



22|23 SEASON

 UNIVERSITY OF GEORGIA

presents

## ATLANTA SYMPHONY ORCHESTRA

NATHALIE STUTZMANN, music director

***BACH AND FRIENDS***

DAVID COUCHERON, violin

JUSTIN BRUNS, violin

JUN-CHING LIN, violin

ANASTASIA AGAPOVA, violin

SUN, MAR 26, 3:00 pm

Hodgson Concert Hall

Supported by

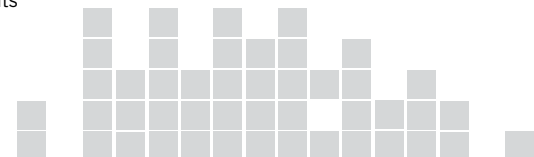
THE KLEINER FOUNDATION

LIBBY AND VAN MORRIS

THE TRASHY BOOK CLUB OF ATHENS

Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are prohibited during the performance.

#ugapresents



## PROGRAM

### **Part I: Bach** (performed without pause)

**Johann Sebastian Bach** (1685-1750)

Orchestral Suite No. 3 in D Major, BWV 1068

Gavottes I & II

Sinfonia from Cantata BWV 42

Sinfonia from Cantata BWV 12

Concerto for Two Violins in D Minor, BWV 1043

I. Vivace

II. Largo, ma non tanto

III. Allegro

*David Coucheron, violin*

*Justin Bruns, violin*

BRIEF PAUSE

### **Part II: Friends** (performed without pause)

**George Frideric Handel** (1685-1759)

“Entrance of the Queen of Sheba” from *Solomon*

**Antonio Vivaldi** (1678-1741)

Concerto for Strings in G Minor, RV 156

I. Allegro

II. Adagio

III. Allegro

**George Frideric Handel**

Sinfonia in B-flat Major, HWV 339

Adagio

Concerto grosso in D Minor, Op. 3, No. 5

Allegro, ma non troppo

Allegro

Concerto grosso in B-Flat Major, Op. 3, No. 2

Largo

Concerto grosso in G Minor, Op. 6, No. 6

Allegro

**Antonio Vivaldi**

Concerto for Four Violins in B Minor, RV 580

I. Vivace

II. Largo — Larghetto — Adagio — Largo

III. Allegro

*David Coucheron, violin*

*Justin Bruns, violin*

*Jun-Ching Lin, violin*

*Anastasia Agapova, violin*

BRIEF PAUSE

### **Part III: Bach** (performed without pause)

**Johann Sebastian Bach**

Sinfonia from Cantata BWV 174

Orchestral Suite No. 2 in B Minor, BWV 1067

Polonaise

Badinerie

Orchestral Suite No. 3 in D Major, BWV 1068

Bourrée

Gigue

*Please note: This concert will be performed without intermission.  
Approximate concert length is 80 minutes.*

Program is subject to change.

## PROGRAM NOTES

By Noel Morris

1685 was a banner year. Two boys were born in Germany, about 100 miles apart. One is among the world's most influential composers. The other wrote *Messiah*. Six hundred miles to the south, a third boy was learning the violin. Today, they dominate western music written before the arrival of Mozart.

Each year, around the world, professional and community choirs—as well as many intrepid audience members—gather to sing George Frideric Handel's massive oratorio written on the life of Christ. On YouTube, a single video of Antonio Vivaldi's *Four Seasons* has over 248 million views. And, thanks to NASA's Voyager mission, two pieces by Johann Sebastian Bach are hurtling through interstellar space at more than 38,000 miles per hour.

Of the three, Bach was the least traveled. He lived his life in central Germany. Twice he hoped to meet Handel, but their schedules never aligned. He encountered Vivaldi through a book of Italian concertos and was so impressed he made keyboard transcriptions of them. (For many years, Bach's transcriptions served as a tether between Vivaldi, who was largely forgotten, and oblivion.) Vivaldi became a jumping-off point for Bach as he wrote concertos of his own.

Probably, Handel and Vivaldi did meet. In his early twenties, Handel traveled to Italy, learning the language, learning to imitate Italian music, and readying himself for a brilliant career in Great Britain.

