

VALDOSTA
SYMPHONY
ORCHESTRA



Turbulent

2023-2024 Season

Dear Friends,

Welcome to the 2023-2024 Valdosta Symphony Orchestra season at Valdosta State University. We are celebrating 34 years of the transformative power of music, and we are delighted to have you join us from your favorite seat in Whitehead Auditorium for what promises to be five inspiring live performances.

When the VSO performed its first concert in November 1990, VSU was the only institution of higher education in Georgia to have its own university-affiliated symphony orchestra — because we understand the undeniable role the arts play in bringing people together, fostering creativity, and driving innovation. As South Georgia’s flagship institution of higher education, having a professional orchestra playing live classical music in our backyard is just one example of how VSU is working to enhance communities through life-changing experiences.



The American Prize-winning VSO serves both the cultural life of Valdosta and the regional academic mission of VSU. Its membership is a unique blend of resident artist-faculty, students studying professional music disciplines, talented community performers, and carefully selected professionals from a five-state region. It attracts guest soloists of national and international renown.

The VSO contributes to the cultural life of the entire region. In addition to its concert performances, it offers musical enrichment grants to support VSU students pursuing creative endeavors. It provides exploratory string classes for children and adults through the South Georgia String Project, presents a special Youth Concert Series for school children and their teachers, and introduces the instruments of the orchestra to young children during the annual Tunes for Tots.

We are grateful for every member of the VSO for their tireless dedication to the musical arts and their willingness to share their talents with others. We are also grateful for the many individuals, families, and corporations who generously support, protect, and nurture our university community’s tradition of musical excellence.

Thank you for being a part of our audience.

Enjoy the performance!

A handwritten signature in black ink, reading "Richard A. Carvajal".

Richard A. Carvajal, Ph.D.
President of Valdosta State University

Good evening,

Our Valdosta Symphony Orchestra is truly a unique enterprise, one of a select few in the entire country that operates collaboratively and benefits both the university and community. The VSO is a premier example of our campus and community's commitment to Arts and culture, fostering tourism, economic growth, and civic pride. As such, we have a responsibility to nurture a thriving arts community, to educate, mentor, and support our students, and enhance the cultural landscape of our region. Together, we embark on a musical journey that captivates and uplifts our community, leaving an indelible mark for generations to come.



I want to take a moment to express my deep gratitude to all our attendees, steadfast season ticket holders, generous donors, and visionary sponsors. Your investment in the performing arts and specifically the Valdosta Symphony Orchestra, is a testament to your belief in the power of music -- to educate, inspire, and entertain, and we are grateful for your continued support.

Year after year, the VSO assembles unique performances that feature talented guest performers and showcases the outstanding artistry of our faculty through solo performances and collaborative leadership to create music recognized across national and international stages, right here in our own community.

Regarding our outstanding faculty and student performers, the Executive Director, and Director/Conductor of the VSO -- their hard work, grit, and dedication to their craft brings the orchestra to life. We are truly fortunate to have such a passionate group of students, faculty, guest artists, professionals, and loyal supporters -- we couldn't do it without you.

My sincere thanks to each one of you for championing our Valdosta Symphony Orchestra. We appreciate your attendance and your unwavering dedication to the College of the Arts, the Department of Music, and to the Valdosta Symphony Orchestra. We are delighted that you have chosen to be part of this effort.

Enjoy the evening and the performance, we are in for a real treat.

A handwritten signature in black ink, appearing to read "Michael T. Schmidt".

Michael T. Schmidt
Interim Dean, College of the Arts

Concert Sponsor



Ladenburg is proud to be the investment manager for the Valdosta State University Foundation. We are also thrilled to partner with the Valdosta Symphony Orchestra to bring this moving and talented production to you. We feel strongly the arts bring a community together and impact beyond the campus but the entire area. Please enjoy the show!

About the Music Director



Howard Hsu

Howard Hsu is the Music Director of the Valdosta (GA) Symphony Orchestra and serves as Associate Professor of Music and Director of Orchestra Studies at Valdosta State University. Under his leadership, the Valdosta Symphony was selected as the 2014 winner of the American Prize in Orchestral Performance (community division),

and has had performances aired statewide on Georgia Public Broadcasting Radio's "Midday Music" and "Orchestras of Georgia" programs. Hsu has performed with the Canadian Brass, Robert McDuffie, Simone Dinnerstein, Jennifer Frautschi, Wendy Warner, Christine Brewer, Rachel Barton Pine, Orion Weiss, Stanford Olsen, Alexander Ghindin, Alexander Schimpf, Katia Skanavi, Awadagin Pratt, Elena Urioste, Amy Schwartz Moretti, the Empire Brass, and the Melodica Men. He conducted the world premiere of James Oliverio's Trumpet Concerto No. 1: *World House*, the U.S. premiere of Ned McGowan's Concerto for iPad and Orchestra (Rotterdam Concerto 2), and has given the Georgia premieres of Fernande Decruck's Sonata for Saxophone and Orchestra, several of the Debussy/Matthews Preludes, and Jonathan Bailey Holland's *Motor City Dance Mix*.

