduate of Harvard University and The Juilliard School.



## Darrin Hassevoort

### CSO Chorus Director

Darrin James Hassevoort has been hailed as “a singer with a superb tenor voice” by the Shakespeare Bulletin. The Chattanooga Times Free Press has claimed that Hassevoort “boasts a bright, clear tenor voice....” He made his operatic debut in the role of Borsa from Verdi’s *Rigoletto* and has performed operatic roles in *Madama Butterfly*, *The Barber of Seville*, *Lucia di Lammermoor*, *Faust*, *Amahl and the Night Visitors*, and *La Boheme*. Hassevoort has sung roles with companies such as the Bob Jones University Opera, The Classic Players of South Carolina, Chattanooga Symphony and Opera, The Chattanooga Theatre Centre, and Cartersville Opera. He was also a featured soloist in the Chattanooga Symphony’s Christmas Pops concert entitled, *It’s a Wonderful Night* with conductor Bob Bernhardt. He sang the tenor role in Beethoven’s *Ninth Symphony* with conductor Kenneth Kiesler and Mozart’s Requiem with conductor Joseph Flummerfelt at the Sewanee Summer Music Festival. He has also had the privilege of working with Maestro Donald Pippin of Radio City Music Hall, Harry Connick Jr., Tomer Zvulun (MET and Atlanta Opera director), Garnett Bruce (Chicago Lyric Opera, director), and Thomson Smillie (Louisville Opera). Hassevoort has also soloed with Choral Arts of Chattanooga and with the renowned Atlanta Sacred Chorale. He has performed in many oratorio productions including Schubert’s *Mass in G Major*, Haydn’s *Lord Nelson Mass*, Haydn’s *Theresienne Messe*, Mozart’s *Requiem*, Bach’s *Cantata #12*, Bach’s *Christmas Oratorio*, Bach’s *Coffee Cantata*, Dubois’ *The Seven Last Words of Christ*, Handel’s *Messiah*, Haydn’s *Creation*, Puccini’s *Messa di Gloria*, Nelson/Ferrell’s modern oratorio *Saviour*, and more. He currently serves as the Chorus Master for the Chattanooga Symphony and Opera, Artistic Director for Choral Arts of Chattanooga, and Director of Music and Worship at First Presbyterian Church of Chattanooga.



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## **| Program Notes**

### **Knoxville: Summer of 1915, Op. 24**

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Samuel Barber

### ***Knoxville: Summer of 1915, Op. 24***

Samuel Barber

(b. March 9, 1910 in West Chester, Pennsylvania; d. January 23, 1981 in New York)

Samuel Barber in 1947 was comfortably established as the solid citizen of American composers. His Adagio for Strings had become America's mourning song, yet he did not curry fame. Living quietly with his life partner Gian Carlo Menotti in the house they bought together in 1943—these details all seem necessary if not sufficient to make possible the unique work *Knoxville: Summer of 1915*. Barber read and loved the 1938 prose poem of the same name by James Agee. When soprano Eleanor Steber commissioned Barber to write a work, Barber was coping with his father's failing health and also the health of his aunt, soprano Louise Homer. The fact that 1915 was both the last full year of Agee's father's life and a year on the doorstep of war and depression, the distant vision of happiness through the lens of anguish that Agee captured in his words must have resonated deeply for Barber.

In listening let the images unfold without a storyline. A boy tells first the sights and sounds of a Knoxville evening, then later, how the family lies on quilts, talking a little and staring up into the sky. A heartfelt prayer comes unbidden, "May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away." The boy is led to bed, but he speaks as a grown man at a far distance from those who love and care for him, "but will not, oh, will not, not now, not ever; but will not ever tell me who I am."

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### **Gloria**

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Francis Poulenc

### ***Gloria***

Francis Poulenc

(b. January 7, 1899 in Paris; d. January 30, 1963 in Paris)

*Gloria* was commissioned by the Koussevitzky Foundation for the Boston Symphony and its premiere was January 21, 1961, Charles Münch conducting—an occasion

Poulenc attended.

In the celebration of the Catholic mass, Gloria is a single section of the unchanging parts (referred to as the ordinary of the Catholic mass). If a composer writes a mass it is sure to contain five parts: Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, although it may contain more. *Gloria*, in its totality a joyful hymn of praise, in Poulenc's hands, the one part is made into six movements from its Latin phrases with radical shifts in mood from one movement to the next.