### Johann Sebastian Bach

By the time Johann Sebastian came along, central Germany was littered with church musicians named Bach. A marvel of genetics, the Bach family trained male children for the trade from an early age, typically with older brothers, uncles, fathers and cousins serving as instructors. Johann Sebastian trained six future musicians named Bach in addition to his own children.

In the Bach family, Sebastian was a fifth-generation church musician. In preparation, he studied the Bible in German and Latin. At 10, he was orphaned and went to live with his older brother Johann Christoph—already a successful organist. Sebastian thrived in his brother's care and won his first church job in Arnstadt at age 18.

After a few years at Arnstadt, Sebastian's music-making grew experimental, which rankled the conservatives in town, and so he moved to Mühlhausen. There, he landed in the middle of a battle over church doctrine. After a year, he took a job as a chamber musician and organist in Weimar, where he got his hands on a Dutch publication of Italian concertos, mostly by Antonio Vivaldi. From this book, he made organ and harpsichord transcriptions, opening his mind to new possibilities in instrumental writing.

The situation in Weimar was a happy time for Bach, lasting nine years until a feud broke out between different branches of the ruling family. Soon, Bach moved on. The next chapter was a revelation—at least for today's classical instrumentalist. Bach went to work at the court of Prince Leopold of Anhalt-Köthen, a Calvinist. Leopold was a fine musician and devoted

patron but couldn't permit music in the church. As a result, Bach went from composing sacred works to producing secular pieces for harpsichord and various string and wind instruments. Much of his instrumental music (other than for organ) comes from this period, including the *Well-Tempered Clavier*, the cello suites, the orchestral suites, the violin partitas and sonatas, and likely some part of the *Brandenburg* Concertos.

### George Frideric Handel

In 1705, a 19-year-old boy carried the manuscript of his first opera, *Almira*, into a theater in Hamburg. He presented it to his colleagues in the orchestra, where he had been working as a violinist and harpsichordist. Soon, that orchestra played the first performance of *Almira*—it was a hit. Young Handel followed *Almira* immediately with a second hit opera and soon had the financial wherewithal to choose his next move—a trip to Italy, which was, in his mind, the center of the opera universe.

Handel stayed in Italy for more than three years, soaking up the instrumental work of Italian composers—especially Arcangelo Corelli—and absorbing the Italian opera style. He rubbed elbows with members of the high nobility, including Prince Ernst August, brother of the Elector of Hanover, who invited him to come for a visit. In 1710, Handel, now 25, crossed the Alps and made his way to Hanover, where he took the top job as Kapellmeister.

He was in Hanover for less than a year when the Elector granted him leave to go to England. There, the composer presented his “Italian opera” *Rinaldo*, and the Londoners received him like a rock star. Never mind the irony of

a German composer writing Italian opera in London, people clamored to see his shows, and Handel postponed his return to Hanover. Soon Queen Anne granted him an annual allowance of £200, putting him in an awkward position with his employer across the Channel—it didn't matter. Queen Anne died the following year, and the Elector of Hanover became King of England.

Handel's life in England was different from what it might have been in Hanover. Instead of serving at the pleasure of a prince, working as a church musician and entertainer at court, he was a freelancer. He depended on commissions and ticket sales, which he managed out of his house on Brook Street.

Handel wrote music at an astonishing pace. He composed his twelve Concerti Grossi, Op. 6, during the month of October in 1739. By this time, Londoners had lost interest in his Italian operas, so he shifted to writing English-language oratorios. During intermissions, he featured music from his Op. 6 Concerti Grossi, which are patterned after works by Arcangelo Corelli. With the sale of sheet music for his concertos, Handel turned a tidy profit.

### Antonio Vivaldi

Antonio Vivaldi came of age during a sweet spot in history. About a hundred miles away, the violin maker Antonio Stradivari was turning out his now priceless instruments (today, the “Messiah Strad” is valued at \$20 million). In the history of the world, the overall quality of fiddles available to a poor instrumentalist had never been higher. The stage was set for someone to take violin playing to the next level. And in walked Antonio Vivaldi.

One witness said he was “terrified” by Vivaldi’s playing. Vivaldi brought fiery virtuosity to the instrument. At the same time, his growing success as an opera composer fed into a soulful lyricism that inhabited his playing in slower music.