Howard Hsu has appeared as guest conductor with the Hartford (CT), Fox Valley (WI), Wyoming, Mankato (MN), Macon (GA), and New Britain (CT) Symphonies, as well as the Bronx (NY) Arts Ensemble, with whom he conducted the world premiere of Eleanor Cory's *O'Keefe's Flora*. He was a Visiting Assistant Professor of Music at the University of Connecticut and Associate Conductor of the University of Connecticut Symphony Orchestra, and was Visiting Instructor of Music and Director of the Orchestra at Connecticut College.

Howard Hsu received his D.M.A. from the University of Connecticut, his M.M. from the San Francisco Conservatory of Music, and his B.S. from the Wharton School of the University of Pennsylvania.

ABOUT THE ARTIST

Natasha Paremski, Piano

With her consistently striking and dynamic performances, pianist Natasha Paremski reveals astounding virtuosity and profound interpretations. She continues to generate excitement from all corners as she wins over audiences with her musical sensibility and a powerful, flawless technique.



Natasha is a regular return guest of many major orchestras, including Minnesota Orchestra, San Francisco Symphony, Grant Park Festival, Winnipeg Symphony, Kitchener-Waterloo Symphony, Oregon Symphony, Elgin Symphony, Colorado Symphony, Buffalo Philharmonic, Virginia Symphony, and Royal Philharmonic Orchestra with whom she has performed and toured frequently since 2008 in venues such as Royal Albert Hall, Royal Festival Hall, and Cadogan Hall. She has performed with major orchestras in North America including Dallas Symphony Orchestra, Los Angeles Philharmonic Orchestra, San Diego

Symphony, Toronto Symphony, Baltimore Symphony, Houston Symphony, NAC Orchestra in Ottawa, Nashville Symphony. In Europe Natasha has toured extensively with such orchestras as Bournemouth Symphony Orchestra, Vienna's Tonkünstler Orchester, Royal Scottish National Orchestra, Orchestre de Bretagne, the Orchestre de Nancy, Royal Liverpool Philharmonic Orchestra, Tonhalle Orchester in Zurich, Moscow Philharmonic, under the direction of conductors including Thomas Dausgaard, Peter Oundjian, Andres Orozco-Estrada, Jeffrey Kahane, James Gaffigan, JoAnn Falletta, Fabien Gabel, Rossen Milanov and Andrew Litton. In addition, she has toured with Gidon Kremer and the Kremerata Baltica in Latvia, Benelux, the United Kingdom and Austria as well as appearances with National Taiwan Symphony Orchestra in Taipei.

Natasha has given recitals at the Auditorium du Louvre in Paris, Wigmore Hall, Schloss Elmau, Mecklenburg-Vorpommern Festival, Verbier Festival, San Francisco Performances, Seattle's Meany Hall, Kansas City's Harriman Jewell Series, Santa Fe's Lensic Theater, Ludwigshafen BASF Series, Teatro Colon in Buenos Aires, Tokyo's Musashino Performing Arts Center and on the Rising Stars Series of Gilmore and Ravinia Festivals.

A passionate chamber musician, Natasha is a regular recital partner of Grammy winning cellist Zuill Bailey, with whom she has recorded a number

of CDs. Their Britten album on Telarc debuted at No. 1 on the Billboard Classical Chart, remaining there for a number of weeks, in addition to being featured on The New York Times Playlist. Natasha has been a guest of many chamber music festivals such as Jeffrey Kahane's Green Music Center ChamberFest, the Lockenhaus, Toronto, Sitka Summer Music, and Cape Cod Chamber Music festivals to name a few.

Natasha was awarded several prestigious prizes at a very young age, including the Gilmore Young Artists prize in 2006 at the age of eighteen, the Prix Montblanc in 2007, the Orpheum Stiftung Prize in Switzerland. In September 2010, she was awarded the Classical Recording Foundation's Young Artist of the Year.

Natasha's first recital album was released in 2011 to great acclaim, topping the Billboard Classical Charts, and was re-released on the Steinway & Sons label featuring Islamey recorded on Steinway's revolutionary new Spirio technology. She's recorded Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's Paganini Rhapsody with Royal Philharmonic Orchestra and Fabien Gabel on the orchestra's label distributed by Naxos.

With a strong focus on new music, Natasha's growing repertoire reflects an artistic maturity beyond her years. Notably, she premiered Gabriel Kahane's Piano Sonata written for her which is featured on her solo album.

