



UGA
presents.

24|25 SEASON

HANDEL'S *Messiah*
ATLANTA SYMPHONY ORCHESTRA
ATLANTA SYMPHONY ORCHESTRA
CHAMBER CHORUS

Norman Mackenzie, director of choruses
Adelaide Boedecker, soprano
Rhianna Cockrell, mezzo-soprano
Thomas Cooley, tenor
Lawson Anderson, bass-baritone

SAT, DEC 21, 7:30 pm
Hodgson Concert Hall

Supported by
DAVID COKER AND SHARON PRICE

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



PROGRAM

Johann Sebastian Bach (1685-1750)
Magnificat in D major, BWV 243 [29:00]

1. Magnificat
2. Et exsultavit spiritus meus
3. Quia respexit humilitatem
4. Omnes generationes
5. Quia fecit mihi magna
6. Et misericordia
7. Fecit potentiam
8. Deposuit potentes
9. Esurientes implevit bonis
10. Suscepit Israel
11. Sicut locutus est
12. Gloria Patri

INTERMISSION

George Friderick Handel (1685-1759)
Part the First (Christmas Portion) and Hallelujah from *Messiah*,
HWV 56 [58:00]

1. Overture
2. Recit: Comfort ye, my people (Tenor)
3. Air: Ev'ry valley shall be exalted (Tenor)
4. Chorus: And the glory of the Lord
5. Recit: Thus saith the Lord, the Lord of Hosts (Bass)
6. Air: But who may abide the day of His coming? (Alto)
7. Chorus: And He shall purify
8. Recit: Behold! A virgin shall conceive (Alto)
9. Air and Chorus: O thou that tellest good tidings to Zion (Alto)
10. Recit: For behold, darkness shall cover the earth (Bass)
11. Air: The people that walked in darkness (Bass)
12. Chorus: For unto us a Child is born
13. Pastoral Symphony
- 14a. Recit: There were shepherds abiding in the field (Soprano)
- 14b. Recit: And lo, the angel of the Lord came upon them (Soprano)
15. Recit: And the angel said unto them (Soprano)
16. Recit: And suddenly there was with the angel (Soprano)
17. Chorus: Glory to God in the highest
18. Air: Rejoice greatly, O daughter of Zion (Soprano)
19. Recit: Then shall the eyes of the blind be open'd (Alto)
20. Air: He shall feed his flock like a shepherd (Alto, Soprano)
21. Chorus: His yoke is easy and His burthen is light
44. Chorus: Hallelujah

Program is subject to change.

PROGRAM NOTES

By Noel Morris ©2024

Magnificat in D major, BWV 243
Johann Sebastian Bach (1685-1750)

According to the Gospel of Luke, there are *two* miracle babies in the Christmas story: Jesus and John the Baptist. Luke tells us both were in utero when the Virgin Mary visited her cousin, Elizabeth, who had been barren. Elizabeth's baby (John) quickened in her womb at the sound of Mary's voice. Mary responded with a song of praise to God, the Magnificat. Since then, Mary's words have inspired legions of people to write music.

Johann Sebastian Bach learned this Bible story as a child. Studying scripture in German and Latin, he followed his father and brothers into the business of church music. He entered the profession as a teenager and cycled through several jobs before landing at St. Thomas Church in Leipzig in 1723.

This marked the beginning of a period of astonishing creativity for Bach, who pushed out volumes of choral and organ works for various occasions in Leipzig. He wrote his Magnificat for the 1723 Feast of the Visitation but then decided to hold onto it until the Christmas celebration. He revised the piece in 1733, paring it down and adjusting the scoring. Bach's Magnificat has twelve sections, each exploring different instrumental and vocal combinations to illustrate Mary's words. Apart from being a glorious masterpiece, Bach's Magnificat (like the B minor Mass) is a rarity in that he used Latin instead of his customary German.

Part the First (Christmas Portion) and Hallelujah from *Messiah*, HWV 56
George Frideric Handel (1685-1759)

Ten Things You Might Not Know about Handel's *Messiah*

1. The "Hallelujah" chorus isn't Christmas music—or *wasn't*.

It's one of the top downloads during the Christmas season, yet it was actually written for Easter. The "Hallelujah" chorus proclaims Christ's Resurrection and makes a splendid finale to Part Two of *Messiah*. It was early in the 19th century that more and more choirs began to co-opt the famous chorus for Christmastime. The text of the "Hallelujah" chorus comes from the Book of Revelation, "For the Lord God omnipotent reigneth."