Vivaldi was the son of a violinist at Saint Mark’s Basilica, the famous domed church in the heart of Venice. He learned music from his father before going to school to become a priest. Ordained in 1703, Vivaldi soon was given dispensation from having to say mass due to “tightness in the chest.” This enabled him to focus on music. He took a job teaching music to “orphan” girls at the state-funded convent Ospedale della Pietà (a number of them weren’t orphans at all but illegitimate daughters of the nobility).

Already, Venice was a center of tourism, a must-see for young European noblemen. With an international reputation, Vivaldi’s school supported

an orchestra that was the pride of the city. For an ensemble of some forty girls, Vivaldi composed hundreds of concertos. On the side, he hustled for work as an opera composer and impresario.

Later in life, as his popularity waned, Vivaldi turned his attention increasingly to Charles VI, the Holy Roman Emperor. Moving to Vienna in 1740, he expected to revive his career and possibly win a royal appointment. Sadly, Charles VI died shortly after Vivaldi’s arrival. Stuck in a foreign city without work and without royal protection, the composer sank into poverty and died in 1741. His music was nearly forgotten until 1926, when a crate of manuscripts was discovered at a boarding school in Piedmont. There began an effort to recover, reconstruct, perform and publish Vivaldi’s music. Most recently, an entire opera was discovered at an Italian library in 2012.

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## ABOUT THE ARTISTS

### NATHALIE STUTZMANN

Nathalie Stutzmann is the new Music Director of the Atlanta Symphony Orchestra from the 2022/23 season and only the second woman in history to lead a major American orchestra. She is also the Principal Guest Conductor of The Philadelphia Orchestra since 2021 and Chief Conductor of the Kristiansand Symphony Orchestra in Norway since 2018.

Stutzmann is considered one of the most outstanding musical personalities of our time. Charismatic musicianship, combined with unique rigor, energy, and fantasy, characterise her style. A rich variety of strands form the core of her repertoire: Central European and Russian Romanticism is a strong focus—ranging from Beethoven, Schumann, Brahms, and Dvorak through to the larger symphonic forces of Tchaikovsky, Wagner, Mahler, Bruckner, and Strauss—as well as French

19th century repertoire and impressionism. Her first season of partnership with The Philadelphia Orchestra attracted outstanding accolades from the press with particular praise for her “memorable reading” (Bachtrack) of Tchaikovsky’s *Pathétique* Symphony and “terrific ideas” (The Philadelphia Inquirer) in Schubert’s Symphony No. 9.

Highlights as guest conductor in the next seasons include debut performances with the Munich Philharmonic, New York Philharmonic, and Helsinki Philharmonic. She will also return to the London Symphony Orchestra and Orchestre de Paris.

Having also established a strong reputation as an opera conductor, Stutzmann has led celebrated productions of Wagner’s *Tannhäuser* in Monte Carlo and Boito’s *Mefistofele* at the Orange Festival. She began the 22/23 season with a new production of Tchaikovsky’s *Pikovaya Dama* in Brussels’ La Monnaie and will make her debut at the Metropolitan Opera this season with two productions of Mozart: *Die Zauberflöte* and *Don Giovanni*. She will also reunite with Wagner’s *Tannhäuser* for a production at the Bayreuth Festival in 2023.

Stutzmann started her studies at a very young age in piano, bassoon, cello and studied conducting with the legendary Finnish teacher Jorma Panula. She was mentored by Seiji Ozawa and Sir Simon Rattle, who says, “Nathalie is the real thing. So much love, intensity and sheer technique. We need more conductors like her.”

Also one of today’s most esteemed contraltos, she studied the German repertoire with Hans Hotter, and she has done more than 80 recordings and received the most prestigious awards. Her last album, released in January 2021, *Contralto*, was awarded Spanish magazine *Scherzo*’s “Exceptional” seal, *Opera Magazine*’s Diamant d’Or, and radio RTL’s Classique d’Or.

She is an exclusive recording artist of Warner Classics/Erato.

Nathalie was named Chevalier de la Légion d’Honneur, France’s highest honor, and Commandeur dans l’Ordre des Arts et des Lettres by the French government.