Natasha continues to extend her performance activity and range beyond the traditional concert hall. In December 2008, she was the featured pianist in choreographer Benjamin Millepied's *Danses Concertantes* at New York's Joyce Theater. She was featured in a major two-part film for BBC Television on the life and work of Tchaikovsky, shot on location in St. Petersburg, performing excerpts from Tchaikovsky's First Piano Concerto and other works. In the winter of 2007, Natasha participated along with Simon Keenlyside in the filming of *Twin Spirits*, a project starring Sting and Trudie Styler that explores the music and writing of Robert and Clara Schumann, which was released on DVD. She has performed in the project live several times with the co-creators in New York and the U.K., directed by John Caird, the original director/adaptor of the musical *Les Misérables*.

Natasha began her piano studies at the age of four with Nina Malikova at Moscow's Andreyev School of Music. She then studied at San Francisco Conservatory of Music before moving to New York to study with Pavlina Dokovska at Mannes College of Music. Natasha made her professional debut at age nine with El Camino Youth Symphony in California. At the age of fifteen she debuted with Los Angeles Philharmonic and recorded two discs with Moscow Philharmonic Orchestra.

Born in Moscow, Natasha moved to the United States at the age of eight, becoming a U.S. citizen shortly thereafter, and is now based in New York City where she is Artistic Director of New York Piano Society, a non-profit organization that supports pianists whose professions lie outside of music.

The Valdosta Symphony Orchestra
34th Season

Howard Hsu, Music Director

“Turbulent”

February 17, 2024

This concert is sponsored by Ladenburg.

Manfred Overture, Op. 115 | 12 mins

Robert Schumann (1810–1856)

Nobilissima visione Suite | 21 mins

Paul Hindemith (1895–1963)

- I. Introduction and Rondo
- II. March and Pastorale
- III. Passacaglia

~ *INTERMISSION* ~

Piano Concerto No. 3 in D Minor, Op. 30 | 40 mins

Sergei Rachmaninoff (1873–1943)

- I. Allegro ma non tanto
- II. Intermezzo: Adagio
- III. Finale: Alla breve

Natasha Paremski, piano

Howard Hsu, conductor

THE VALDOSTA SYMPHONY ORCHESTRA

Howard Hsu, *Music Director* • **Lougenia and William Gabard Chair**

Clell Wright, *Chorus Master*

Violin I

Kristin Pfeifer Yu,
Concertmaster
Leona Strickland
Hudson Chair

Alexander Reshetnichenko,
Assistant Principal
Hannah MacLean
Xin Yu Chang
Thomas Roggio
Sergio Sabillon
Stacey Sharpe
Alysia Johnson
Catherine Yara-Aponte
Michael Sparks
Chuck Gunsaulus

Violin II

Kenneth Davis,
Acting Principal
Gabriela Fogo
Elma Sanabria
Felipe Romagnoli
Annalisa Chang
Amelia Pharis
Erika Sciascia
Madison Brown
Jennifer Clyde
Rachel Friedman

Viola

Laurel Yu, *Principal*
Brantley and Barbara
Jenkins Chair
Molly Turner
Miriam Tellechea
Jonathan Drawdy
Allyson Royale
Dylan Heib-Schatzberg
Luiz Barrionuevo
Benjamin Suarez
Hunter Sanchez

Violoncello

Steven Taylor, *Principal*
Daniel and Carolyn
Coleman Chair
Micah Taylor
Michael Knowles
Lidia Sanchez
Kyna Elliott
Anthony Shands
Christina Wong

Contrabass

Tod Leavitt, *Principal*
Gabriel Monticello,
Assistant Principal
Trent Harper
Samuel James

Flute

Lindsay Sparks, *Principal*
Rebekah McCord

Oboe

Susan Eischeid, *Principal*
Allan and Joan
Dear Chair
Lindsay Miller

Clarinet

Peter Geldrich, *Principal*
Kay Jennett Chair
Christian Windish
Manuel Barreto

Bassoon

Shannon Lowe,
Acting Principal
Sherwood Wise, *Interim*
Bassoon

Horn

Kelly Langenberg, *Principal*
Paul Basler
Kirston Waters
Riley Prichard

Trumpet

Javian Brabham, *Principal*
Jacob Bady
Richard Wiemer
Johnny Dixon

Trombone

Douglas Farwell, *Principal*
Jerry Jennett Chair
Franklin Carmona
Riley Carr

Bass Trombone

Evan Hurst

Tuba

Ryan Sorenson, *Principal*
Charles Williams

Timpani

Ryan Smith, *Principal*

Percussion

Milik Green
Jakalin Bryant
Jacob Walden

Keyboard

Valerie Holton Smith, *Principal*

Valdosta Symphony Orchestra

ABOUT THE MUSIC

by Alan M. Rothenberg

Manfred Overture, Op. 115

Robert Schumann (1810–1856)

Born to a middle-class family in the small German city of Zwickau, Robert Schumann’s musical life began with piano lessons at the age of seven. Over his parents’ objections, he decided to devote his life to music. His father, an author and publisher, sparked Robert’s strong interest in literature—the son began a literary club with his friends to read Schiller, Goethe, and others. In 1828, he graduated from secondary school and, acceding to his parents’ wishes, moved to Leipzig in order to study law. But he skipped almost all his law classes and began taking lessons in composition and counterpoint, turning out an extraordinary amount of music in a short time. He generated voluminous written material—diaries, letters, and published articles—yet he continues to be one of the most complex and enigmatic personalities in music history.