"Gloria in excelsis Deo" (Glory to God in the highest) begins with expectant fanfares, then the chorus enters, rhythmical and understated (Stravinsky's *Symphony of Psalms* comes to mind), only to build excitement quickly. Note how Poulenc lets the music dictate quirky emphases, "in excelS/S deO."

"Laudamus te" (We praise thee) dances along; a middle section offers sober reflection before the dancing resumes.

"Domine Deus, Rex caelestis" (Lord God, King of heaven) unfolds patiently and—atypically given the grand subject matter—mostly quietly. It is as long as the first two movements together and is the first where the soprano soloist sings.

"Domine Fili unigente" (Lord Son only begotten) flies by, barely over a minute in length. Playful and bouncy, it again defies expectations set up by the text. Why is "Jesu Christe!" dissonant and almost shouted?

"Domine Deus, Agnus Dei" (Lord God, Lamb of God), the longest movement, is slow and gloomy to begin with but becomes more hopeful. The awkward rising interval of a major seventh heard first in the soprano's entrance is usually perceived as dissonant but is repeated gently until it loses its sting.

Forceful, a cappella men's voices start "Qui sedes ad dexteram Patris" (You sit at the right hand of the Father). Alternating orchestral reminders of the opening movement with the full chorus a cappella merge into muscular statements. When the soprano arrests the proceedings with her ethereal, soaring lines, the end is near—just a few more riffs from the opening "Gloria" then a hushed close.

Born into relative wealth (of the family behind pharmaceutical firm Rhône-Poulenc) Poulenc found his musical way mostly on his own. His mother gave him his first piano lessons beginning at five, but his father insisted he complete studies at the "great Liberal High School," Lycée Condorcet, instead of a conservatory. Commencing study with Ricardo Viñes in 1914 he became a fine concert artist, a vocation that gave him steady income throughout his life.

Poulenc's musical tastes ranged widely from "adorable bad music" to Schubert to Stravinsky. His first fame as a composer was among a group called *Les Six*, youngish composers associated with the art movements Dadaism and Fauvism. The others were his friends, but he did not see himself as belonging in it, especially as *Les Six* was not a title of honor to most people. A young man in Paris in the libertine 1920s, he could not escape perceptions.



In the 20s he showed off a pastiche of styles paying homage to composers before him and around him. Always ready with Gallic wit, ready to tweak the listener's ear, he was from the beginning a great melodist.

Much later musicologist Claude Rostand pegged Poulenc as “half monk and half naughty boy.” If the naughty boy was more in evidence early on, Poulenc was terribly affected by the gruesome death by decapitation of fellow composer Pierre-Octave Ferroud in a 1936 auto accident. The very night of his death Poulenc began his first religious work, *Litanies to the Black Virgin*, scored for women's chorus and organ.

Based on what Poulenc wrote about faith, his fixation on sacred works for the remainder of his life may have been less about abiding belief than exorcising demons and finding comfort in ancient forms but, by the time of his commission to write his *Gloria* in 1959, he was an acknowledged master, and the piece, the last large work he wrote, was a worthy capstone to his career.

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## Seven O'Clock Shout

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Valerie Coleman

### ***Seven O'Clock Shout***

Valerie Coleman

(b. September 3, 1970 in Louisville, Kentucky)

“It is meet and right so to do” .. to pause at intervals—one year, five years, a decade, fifty years if we are blessed—and remember significant moments in our lives. Valerie Coleman wrote *Seven O'Clock Shout* in June 2020 just as the COVID-19 pandemic was closing us in. Rather than have to study accounts of the time and extract a narrative, Coleman gave to us a pure reflection of a moment in time where healthcare workers were already being stretched to the breaking point, but as their hospital shifts ended at 7pm and they headed home exhausted, their neighbors saw them and applauded them as heroes. Being reminded today, we who lived it feel again the hope and gratitude that would be passingly rare for too long.

It was a unique commission delivered by the right institution to the right composer at the right time. The Philadelphia Orchestra chose Valerie Coleman because she already had a working relationship with many of its musicians. Their proposed timetable was daunting, wanting a work that could be premiered in only two weeks, but their confidence was warranted.

YouTube preserves the virtual premiere. Before COVID vaccines, during the pandemic the very act of breathing together, especially by singers and winds, put everyone at risk. So each part was recorded in isolation, then carefully layered into a digital collage—notes and gestures stitched together across distances. It was a technique developed years earlier but its embrace during COVID raised it to a high art. The



*Seven O’Clock Shout* production was a magnificent specimen. As the ensemble of instruments changes the video just shows the conductor and the active players. It creates an intimate relationship between the audience and the musicians. It also reminds us of how we all dressed while stuck at home—business casual at best with no real dress code.