2. Much of the text from *Messiah* comes from the Old Testament.

Messiah is a compilation of Bible verses. Librettist Charles Jennens took the broad view of his subject, drawing extensively from the Hebrew prophets. Part One anticipates the birth of the Messiah using texts from the Books of Isaiah and Malachi, and only moves into the Nativity at the famous chorus "For unto us a child is born" (around thirty minutes into the piece). Part Two explores the relationship between the world's iniquity and Christ the Redeemer. Much of its text comes from Isaiah and the Book of Psalms. Part Three, by far the shortest section, opens with verses from the Book of Job, and then shifts into the New Testament to celebrate the risen Christ: "O death, where is thy sting?"

Sources of *Messiah* include the Books of Isaiah, Haggai, Malachi, Luke, Zechariah, Matthew, John, Psalms, Lamentations, Romans, Revelation, Job, and 1 Corinthians.

3. Handel spoke in a jumble of languages.

Born in Halle (in modern-day Germany) to a prominent surgeon, Handel, né Georg Friedrich Händel, was schooled in both French and German. He spent his early twenties in Italy learning to compose in the style of Italian opera before landing in London in 1710. Traditionally, musicians were servants to members of the ruling class, but Handel sensed opportunity amid the new class of wealthy merchants and professionals—they were hungry for status and access to life's finer things. The German composer's "Italian operas" became all the rage. In 1727, Handel became a naturalized Englishman by Act of Parliament and changed his name to George Frideric Handel. Although he lived in London for the last forty-nine years of his life, he famously spoke English sprinkled with bits of German, French and Italian.

4. *Messiah* was premiered in Ireland.

By 1741, Londoners had lost interest in Handel's Italian operas. Needing to recover from disastrous ticket sales, he accepted an invitation to a season-long residency in Dublin. From the moment he arrived, he was a celebrity again. Handel sold subscriptions from his house and presented two series of sold-out concerts that winter, setting aside his new oratorio, *Messiah*, until the Easter season. By the spring, there was such a buzz around the piece that Handel sold tickets to the dress rehearsal. As a precaution, the *Dublin Journal* ran advertisements suggesting that concertgoers refrain from wearing swords or hoop skirts in order to make "room for more company." *Messiah* premiered in the Great Music Hall on April 13, 1742. The concert benefitted a debtor's prison and hospital. According to the composer, some seven hundred people squeezed into the six hundred-seat theater.

5. Some people found *Messiah* indecent.

In certain circles, theaters were considered places of ill repute. Jonathan Swift, author of *Gulliver's Travels* and Dean of Saint Patrick's Cathedral, initially tried to prevent his choir from participating in the world premiere of *Messiah* for fear that it would sully its reputation. Swift also objected to the participation of contralto Susannah Cibber who was scandalized by divorce. (Swift eventually backed down.) At *Messiah*'s London debut the following year, there were murmurs of indecency surrounding the singing of Biblical texts from the stage of a theater.

Ironically, it was due to cries of indecency that Handel began writing oratorios in the first place. Opera had been banned in Rome by papal decree, so Handel skirted the issue by writing oratorios (dramatic works in an operatic style on biblical subjects—minus the sets and costumes).

In the 1750s, *Messiah* caught on when performances moved to a chapel at the Foundling Hospital; the work became part of Handel's annual benefit for orphans. Soon, Covent Garden took up the tradition of performing *Messiah* during Lent, when opera was forbidden.

6. There is no definitive version of *Messiah*.

Handel was as much impresario as composer. He continually rewrote his works to suit a particular performance. He would transpose or rewrite music for particular singers, delete or add movements and often inserted entire organ concertos between acts. As was common during the Baroque, Handel used varied combinations of keyboard and bass instruments to cover the part of basso continuo, including organ, harpsichord, bassoon, cello, harp and theorbo (a large lute).

As *Messiah* grew in popularity, so grew the size of the orchestra. The 1742 Dublin premiere employed a few soloists, a chorus of eight boys and sixteen men, plus a modest orchestra. By 1787, Westminster Abbey advertised an ensemble of eight hundred..