Intense, driven, yet overly sensitive, he was able to produce a large amount of music quickly despite frequent creative dry spells. Diagnoses of syphilis and mercury poisoning have been suggested as the cause of Schumann’s eventual mental collapse and attempted suicide two years before his death in 1856 at age 46.

Schumann aspired to create what he called “literary opera” by joining the literary masterworks he loved with music. Biographer John Daverio writes, “What is immediately striking about most of the texts Schumann alternately took up and rejected is their inherent literary worth. Instead, he seems to have been just as interested in the poetic quality of his materials as in their embodiment of those traits usually deemed essential for an effective piece of musical theater: powerful situations and memorable images.” Schumann examined and then rejected at least fifty novels to use as the basis for an opera. He started to write an opera based on Goethe’s *Faust*, which eventually became the 1853 oratorio *Scenes from Goethe’s Faust*.

His one completed opera, 1850’s *Genoveva*, has never found a place in the repertoire, although it is occasionally performed. But even before he finished it, he began a libretto based on Lord Byron’s *Manfred*, which was published as a “closet drama,” a play designed to be read but not staged. Daviero notes: “In 1848, this idiosyncratic work evoked a comparably idiosyncratic response from the composer.” Completed in 1849, Schumann wrote an overture, and fifteen pieces of incidental music to accompany a condensed version of Byron’s text, translated into German.

Commentators have remarked on how the plot of *Manfred*—particularly the central character’s emotional turmoil—parallels Schumann’s own life. Manfred, living on a cliff in the Alps, is wracked with guilt over an unspecified sin he has committed. After an unsuccessful suicide attempt, he confesses his sin to the Witch of the Alps—he had an incestuous relationship with his now-dead sister, whose soul appears and demands Manfred’s soul in atonement for his sin. Her soul departs after he refuses her demand, and an unrepentant Manfred dies.

The overture—the only part of the piece commonly performed—was first heard at a Leipzig concert conducted by Schumann in March 1852. (The full work was performed three months later in Weimar, under the direction of Franz Liszt.) In 1884, composer Hugo Wolf wrote that Schumann’s overture “tells us just as much of Byron’s three-act poem... [he] has brought the essence, the focal point of the drama to plastic expression with the simplest strokes.” The overture’s striking opening—three isolated chords symbolizing Manfred’s dilemma. A brooding introduction, with a yearning solo oboe theme, is followed by the highly chromatic main body of the piece. Daverio describes the overture’s coda as “a cipher for the inwardness, the destructive solipsism of the central character” of Byron’s drama.

***Nobilissima visione* Suite**

Paul Hindemith (1895–1963)

Composer, violist, theorist, conductor, teacher—Paul Hindemith was all of these, and a man of integrity at a challenging time. Born near Frankfurt, Germany, he began his musical life as a violinist. He spent much of World War I as a military musician, then as a sentry in Alsace. After the war he concentrated on composing, except for founding and playing viola in the Amar String Quartet, and in 1927 accepted a professorship in composition at the Berlin Music Academy.

During the 1930s, Hindemith’s growing reputation as a composer coincided with the rise of Nazism. At first, the Nazis regarded him as one of the finest contemporary German composers, but, as a firm believer in the independence of art from political concerns, his relationship with the ruling Nazi party became tenuous. His music was labeled “degenerate,” and so in 1938 he, along with his half-Jewish wife, moved first to Switzerland, and then to the United States, where he took citizenship and taught at Yale University. After the war he visited Germany frequently, but never resided there. He moved to Switzerland in 1953 and died ten years later.

Nobilissima visione (“Noble Vision”) owes its existence to a 1937 chance encounter between Hindemith and dancer/choreographer Leonide Massine in Florence. Massine recalled the incident: “He [Hindemith] had just come from the great church of Santa Croce, which contains the Giotto frescos with scenes of St. Francis of Assisi. He was deeply impressed by them... and hurried me to the church so I could see them... He suggested we create a ballet about the life of the saint... After we had picked out the episodes that seemed most appropriate for our purposes, we discussed each one in detail... *Nobilissima visione* was actually not a ballet at all. It was a dramatic and choreographic depiction of the life of St. Francis.”

Hindemith’s interest in Medieval and Renaissance music enabled him to fashion a score with a sense of the ancient. The ballet was first performed in July 1938 by the Ballet Russe de Monte Carlo in London, with choreography by Massine. The following year, Hindemith created a suite from the ballet’s music which has become more frequently performed than the ballet itself. He took five sections from the score and arranged them into three movements based on musical considerations, rather than the chronology of the saint’s life.