### DAVID COUCHERON

David Coucheron joined the Atlanta Symphony Orchestra as concertmaster in September 2010. At the time, he was the youngest concertmaster of a major U.S. orchestra. Throughout his career, Coucheron has worked with conductors Robert Spano, Michael Tilson Thomas, Simon Rattle, Mstislav Rostropovich, and Charles Dutoit, among others. He has performed as soloist with the BBC Symphony Orchestra, Bergen Philharmonic Orchestra, Sendai Symphony Orchestra, Oslo Philharmonic Orchestra, and the Trondheim Symphony Orchestra.

Coucheron has given solo recitals at Carnegie Hall, Wigmore Hall, the Kennedy Center, and the Olympic Winter Games (Salt Lake City), as well as in Beograd, Chile, China, Hong Kong, Japan, Serbia, Singapore, and Shanghai. His chamber music performances have included appearances at Suntory Hall as well as Wigmore Hall and Alice Tully Hall. Coucheron serves as the Artistic Director for the Kon Tiki Chamber Music Festival in his hometown of Oslo, Norway. He is also on the artist faculty for the Aspen Music Festival and Brevard Music Festival.

An active recording artist, recordings with sister and pianist Julie Coucheron include *David and Julie* (Naxos/Mudi) and *Debut* (Naxos). He is also the featured soloist on the Atlanta Symphony Orchestra's recording of Vaughan Williams' *The Lark Ascending*, which was released on ASO Media in fall 2014.

Coucheron began playing the violin at age 3. He earned his Bachelor of Music degree from The Curtis Institute of Music, his Master of Music from The Juilliard School and his Master of Musical Performance from the Guildhall School of Music and Drama, studying with teachers including Igor Ozim, Aaron Rosand, Lewis Kaplan and David Takeno. Coucheron plays a 1725 Stradivarius, on kind loan from Anders Sveaas' Charitable Foundation.

## JUSTIN BRUNS

Justin Bruns joined the Atlanta Symphony Orchestra as assistant concertmaster in 2006 and was appointed associate concertmaster this past fall after winning a national audition for the position. In the summer he serves as concertmaster of the Cabrillo Festival of Contemporary Music. Before moving to Atlanta, he was assistant concertmaster of the Colorado Symphony Orchestra and served as concertmaster of the Boulder Bach Festival.

Bruns has also played with the Houston and Baltimore symphony orchestras, and toured Germany with the American Sinfonietta. He has spent summers at the Aspen Music Festival, Beijing Music Festival, BRAVO Vail Valley Music Festival, Lakes Area Music Festival, Music in the Mountains Festival and Conservatory in Durango, CO, and Bellingham Music Festival. He has been a guest concertmaster with the Memphis Symphony Orchestra, IRIS Chamber Orchestra, Hong Kong Sinfonietta, Louisville Orchestra, and São Paulo Symphony (OSESP).

Actively involved in teaching and bringing music to young audiences, he maintains a private teaching studio and regularly gives master classes, orchestral excerpt courses and chamber music coachings. Through programs of the ASO, he has taught and mentored students in the Talent Development Program, coaches sections of the Atlanta Youth Symphony Orchestra, and strives to build relationships with schools and other civic organizations through community engagement and outreach. He served as a teaching assistant at Rice University and participated in the founding and organization of its outreach program. He regularly appeared with Chamber Music Ann Arbor's outreach program and throughout Colorado with Up Close and Musical. He has served as director of chamber music at Kennesaw State University.

As a chamber musician, Bruns has performed throughout the United States and England. He has appeared on the Faculty Tuesdays Series at the University of Colorado, with the String in the Mountains Music Festival and Michigan Chamber Players. He has also performed cycles of the Brahms, Beethoven, and late Mozart sonatas. In the Atlanta area, he has performed with Georgian Chamber Players, Sonic Generator, Bent Frequency, KSU Faculty Chamber Music, ASO Chamber Music Concerts, and the North Georgia Music Festival. While he was first violinist of Atlanta Chamber Players, he appeared at the San Miguel de Allende Chamber Music Festival and made his chamber music debut at Carnegie Hall's Weill Recital Hall.

## JUN-CHING LIN

Jun-Ching Lin joined the Atlanta Symphony Orchestra as assistant concertmaster in 1988 after a year as concertmaster of the Augusta Symphony. He has been the concertmaster of the Atlanta Opera Orchestra and a guest concertmaster with the Florida, Fort Worth, Kalamazoo, and Phoenix Symphonies.