7. He wrote it in 24 days.

Messiah runs about two hours and twenty minutes; that means Handel wrote around 45 minutes of music per week. He finalized the piece on September 14, 1741, with the dedication "SDG," or Soli Deo Gloria (Glory to God alone).

Incredibly, keeping a breakneck pace was more the rule than the exception with Handel. He routinely composed an oratorio in a month's time, although his fluency was helped by his use of recycled material. In *Messiah*, for example, he lifted "For unto us a child is born" and "All we like sheep have gone astray" from his duet "Nò, di voi non vo' fidarmi" ("No, I will never trust you").

8. *Messiah* is packed with word painting.

To represent the flogging of Jesus, for example, Handel creates a cascading effect by laying one statement of "And with His Stripes" upon another. That's followed by the chorus "All we like sheep have gone astray." Here, Handel begins with a strong, unified proclamation: "All we like sheep!" But on the word "astray," the four sections of the chorus peel away from one another, meandering across the musical landscape. It might also be argued that having the tenors sing a series of couplings on an "A" vowel mimics the sheep's bleating.

9. A page of *Messiah* is engraved on a tomb in Westminster Abbey.

On April 6, 1759, Handel attended a performance of *Messiah* at Covent Garden. He died eight days later on Holy Saturday and was laid to rest in the south transept of Westminster Abbey. A life-size monument sculpted by Louis-François Roubiliac portrays the composer clasping a page from the soprano aria "I know that my redeemer liveth" from *Messiah*. The composer's face is a replica of his death mask. The cost of the monument was covered by Handel's estate. Much of his remaining fortune was divided between his favorite charities.

10. Why do people stand during the "Hallelujah" chorus?

That's a very good question. Possibly some trivia lover told you that it is because King George II was so moved by the music that he stood up when he heard it in 1743. As a rule, when the king stands, everybody stands. But scholars have been unable to confirm the presence of his royal personage at that concert. There are numerous newspaper and eyewitness accounts, but none mentions the King

(it seems unlikely that the King's presence would go unnoticed). The earliest known source of George II's famous gesture is secondhand, an account given in the 1770s by a man named James Beattie: "They were so transported," Beattie wrote, "that they all, together with the king (who happened to be present) started up and remained standing." According to sources, standing during different choruses of *Messiah* happened as early as the 1750s. Whatever the reason for it, the tradition endures today.

ABOUT THE ARTISTS

ADELAIDE BOEDECKER, soprano



Soprano Adelaide Boedecker has been described as "emotionally transparent and beguiling of tone" (*The San Francisco Chronicle*). This season, she returns to Atlanta Symphony for their *Messiah* and Bach's *Magnificat* in December of 2024 after making her debut with the orchestra as the soprano soloist in *Messiah* this past year. Ms. Boedecker recently returned to the Metropolitan Opera covering the role of Amore in Gluck's *Orfeo ed Euridice*. Past assignments at the Metropolitan Opera include covering the role of Tebaldo in *Don Carlo*, and she first joined the roster of the company covering Thibault in *Don Carlos*.

Ms. Boedecker most recently appeared as Pamina in *The Magic Flute* with Pittsburgh Opera, a role she has performed with Opera Las Vegas (Covid19) and Sarasota Opera. Other operatic heroines include Norina in *Don Pasquale* at Opera Las Vegas and Adina in *L'elisir d'amore* with Sarasota Opera, Clorinda in *La Cenerentola* with Opera Las Vegas, Syracuse Opera and El Paso Opera, and both Marie in *La fille du régiment* and Frasquita in *Carmen* with Pittsburgh Opera, roles she also covered at Santa Fe Opera and Atlanta Opera, respectively.

Ms. Boedecker recently returned to Santa Fe Opera performing the role of Meridian in *Joe Illick* and Andrea Walter's *UnShakeable*. Other credits include Mary Johnson in *Fellow Travelers* with Florida Grand Opera, the roles of Alice B. Toklas in *27*, Beth in *Little Women*, and Mabrouka in *Sumeida's Song* with Pittsburgh Opera, Stella in *A Streetcar Named Desire* with Merola Opera, Micaëla in *The Tragedy of Carmen* with Opera Birmingham, and Yum-Yum in *The Mikado* with Performance Santa Fe.