The first movement, *Introduction and Rondo*, begins with Francis in meditation after accepting a life of poverty, the music based on a medieval Troubadour melody. The rondo section depicts the wedding of St. Francis to the allegorical figure of Poverty, a celebration where only bread and water were served. *March and Pastorale* opens with drums and piccolo—a young Francis had joined the military expecting excitement and glamor but is appalled by the brutality of battle. He removes his armor and, as the soldiers leave, is confronted by an apparition: three women representing chastity, obedience, and poverty. Francis chooses poverty, and the *Pastorale* depicts the simplicity of his new life. The final *Passacaglia*, which is also the end of the ballet, is a dramatization of Francis’ most famous poem, “Canticle to the Sun.”

Piano Concerto No. 3 in D Minor, Op. 30 **Sergei Rachmaninoff (1873–1943)**

Completed in 1909. About the same time: 1907: First Cubist exhibition in Paris. 1908: Ford introduces the “Model T.” 1909: Gustav Mahler completes his Ninth Symphony; 1910: Stravinsky’s “The Firebird” premieres.

Considered one of the most difficult in the repertoire, Sergei Rachmaninoff wrote his third concerto during the summer of 1909 in anticipation of his first tour of the United States. He didn’t particularly like Americans, but he could not resist the temptation of large audiences and good pay. When he completed the concerto, he showed it to his colleagues in Moscow, who urged him to give the first performance there. “I have composed it for America, and that is where the premiere is going to be,” Rachmaninoff replied.

Rachmaninoff played the first performance, which took place in November 1909 with the New York Symphony Orchestra directed by Walter Damrosch, and shortly after played it again with the same orchestra under Gustav Mahler. During the tour, Rachmaninoff appeared as conductor and soloist with all the major American orchestras of the time. Even though the tour was in every way a success, Rachmaninoff did not come away with favorable impressions of America. Nevertheless, he would tour America once more before eventually settling in California in 1919, where he lived until his death in 1943.

The concerto opens with a lyrical melody with a distinctly Russian flavor. This theme has been a subject of some controversy; Rachmaninoff denied borrowing it from both folksong and church sources, although a number of scholars have attempted to show its relationship to a Russian Orthodox Church chant. The piano dominates the first movement with intricate and extensive passagework, and there are numerous moments where the orchestra fades and the piano continues alone. The complex development section culminates in a long, virtuosic cadenza for the soloist. Most concertos include cadenzas that are merely final decorative passages for the soloist to complete as desired, but the two cadenzas Rachmaninoff wrote for this movement are not incidental. The cadenza is an integral part of the movement’s structure and introduces the recapitulation, which recalls the two main themes before ending quietly.

The second movement begins with the orchestra predominating. The piano comes to the fore in the scherzo-like middle section, transforming a theme heard in the first section. The opening mood returns briefly and leads without pause into the Finale, which brings back all the previous themes, both in their original forms and in variations.

Program Notes © 2024 by Alan M. Rothenberg www.noteperfectnotes.com

Valdosta Symphony Orchestra

Upcoming Events

March 30, 2024

Casual Classics: Movie Music Mania

Remember the thrill of hearing stirring musical scores at the movies? Experience the excitement again, but this time with the VSO live! *Star Wars*, *Raiders of the Lost Ark*, *Harry Potter*, *Mission: Impossible*, *Psycho*, *Home Alone*, and more!



Attend as your favorite character. We would love to see Darth Vader, Princess Leia, Storm Troopers, Harry Potter, Hermione Granger, and Voldemort in the audience! Prizes for winners of the Costume Competition!

CONCERT ETIQUETTE

PLEASE DO

- Turn off your pager and watch alarms.
- Consult the program for the number of movements in a piece to know when to clap at the end.
- Unwrap your cough drop before the music starts so it's ready if you need it.
- Cover your mouth to cough/sneeze to muffle the sound.
- Put your cell phone on silent.

PLEASE DON'T

- Talk or whisper during the performance.
- Sing, or tap your fingers/feet to the music.
- Bring young children to the concert – our Youth concerts are specially geared towards developing attention spans.
- Leave or take your seat during the music (unless you did not follow the previous rule - in that case, please escort your disruptive child out as quickly as possible). Please wait until you hear applause.
- Clap between movements thinking it's the end of the piece. When in doubt, wait for others to clap first.
- Use flash photography or recording devices during the concert (these actions are illegal in this hall).