Recent solo performances have included the Prokofiev First Concerto with the Kalamazoo Philharmonia, Tchaikovsky Concerto with the Atlanta Symphony Youth Orchestra, and the complete Brandenburg Concerti with the ATL Symphony Musicians. In addition, he has performed works by Bach, Barber, Beethoven, Dvořák, Mendelssohn, Mozart, Tchaikovsky, and Vivaldi with the Atlanta Symphony.

Lin is very active in education, hosting educational residencies at Trinity School in Atlanta and in Kalamazoo, MI. He has been the first violin coach of the Atlanta Symphony Youth Orchestra for over 25 years and has taught at Emory University, Georgia Tech University, Meadowmount, Encore School for Strings, and Franklin Pond Chamber Music.

Lin is the first violinist of the Franklin Pond String Quartet and a founding member of the Emory Chamber Music Society of Atlanta. He was born in Taipei, Taiwan, and grew up in Boston. While in Boston he studied with Sara Scriven, Roman Totenberg, and Robert Koff. He was one of the first Presidential Scholars in the Arts. He is a graduate of the Curtis and Cleveland Institutes of Music where he was a student of Ivan Galamian, Jascha Brodsky, and David Cerone. He and his wife, Helen Porter, are the proud parents of Emma and Nicholas.

## ANASTASIA AGAPOVA

Violinist Anastasia Agapova joined the Atlanta Symphony Orchestra during the 2013-14 season. Her talent has been recognized with top prizes in national and international competitions, culminating with a Jury Prize at the 2006 David Oistrakh International Violin Competition and Second Prize at the 2004 International Competition for Young Violinists. Agapova has appeared as a soloist with orchestras in Russia, Germany, England, Ireland, France, Finland, and Lithuania.

A native of Russia, Agapova made her North American recital debut in the Gessner-Schocken concert series in Boston and her orchestral debut with the Redlands Symphony Orchestra. She appeared as a soloist with the Columbus State University Philharmonic Orchestra and opened the LaGrange Symphony Orchestra's 2007-8 season. Agapova made her Philadelphia Orchestra debut in December 2011. In March 2013, she performed Prokofiev's Violin Concerto No. 2 with the Fort Wayne Philharmonic.

Agapova is also an active chamber musician. She has collaborated with members of eighth blackbird and regularly performs with the Riverside Chamber Players.

Agapova came to the United States in 2005 to study with Sergiu Schwartz. She continued her studies at the Curtis Institute of Music in 2008 to study with Aaron Rosand, Shmuel Ashkenasi and Pamela Frank, graduating in 2013.





## Atlanta Symphony Orchestra

**Nathalie Stutzmann**  
Music Director  
*The Robert Reid Topping Chair*

**Sir Donald Runnicles**  
Principal Guest Conductor  
*The Neil and Sue Williams Chair*

**Jerry Hou**  
Resident Conductor; Music Director of the  
Atlanta Symphony Youth Orchestra  
*The Zeist Foundation Chair*

**Norman Mackenzie**  
Director of Choruses  
*The Frannie and Bill Graves Chair*

### FIRST VIOLIN

David Coucheron  
Concertmaster  
*The Mr. and Mrs. Howard R. Peevy Chair*  
Justin Bruns  
Associate Concertmaster  
*The Charles McKenzie Taylor Chair*

Vacant  
Assistant Concertmaster  
Jun-Ching Lin  
Assistant Concertmaster  
Anastasia Agapova  
Acting Assistant Concertmaster  
Kevin Chen  
Carolyn Toll Hancock  
*The Wells Fargo Chair*  
John Meisner  
Christopher Pulgram  
Juan R. Ramírez Hernández  
Olga Shpitko  
Kern Wagner  
Lisa Wiedman Yancich  
Sissi Yuqing Zhang

### SECTION VIOLIN ‡

Judith Cox  
Raymond Leung  
*The Carolyn McClatchey Chair*  
Sanford Salzinger

### SECOND VIOLIN

Vacant  
Principal  
*The Atlanta Symphony Associates Chair*  
Sou-Chun Su  
Acting/Associate Principal  
*The Frances Cheney Baggs Chair*

Joy Christy  
Acting Associate/Assistant Principal  
Dae Hee Ahn  
Robert Anemone  
Noriko Konno Clift  
David Dillard  
Sheela Iyengar\*\*  
Eun Young Jung  
Eleanor Kosek  
Yaxin Tan  
Rachel Ostler