Our best guide to the piece is the interview Coleman gave a few days before the premiere.

“The piece starts with a trumpet fanfare, symbolizing solidarity. When we’ve been in confinement the way we have, everyone feels out of sorts, missing physical connection. The opening trumpet line is solitary, but then the music moves into a lush, green pasture, representing how nature regenerates even amid a pandemic. I wanted to convey the feeling of essential workers sacrificing day after day, giving of themselves because they care. Yes, they need to put food on the table, but this is also a vocation—one that requires real investment.”

*Seven o’clock* arrives and we know it: the musicians assume the role of the neighbors and friends. Some of them applaud, others bang on their instruments or the props around them. Coleman found this special. “I loved seeing videos of New Yorkers clapping, singing, and sharing their art from their windows. In the early days of the pandemic, before the weight of loss became too much to bear, there was a deep sense of gratitude and even joy. The streets would come alive with the sounds of voices, instruments, and kitchenware in a daily ritual of appreciation. Neighbors who had never spoken before waved across fire escapes, and frontline workers, exhausted but smiling, would pause outside hospitals to take in the moment. It was a fleeting but powerful expression of solidarity, one that connected a city known for its resilience in a time of uncertainty. That moment had to be commemorated in music.”

She asks, “Why not give the trombone a solo in the form of call and response? This traditional African form shares information, history, and culture. The trombone calls, and the orchestra responds with the same melody. Then, the piece moves into an anthem celebrating our survival, humanity, and solidarity.”

Composer, flutist, educator, entrepreneur, activist Valerie Coleman is a force of nature. As she matured she distinguished herself in each new endeavor she undertook. Coleman grew up in the inner city in the same West End neighborhood as Muhammad Ali. Her father died when she was 9, leaving her mother alone to raise three daughters. Whatever the hardships, Mom saw them all go to college. Valerie started composing young and, using the portable organ she had at home, had completed three full symphonies by the time she was 14.

She graduated from Louisville Male High School (an anachronism, dating to the creation of male and female high schools in 1856) and went on to double major in flute and theory/composition at Boston University.

She first achieved fame as the founder of the Imani Winds that won several awards and a Grammy nomination in 2006. *Umoja: Anthem for Unity*, the title track in the original arrangement for winds on their album *Umoja*, was featured by the CSO in

January 2023 in the version for full orchestra.

Coleman wrote *Seven O'Clock Shout* while living in Miami but has since moved back to New York City to join the composition faculty at the Juilliard School.

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## **Symphony No. 5 in C minor, Op. 67**

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Ludwig van Beethoven

## **Symphony No. 5 in C minor, Op. 67**

Ludwig van Beethoven

*(b. December 16, 1770 in Bonn; d. March 26, 1827 in Vienna)*

The symphony premiered December 22, 1808, at a four-hour concert exclusively made up of Beethoven premieres, all conducted and/or played by Beethoven himself. The humongous undertaking was plagued by a frigid hall, scant rehearsal time, and some ill-will among singers and musicians who had previously felt slighted while dealing with Beethoven. Later performances of the symphony, however, were received rapturously. Its overwhelming popularity has continued unabated ever since.

In 1805 Beethoven had reached full musical maturity, but other aspects of his life were problematic. Although it had not yet curtailed his ability to perform, his growing deafness complicated life for a man with little instinct for social graces. That, in particular, made the love and marriage that a successful man in his thirties might aspire to, elusive and finally unattainable. Still, he heartfully pursued several women—including the “Immortal Beloved” referenced in an unsent letter found after his death. Her identity has been the center of much speculation.

Beethoven apparently had hopes of marrying a student, the young widow Josephine Deym, but her parents made clear she would lose support for her children if she married Beethoven. Josephine’s sister, Theresa Brunswick, somewhat older and unencumbered, seems to have attracted Beethoven’s romantic attentions in turn. She adored his music and remained his friend the rest of his life. Either woman might have been the addressee of the unsent letter.

These matters of the heart, as well as financial considerations that almost drove him from Vienna, were all playing out in 1804-08 when Beethoven composed the Symphony No. 5.