THE VALDOSTA SYMPHONY ORCHESTRA

VSO BOARD OF DIRECTORS

David Cummings, *Chairman*
Ronald Pelham, *Vice-Chairman*
Allan Dear, *Past Chairman*
Linda Monetti, *Guild President*
Reatha Pavey, *Past Guild President*

Jean Johnson Burnet	William Hanson	John Magnasco	Leon Smith
Carolyn Eager	John Hiers	Dennis Marks	Wright Turner
Coleman	Gail Hobgood	Thomas Newbern	Nancy DeRuyter
Dan Coleman	Kay Jennett	Karl Osmus	Warren
Walter Elliott	Jennifer Lawrence	Carla Penny	

EMERITUS BOARD MEMBERS

Wade Coleman
Sue Tittle

ADMINISTRATION

Valdosta State University

Richard A. Carvajal, *President*
Sheri R. Noviello, *Interim Provost & Vice President-Academic Affairs*
Michael T. Schmidt, *Interim Dean, College of the Arts*
Nicole B. Cox, *Interim Head, Department of Music*

Valdosta Community

David Cummings, *Chairman, VSO Board of Directors*
Linda Monetti, *President, Symphony Guild*

ORCHESTRA STAFF & MANAGEMENT

Doug Farwell, *Executive Director*
Howard Hsu, *Music Director*
Clell Wright, *Chorusmaster*
Laurel Yu, *Personnel Manager*
Kristin Pfeifer Yu, Xin-Yu Chang, Felipe Romagnoli, Madison Brown, Lidia Sanchez, *Librarians*
Kristin Pfeifer Yu, *Director, South Georgia String Project*
Chris Dillon, *Educational Coordinator*
Genesis Greenlee, *Video Director*
Braeden Floyd, *Audio Engineer*
Rebecca Skelton, *Administrative Assistant*
Amber Porter, *COA Sr. Administrative Coordinator, Tickets, Payroll*
Koryn Weiman, *Technical Director*
Ushers – Sigma Alpha Iota, Phi Mu Alpha
Stage Crew – Riley Prichard, *Head*
Stage Manager – Jolie Desruisseau

Sponsors

CONCERTS of the 2023-24 Season

Ladenburg

Houston & Tittle Family

Valdosta Family Medicine Associates, P.C.

First Federal Savings & Loan

Stifel



YOUTH CONCERTS of the 2023-24 Season

City of Valdosta

John and Phyllis Hiers

Tish & Terry Johnson

Allan & Joan Dear

Valdosta Symphony Guild

BENEFACTORS

(*INDICATES VSO GUILD MEMBERS)

Diamond (\$1,560 and above)

Julia* & Julius Ariail
Drs. Cheryl & Richard Carvajal
Dan & Carolyn* Coleman
Gloria Boyette Corker*
Dr. & Mrs. William R. Grow
Mrs. Happy* & Reverend Peter Ingeman
Barbara* & Brantley Jenkins
Kay* & Jerry Jennett
Terry & Tish Johnson
Mrs. Roberta & Dr. John Magnasco
Wolfson & Osmus, LLC
Valerie & Leon Smith

Platinum (\$1,040 - \$1,559)

Mrs. Phyllis* & Dr. John Hiers
Drs. Phyllis* & Michael Holland
Drs. Jennifer Lawrence* & William Tidmore, M.D.
Betsy & Wright Turner
Gary Wisenbaker

Gold (\$790 - \$1,039)

Mr. & Mrs. J. Michael Dover
Donna* & Doug Farwell
Drs. Bonnie* & William Hanson
Mrs. Gail* & Reverend Walter Hobgood
Drs. Tamara Hardesty* & Howard Hsu
Sharon* & Sidney Morris
Reatha Pavey* & Walter Prettyman

Silver (\$540 - \$789)

Charles Adams
Dr. David Boyd
Jean* & Bob Burnet
Walter & Laura Elliott
David Christian & Family*
Martha* & David Cummings
Joan & Allan Dear
Mabel & Walter Dowdle
Rita & Ed Hightower
Julie & Roger Horton
Drs. Patricia* & Dennis Marks
Maureen* & Quen Metzler
Dr. Sandra* & Ronald Pelham
Carla Penny*
Emily* & Gardner Rogers
Sandra & Pierre Rogers
Nancy Collingwood & Michael T. Schmidt
Kate & John Swiderski
Mala Vallotton*
Nancy DeRuyter Warren*

BENEFACTORS

(*INDICATES VSO GUILD MEMBERS)

Bronze (\$300 - \$539)