### VIOLA

Zhenwei Shi  
Principal  
*The Edus H. and Harriet H. Warren Chair*

Paul Murphy  
Associate Principal  
*The Mary and Lawrence Gellerstedt Chair*

Catherine Lynn  
Assistant Principal  
Marian Kent  
Yang-Yoon Kim  
Yiyin Li  
Lachlan McBane  
Jessica Oudin  
Madeline Sharp

### CELLO

Rainer Eudeikis\*  
Principal  
*The Miriam and John Conant Chair*  
Daniel Laufer  
Acting/Associate Principal  
*The Livingston Foundation Chair*

Karen Freer  
Acting Associate/Assistant Principal  
Thomas Carpenter  
Joel Dalow  
*The UPS Foundation Chair*  
Peter Garrett\*\*\*  
Brad Ritchie  
Denielle Wilson\*\*\*

### BASS

Joseph McFadden  
Principal  
*The Marcia and John Donnell Chair*  
Gloria Jones Allgood  
Associate Principal  
*The Lucy R. & Gary Lee Jr. Chair*  
Karl Fenner  
Michael Kenady  
*The Jane Little Chair*  
Michael Kurth  
Nicholas Scholefield•  
Daniel Tosky

### FLUTE

Christina Smith  
Principal  
*The Jill Hertz Chair*  
Robert Cronin  
Associate Principal  
C. Todd Skitch  
Gina Hughes

### PICCOLO

Gina Hughes

### OBOE

Elizabeth Koch Tiscione  
Principal  
*The George M. and Corrie Hoyt Brown Chair*

Zachary Boeding  
Associate Principal  
*The Keneda Fund Chair*  
Samuel Nemece  
Emily Brebach

### ENGLISH HORN

Emily Brebach

### CLARINET

Vacant  
Principal  
*The Robert Shaw Chair*  
*The Mabel Dorn Reeder Honorary Chair*  
Ted Gurch  
Acting/Associate Principal  
Marc Gurnow  
Alcides Rodriguez

### E-FLAT CLARINET

Ted Gurch

### BASS CLARINET

Alcides Rodriguez

### BASSOON

Andrew Brady\*  
Principal  
*The Abraham J. & Phyllis Katz Foundation Chair*  
Anthony Georgeson  
Acting/Associate Principal  
Laura Najarian  
Juan de Gomar

### CONTRA-BASSOON

Juan de Gomar

### HORN

Vacant  
Principal  
*The Betty Sands Fuller Chair*  
Susan Welty  
Acting/Associate Principal  
Kimberly Gilman  
Bruce Kenney

### TRUMPET

Stuart Stephenson\*  
Principal  
*The Madeline and Howell Adams Chair*  
Michael Tiscione  
Acting/Associate Principal  
Anthony Limoncelli  
Mark Maliniak  
William Cooper\*\*\*

### TROMBONE

Vacant  
Principal  
*The Terence L. Neal Chair, Honoring his dedication and service to the Atlanta Symphony Orchestra*  
Nathan Zgonc  
Acting/Associate Principal

### BASS TROMBONE

Vacant  
*The Home Depot Veterans Chair*

### TUBA

Michael Moore  
Principal  
*The Delta Air Lines Chair*

### TIMPANI

Mark Yancich  
Principal  
*The Walter H. Bunzl Chair*  
Michael Stubbart  
Assistant Principal

### PERCUSSION

Joseph Petrask  
Principal  
*The Julie and Arthur Montgomery Chair*  
Vacant  
Assistant Principal  
*The William A. Schwartz Chair*  
Michael Stubbart  
*The Connie and Merrell Calhoun Chair*

### HARP

Elisabeth Remy Johnson  
Principal  
*The Sally and Carl Gable Chair*

### KEYBOARD

*The Hugh and Jessie Hodgson Memorial Chair*  
Peter Marshall †  
Sharon Berenson †

### LIBRARY

Vacant  
Principal  
*The Marianna & Solon Patterson Chairs*  
Hannah Davis  
ASVO/Assistant Librarian

‡ Rotate between sections \* Leave of absence † Regularly engaged musician • New this season \*\* One-year appointment