Dit-dit-dit-DAH, the arresting opening of the first movement, derived from Beethoven hearing the call of a yellowhammer while walking in the Wiener Prater, a large public park still in Vienna today. Its call is suggested by saying, “A little bit of bread and no cheese.” Beethoven often started from a small suggestion. His notebooks show endless working out of details for most of his compositions. The yellowhammer’s many fast notes, Beethoven condensed to just three and he had himself a motif to state

fiercely and to repeat incessantly, emblazoning it into the listener's mind. "Such is the blow of Fate on the door.," said Beethoven.

The emotional stress in his life pours out in obsessive repetition. Even the lyrical second theme is still undergirded by the knocks of fate. A surprise oboe solo interrupts the recapitulation—perhaps a vain plea for respite. The coda brings an aggressive new theme. Fateful knocking comes again. Could it be another recapitulation? It was only a faint and seven bars of firm chords bring us to the end.

The placid second movement is a theme with three variations. Halfway through the first variation, the mood becomes hushed. In the lower strings we hear fate knocking once again.

The opening of the scherzo, outlining the C-minor chord upwards, is a quotation from Mozart's Symphony No. 40. Yes, it's so simple it might be coincidence, but Beethoven copied the bars from Mozart verbatim into his notebook. Brass blare repeated notes, short-short-short-long: We hear fate knocking once more. The fugal trio section shows off Beethoven's mastery of an older style. The scherzo returns, almost inaudibly, with pizzicato strings, creating a perfect setup for the magical bridge section that follows. The timpanist quietly thumps a C—a pedal point all through the build-up directly into the radiant finale.

The effect is all catharsis. We hear again the fate-knocking rhythm, first in quick note values, then longer, more obviously, quoting from the scherzo. In music if not in love the soul triumphs.

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## **| Musicians & Chorus Roster**

### **Tonight's Orchestra Musicians**

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#### **Violin 1**

\*Joshua Holritz, Associate Concertmaster

\*Mark Reneau

\*David Katz

\*Jeanne Johnson

Nick Hoy

J.P. Brien-Slack

Evie Chen

Christy Song

Jeff Brannon

Liesl McWhorter

#### **Violin 2**

\*Sheri Peck, Principal

\*Rachael McFarlane

\*Jennifer Whittle

\*Rebecca James

Jacob Naggy

Mary Margaret Neel

Anna Gibbons

\*Mary Benno

#### **Viola**

\*Metiney Suwanawongse, Principal

\*Cristina Micci-Barreca

\*Casie Runkle

\*Emily Drexler

Joe Lester

Samantha Lester

#### **Cello**

\*Eric Reed, Principal

\*Suzanne Sims

\*Paul Vest

\*Micah Donar

\*Annie Camp

Kaitlyn Vest

#### **Double Bass**

\*Taylor Brown, Principal

\*Jonathan McWilliams

\*Dexter Bell

Given Graber

### **Flute**

Norman Menzales

Gözde Çakir-Ramsey

Danielle Maeng

### **Oboe**

\*Jessica Smithorn, Principal

*Norma and Olan Mills II Principal Oboe Chair*

Jennifer Ownby

### **English Horn**

\*Carey Shinbaum

### **Clarinet**

\*Emily Bowland

\*Joseph Miller

Amy Humberd

### **Bass Clarinet**

\*Joseph Miller

### **Bassoon**

\*Eric Anderson, Principal

\*Shelby Alfredson

### **Contrabassoon**

\*G. Eddie McCrary Jr.