On the concert stage, Ms. Boedecker has been featured in concert with the Choral Artists of Sarasota, as the soprano soloist in Mozart's Mass in C minor with Steamboat Symphony Orchestra, the soprano soloist in *Carmina Burana* with the Wichita Symphony Orchestra and Capriccio Columbus, and the soprano soloist in Handel's *Messiah* with the Naples Philharmonic. She also sang Mozart's *Exsultate, Jubilate* at a New Year's Eve Gala at the Lensic Performing Arts Center in Santa Fe, and performed with Opera Columbus for their Opera Swings Jazz concerts.

She received her Bachelor of Music Degree in Vocal Performance from University of Florida, where she graduated summa cum laude, and her Master of Music in Vocal Performance from the Eastman School of Music.

RHIANNA COCKRELL, mezzo soprano



Mezzo-soprano Rhianna Cockrell has captivated audiences with her interpretations of Renaissance and Baroque works as well as her passion for contemporary works. As a frequent and award-winning interpreter of J.S. Bach's music, Cockrell's performances have been described as "unforced" and "resolute" (*Oregon ArtsWatch*). Cockrell's 2024-25 season sees her solo debut with Atlanta Symphony Orchestra in J.S. Bach's *Magnificat* and Handel's *Messiah*, as well as with Washington Bach Consort in J.S. Bach's *St. Matthew Passion*. She also joins the Baltimore Basilica Schola Cantorum and Three Notch'd Road Baroque Ensemble as the alto soloist in J.S. Bach's *St. John Passion*.

Recent solo features include an album release as the alto soloist in Bach's *B Minor Mass* with Cantata Collective, alto solos in Bach's *St. John Passion* with True Concord Voices & Orchestra, Bach's *B Minor Mass* with The Thirteen, and in Bach's *Wir danken dir, Gott, wir danken dir* BWV 29 with Oregon Bach Festival. Previously, Cockrell has performed as the alto soloist in Bach's *Ein feste Burg ist unser Gott*, BWV 80 with Bach Vespers at Holy Trinity Lutheran Church, Handel's *Messiah* with South Dakota Symphony Orchestra, Bach's *Christmas Oratorio* with Kentucky Bach Choir, Vivaldi's *Gloria* and Bach's *Magnificat* with The Thirteen, as well as Bach's *Jesus nahm zu sich die Zwölfe*, BWV 22 with Oregon Bach Festival under the baton of Jos van Veldhoven.

Cockrell earned her master of musical arts in early music voice performance from the Yale School of Music, where she performed as the alto soloist in works by Telemann and Schütz with Masaaki Suzuki and the Yale Schola Cantorum and in Handel's *Messiah* with the Yale Glee Club.

As a champion of contemporary music, Cockrell held an artist residency with the Cornell Department of Music featuring a solo recital that included a commission premiere of Amelia Brey's *ALL THE FLOWERS WERE MINE*. Cockrell has appeared in Nasty Women Connecticut's 2021 online art exhibition *Silent Fire* in a performance of Joel Thompson's *After*, as well as in Prototype Opera's 2021 virtual festival in Thompson's *Clairvoyance*.

In addition to performance, Cockrell is an active advocate for social justice and diverse representation in classical music. Along with two of her colleagues, Gloria Yin and Joe Lerangis, Cockrell co-founded New Muses Project in 2021. New Muses Project is a collective that aims to encourage justice-focused radical curiosity in classical music, and will do so through providing a streamlined database that is free and open to the public, frequent performances, transcription projects, and more.

Cockrell holds degrees from Yale University (MMA), University of Minnesota (MM), and George Mason University (BM).

THOMAS COOLEY, tenor



With an acclaimed international performance career spanning over two decades, tenor Thomas Cooley continues to set the standard in his field, delivering memorable performances across the Americas, Europe, and Asia. These performances have taken him to 30 different states across the United States and to numerous countries worldwide.