Mimi Allen*	Josette* & Jim Ingram	Mrs. Deborah* & Dr.
Marian Belanger*	Christine A. James, Ph.D.*	Richard T. Saeger*
Deborah Davis & Alan Bernstein*	Harriett Jansen*	Elise* & David Sandbach
Mrs. Alice & Dr. Mike Bochenko	Joan W. Lawson*	Julie* & Mike Savoie
Tammy* & Ron Borders	Stephen Manning	Anita Sinnott* & Kirby Binns
Dee Broadfoot*	Katherine Mayer*	Dr. Arrington Stoll*
Patricia Colson*	Marquerite McCartney	Sarah Suratt
Michele Murrell Corbitt*	Linda Monetti*	Jeani Synyard*
Sue Dennard*	Dana & Floyd "Butch" Moser	Vickie Terry*
Debra Dobbs*	Dr. Linda Most*	Kippy Tift* & Avery Moody
Vickie* & Philip Everitte	Michael Noll	Mr. & Mrs. William A. Turner, Jr.
Céline Gladwin*	Ms. Meredith Osmus*	Patricia* & Ole Vigerstol
Mary* & Tom Gooding	Brandy Pitts*	Deanna Wagoner*
Gwenn* & Ryan Haden	Jennifer Powell*	Dorothy* & Glenn Walden
Melinda Harbaugh*	Bonnie Rainey*	Jacque* & Randy Wheeler
Patricia Hodges*	Della Richards*	Barbara* & Allen Weise-Lehmann
Diane Holliman*	Mary Beth* & Joseph Rousseau	
Carla Holmes*	Sue Ellen* & Kenneth Rumstay	
Papo & Lyle Indergaard		

Patron (\$135 - \$299)

Joyce Aigen	Anne Monticello
Shirley Andrews	Shannon & Garland Pendergraph
Myra & Homer Anderson	Denise & Dale Rackley
Kris Armstrong	Susan & William Rupright
Jacqueline Bailey	William P. Ryan
Converse Bright	Mrs. Susan & Dr. Louis Schmier
Hanna Carroll	Lucille Sineath
Jason Christian	Renee & Mark Smith
Dr. Nicole Cox	Cathy & Brian Sowa
Sheryl Dasinger	Gabriele Stellmacher
Jenny & Jeff Evans	Dr. Terence Sullivan
Lee & Joel Grimes	Dee Tait
Luana & Dennis Goodwin	Mary Helen Watson
Jim Henson	Dennis Wiemer
Dr. E-Ling Hsiao	Catherine & Sam Williamson
Melanie Mattson	