### **French Horn**

\*Gordon James, Principal

\*Joey Demko

\*Mackenzie Newell

Justin Stanley

### **Trumpet**

\*Christian Pagnard, Principal

\*Michael Brown

Shawn White

### **Trombone**

\*Prentiss Hobbs, Principal

\*Kevin Dombrowski

\*Evan Clifton

**Tuba**

Bernard Flythe

**Timpani**

Andy Harnsberger

**Percussion**

Caitlin Jones

Keith Lloyd

Clark Harrell

**Harp**

\*Caroline Brown Hudson, Principal

**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

### **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

**CSO Chorus**

---

**Darrin Hassevoort, director****Soprano**

Marianna Allen

Kim Bennett

Jessica Bogucki

Kathryn Calise

Nancy Collum

Cassandra Cooksey

Corinne Cooze

Gaye DuPre

Morgan Giannotti

Ella Porter Ivey

Rosemary Lee

Tricia Magnuson

Betty Anne Neal

Mariana Perez

Elizabeth Powell

Trish Proctor

Lydia Reed

Julie Roberts

Anne Sauser

Kate Veltkamp

Jeannie Williams

Bonnie Wright-Woodward

**Alto**

Linn Boshers

Bonnie Bryant

Annette Cooksey

Susan Crawford

Jamie Curtis  
Kristen Davis  
June Edmondson  
Ruth Gonter  
Rita Heckrotte  
Melody Horne  
ConnieLynn Hutchison  
Rebecca Levings  
Sandra Lewis  
Ally Manno  
Rachel Mercer  
Elizabeth McSweet  
Hallie Morgan  
Jamie Newberg  
Lyn Robertson  
Amy Robeson  
Brianna Smith  
Jenni Smith  
Lena Van Horn  
Karis Wnuk  
Judy Zehnder

**Tenor**

Chris Asmussen  
Tabitha Cox  
Matthew Garrett  
Jim Magnuson  
Daniel Perez  
Duane Pontak  
BW Ruffner  
Bob Sauser  
Thaddeus Taylor  
Nate Toulson  
Mary Lynn Wilson  
Greg Wiseman

**Bass**

Brady Arendale  
Thomas Brown  
Dale Cadwallader  
Daniel Garner  
Brent Harwell  
Stephen Hawkins  
Tom Horne  
Bruce Owen  
John Stone  
George Taylor  
John Van Winkle  
Dale Walker



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.

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

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## | Gloria - Text and Translation

### Gloria

Francis Poulenc

#### **I. Gloria in excelsis Deo**

Gloria in excelsis Deo

Et in terra pax hominibus bonae voluntatis.

*Glory to God in the highest*

*and on earth peace to men of good will.*

#### **II. Laudamus te**

Laudamus te.

Benedicimus te.

Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

*We praise you.*

*We bless you.*

*We adore you.*

*We glorify you.  
We give you thanks for your great glory.*

**III. Domine Deus, Rex caelestis**

Domine Deus, rex coelestis,  
Deus pater omnipotens,

*Lord God, heavenly king,  
God the father almighty,*

**IV. Domine Fili unigenite**

Domine fili unigenite, Jesu Christe,

*Lord Jesus Christ, the only begotten son,*

**V. Domine Deus, Agnus Dei**

Domine Deus, agnus Dei, filius patris,  
Qui tollis peccata mundi  
Miserere nobis.  
Qui tollis peccata mundi.  
Suscipe deprecationem nostram

*Lord God, lamb of God, son of the father,  
Who takes away the sins of the world,  
have mercy on us.  
You who take away the sins of the world,  
receive our prayer.*

**VI. Que sedes ad dexteram Patris**

Qui sedes ad dexteram patris,  
Miserere nobis.  
Quoniam tu solus sanctus,  
Tu solus Dominus,  
Tu solus altissimus, Jesu Christe,  
Cum sancto spirito  
In gloria dei patris. Amen.




*You who sit at the right hand of the father,  
have mercy on us.  
For you alone are holy.  
you alone are the Lord.  
you alone, Jesus Christ, are most high,  
with the holy spirit  
in the glory of God the father. Amen.*



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on celebrating 90 years. We are proud to  
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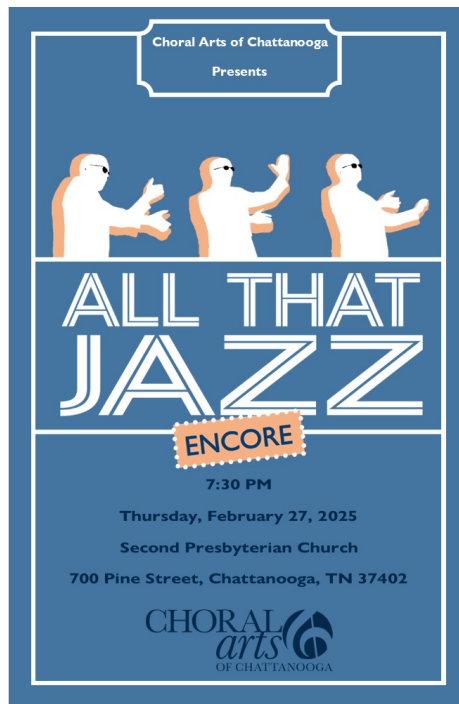
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Two photographs of radio hosts in a studio. The left photo shows a woman with long braids wearing headphones and speaking into a microphone. The right photo shows a man with long hair wearing headphones and speaking into a microphone, with another person visible in the background.





*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](http://www.chattanoogaboyschoir.org/join) today!



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

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