Cooley has made noteworthy appearances in major concert halls such as Carnegie Hall, Concertgebouw, Konzerthaus Berlin, Berlin Philharmonie, Tonhalle Zürich, Symphony Hall Boston, Avery Fisher Hall,

Konzerthaus Vienna, Walt Disney Hall, Kennedy Center, Bavarian State Opera, Tchaikovsky Hall Moscow, and the KKZ Lucerne, Festival Hall Osaka, and Singapore's Esplanade Hall, and has collaborated with distinguished conductors such as Helmuth Rilling, Donald Runnicles, Teodor Currentzis, Michael Tilson-Thomas, Nicholas McGegan, Robert Spano, Franz Welser-Möst, Bernard Labadie, Harry Bicket, Wolfgang Sawallisch, Osmo Vänskä, Eiji Oue, Lan Shui, Matthew Halls, David Robertson, Dame Jane Glover, Markus Stenz, Carlo Rizzi, Thomas Søndergård, Manfred Honneck, Jaap van Zweden, Edo de Waart, Paul McCreech and Andrea Marcon.

Among Cooley's notable engagements are frequent collaborations with internationally acclaimed orchestras and ensembles such as the Bavarian Radio Symphony, Gewandhaus Orchestra Leipzig, New York Philharmonic, Minnesota Orchestra, St. Paul Chamber Orchestra, Copenhagen Philharmonic, National Symphony, Atlanta Symphony, Orchestre Symphonique de Québec, St. Louis Symphony, the National Arts Center Orchestra of Ottawa, Orchestra of St. Luke's, Trinity Wall Street, St. Thomas Fifth Avenue, Singapore Symphony, Mark Morris Dance Group, the Jerusalem Symphony, and the Osaka Philharmonic.

Renowned as an expert in the works of Handel and J.S. Bach, particularly in the role of the Evangelist, Cooley has performed this repertoire with renowned ensembles such as the Thomanerchor and Gewandhaus Orchestra Leipzig, the Windsbacher Knabenchor and the Akademie für Alte Musik Berlin, the Dresdener Kreuzchor and the Internationale Bachakademie Stuttgart. He also performs regularly with historically informed groups such as Philharmonia Baroque Orchestra, the Göttingen and Halle Handel Festivals, Les Violons du Roy, MusicAeterna, Tafelmusik, Handel and Haydn Society, Boston Baroque, the Carmel and Oregon Bach Festivals, Pacific MusicWorks, Music of the Baroque and the Munich Bach Choir.

Over his career, he has portrayed over 35 operatic roles with renowned institutions such as the Bavarian State Opera, the Krakow State Opera, Minnesota Opera, Cincinnati Opera, Göttingen Händelfestspiele, and with the Mark Morris Dance Group at Lincoln Center. Thomas Cooley's discography includes 20 recordings with labels such as Carus, CPO, Deutsche Grammophon, Hänssler, MDG, Orchid Classics and Sony. An upcoming recording of Bach's *St. Matthew Passion*, under the baton of Nicholas McGegan, is planned for Avie Records in 2025.

LAWSON ANDERSON, bass-baritone



Hailed for his "powerful, darkly-hued voice and nobility of phrasing and carriage" (*Cleveland Classical*), Lawson Anderson is quickly establishing himself as one of the leading bass-baritones of his generation. A former management consultant with an MBA from Columbia Business School, Anderson has made waves in the opera world coming off of his Top Prize finish at the 2018 George London Foundation Competition; First Prize award from the Gerda Lissner Foundation's 2017 International Vocal Competition; and 2017 Opera Index Top Prize Arthur E. Walters Memorial Award.

Highlights of the current season include Donner (*Das Rheingold*) and Gunther/cover (*Götterdämmerung*) at the Semperoper Dresden under the baton of Christian Thielemann; Nick Shadow (*The Rake's Progress*) in Concert with the Staatskapelle Dresden; and a debut at the Deutsche Oper Berlin with the Staatsballett Berlin in Christian Spuck's production of Verdi's *Messa da Requiem* as bass soloist.

NORMAN MACKENZIE



Norman Mackenzie's abilities as musical collaborator, conductor and concert organist have brought him international recognition. As Director of Chorus for the Atlanta Symphony Orchestra (ASO) since 2000, he was chosen to help carry forward the creative vision of legendary founding conductor Robert Shaw. During his tenure, the Chorus has made numerous tours and garnered several Grammy® awards, including Best Classical Album and Best Choral Performance. At the ASO, he prepares the Choruses for all concerts and recordings, works closely with Nathalie Stutzmann on the commissioning and realization of new choral-

orchestral works and conducts holiday concerts.