Valdosta Symphony Guild

GUILD OFFICERS

Linda Monetti, *President*

Maureen Metzler, *President Elect*

Dr. Linda Most, *Recording Secretary*

Vickie Everitte, *Corresponding Secretary*

Dr. Arrington Stoll, *Treasurer*

Reatha Pavey, *Past President*

ACTIVE MEMBERS

Mrs. Ansley Acree

Ms. Mimi Allen

Mrs. Helen Ancor

Dr. Amy I. Aronson

Mrs. Stephanie Blevins

Ms. Denise Bogart

Mrs. Tammy Borders

Mrs. Dee Broadfoot*

Mrs. Carol Buescher

Mrs. Sandie Burkett

Mrs. Jean Johnson Burnet*

Ms. Patricia Colson*

Ms. Michele Corbitt

Mrs. Martha Cummings

Dr. Kelly F. Davidson

Mrs. Kerri Dean

Ms. Sue Dennard

Mrs. Debra Dobbs

Mrs. Laura Elliott

Ms. Vickie Leigh Everitte

Mrs. Jan Fackler

Mrs. Donna Farwell

Mrs. Céline Gladwin

Mrs. Mary B. Gooding

Mrs. Gwenn Haden

Mrs. Bonnie Hanson

Mrs. Melinda Harbaugh

Dr. Tamara Hardesty

Mrs. Phyllis Hiers

Ms. Patricia Hodges

Dr. Phyllis Holland

Mrs. Diane Holliman

Mrs. Carla Holmes

Mrs. Happy Ingeman

Mrs. Josette Ingram

Dr. Christine James

Ms. Harriett Messcher Jansen

Mrs. Kay Jennett

Ms. Lynnette Kenworthy

Ms. Micki Krzynski

Mrs. Rebekah Matheson

Ms. Marguerite McCartney

Mrs. Maureen Metzler

Mrs. Linda Monetti

Mrs. Sharon Morris

Dr. Linda R. Most

Mrs. Katie Newbern

Mrs. Meredith Osmus

Mrs. Linda Grey Page

Ms. Reatha Pavey*

Mrs. Barbara Pearce

Dr. Sandra Pelham

Mrs. Bandy Pitts

Mrs. Jennifer Powell*

Mrs. Debbie Ragans

Mrs. Bonnie Rainey*

Mrs. Sheila Roberts

Ms. Emily Rogers*

Dr. Mary Beth Rousseau

Mrs. Sue Ellen Rumstay

Dr. Victoria Russell

Mrs. Debi Saeger

Mrs. Elise Sandbach

Mrs. Julie Savoie

Ms. Ashley Fink Shapiro

Mrs. Sarah B. Smart

Mrs. Arrington Stoll

Ms. Anita Sinnott*

Ms. Jeani Synyard*

Ms. Vickie Terry*

Mrs. Robin Thomas*

Mrs. Kippy Tift

Ms. Mala Vallotton*

Mrs. Quinn S. Vallotton

Mrs. Patricia Vigerstöl*

Mrs. Crystal Vicente

Ms. Deanna Wagoner

Mrs. Dorothy Walden

Ms. Nancy DeRuyter Warren*

Mrs. Barbara Weise-Lehman

ASSOCIATE MEMBERS

Mrs. Julia Ariail

Mrs. Marian Belanger*

Mrs. Ingrid Carroll

Mrs. Gloria Boyette Corker*

Mrs. Carolyn Eager Coleman

Mrs. Sandra Davis

Ms. Karen Gramke

Mrs. Judy Hinton*

Mrs. Nancy Hobby

Mrs. Gail Hobgood*

Mrs. Barbara Jenkins

Mrs. Tish Johnson

Ms. Elizabeth Jones

Dr. Jennifer Lawrence

Dr. Patricia Marks

Mrs. Louise Okuma

Mrs. Katherine Mayer

Mrs. Jane Peebles*

Mrs. Carla Penny*

Mrs. Sue Tittle

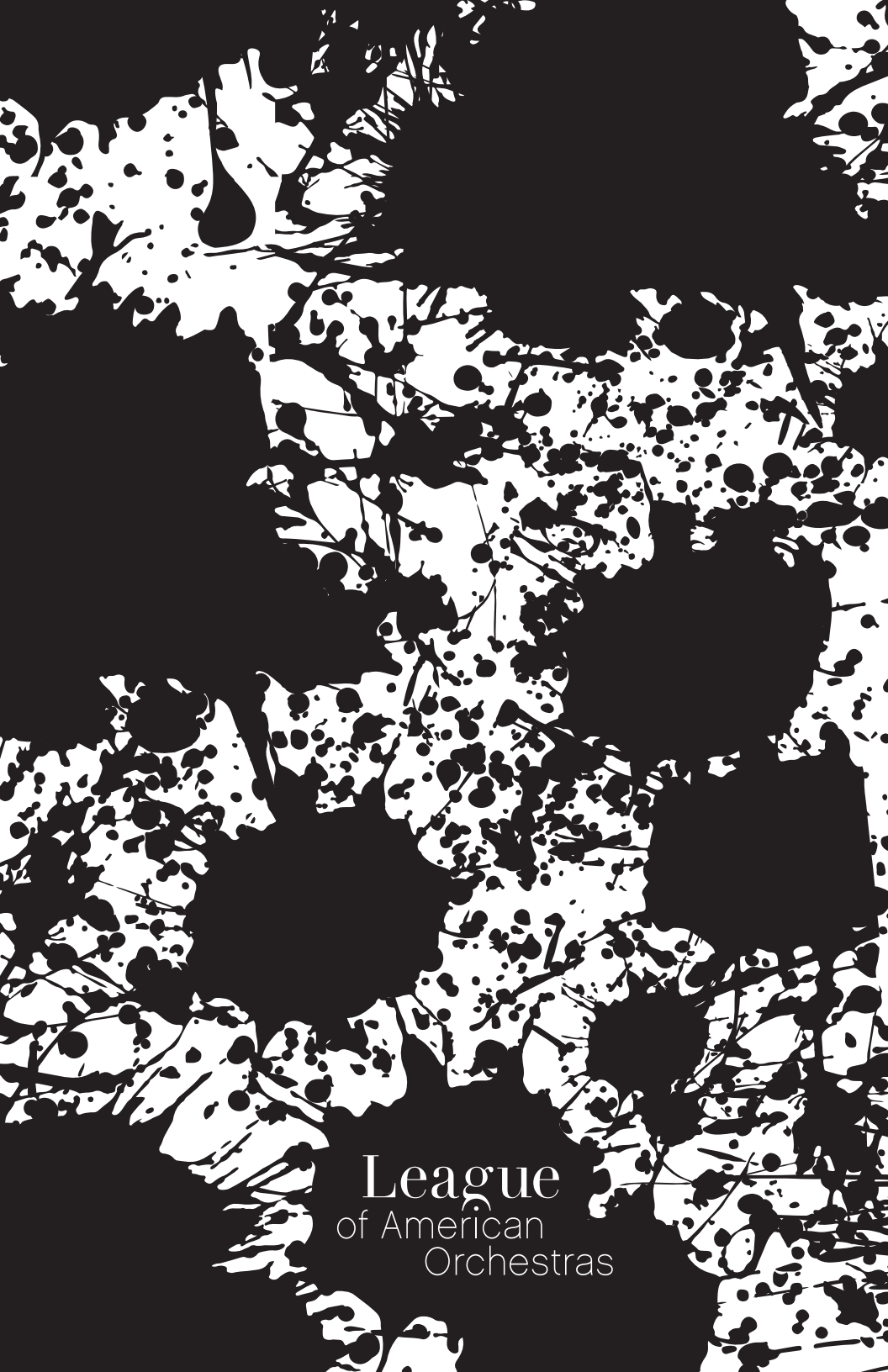
Mrs. Betsy Turner

Mrs. Rose Ware*

* designates former presidents of the Valdosta Symphony Guild

HOTEL PATRONS





League
of American
Orchestras