In his 14-year association with Mr. Shaw, Mackenzie was keyboardist for the ASO, principal accompanist for the ASO Choruses and ultimately assistant choral conductor. In addition, he was musical assistant and accompanist for the Robert Shaw Chamber Singers, the Robert Shaw Institute Summer Choral Festivals in France and the United States and the famed Shaw/Carnegie Hall Choral Workshops. He prepared the ASO Chorus for its acclaimed 2003 debut and successive 2008 and 2009 performances in Berlin with the Berlin Philharmonic, in Britten's *War Requiem*, Berlioz's *Grande Messe des Morts* and Brahms's *Ein deutsches Requiem*, respectively, conducted by ASO Principal Guest Conductor Donald Runnicles.

ATLANTA SYMPHONY ORCHESTRA

Under the leadership of Music Director Nathalie Stutzmann, the Atlanta Symphony Orchestra (ASO) offers live performances, media initiatives, and learning programs that unite, educate, and enrich our community through the engaging and transformative power of orchestral music experiences. The ASO engages the diverse international community of our city, bringing people together in harmony—including our youngest citizens, with extensive opportunities for youth and families to fall in love with music. Two hallmark education programs celebrated anniversaries this year: the Atlanta Youth Symphony Orchestra turned 50, and the Talent Development Program reached 30 years.

The Orchestra's range and depth are featured in more than 150 concerts each year, including the flagship Delta Classical Series, Movies in Concert, Family Concerts, Coca-Cola Holiday series, and many community and education concerts. In addition, the ASO presents many vibrant, wide-ranging events and artists through its Delta Atlanta Symphony Hall Live presentations. The ASO also performs with the ASO Chorus, originally founded by Robert Shaw, and currently under the direction of Norman Mackenzie. The Chorus is featured on nine of the ASO's 27 Grammy Award-winning recordings.

ATLANTA SYMPHONY ORCHESTRA CHAMBER CHORUS

Acclaimed for the beauty, precision and expressive qualities of its singing, the Atlanta Symphony Orchestra Chamber Chorus has been an important part of the orchestra's programming since its founding by the late Robert Shaw. The Chamber Chorus, which debuted on December 14, 1967, is composed of 40-60 volunteers selected by audition from the ranks of the ASO Chorus, who meet for extra rehearsals and perform with the ASO each season. The Chamber Chorus performs music of the Baroque and Classical eras, as well as works by modern masters such as Golijov, Tavener, Pärt, Paulus, Theofanidis, and Britten. Highlights of the ASO Chamber Chorus's history include a residency with the ASO and Robert Spano for California's Ojai Festival, participation with the ASO in recordings of masterworks by Bach, Golijov, Handel, Haydn, Mozart, Schubert, Vivaldi, and a 2005 a cappella recording that features the Vaughan Williams Mass under Norman Mackenzie. Their Carnegie Hall appearances include performances of the B-Minor Mass, the Matthew and John Passions of Bach, the Rachmaninoff Vespers, Stravinsky's *Nightingale* and the Mozart/Levin Requiem.

Atlanta Symphony Orchestra Chamber Chorus

Nathalie Stutzmann, Music Director
The Robert Reid Topping Chair

Hannah Davis, Choral and Artistic Manager
Peter Marshall, Accompanist

SOPRANO

Aliyah Auerbach
Juliana Bolaño
Tierney Breedlove
Khadijah Davis
Liz Dean
Megan Littlepage
Arietha Lockhart**
Mindy Margolis*
Mary Martha Penner
Marianna Schuck
Anne-Marie Spalinger*
Brienne Turgeon**
Lacy Wilder
Wanda Yang Temko**

TENOR

Christian Bigliani
David Blalock
Matthew Borkowski
LaRue Bowman
Jack Caldwell
Daniel Compton
Justin Cornelius
Phillip Crumbly
Matthew Gavilanez
Leif Gilbert-Hansen
John Harr
Keith Langston
Michael Parker
LaTimothy Parrott
Christopher Patton
Mark Warden

ALTO

Ana Baida
Angelica Blackman-Keim
Donna Carter-Wood
Marcia Chandler
Katharine Fisher
Unita Harris
Kathleen Kelly-George
Virginia Little
Katie Mackenzie
Linda Morgan
Kathleen Poe-Ross
Laura Rappold
Anna Ree

BASS

Dock Anderson
Philip Barreca
Russell Cason
Trey Clegg
Joel Craft
Michael Cranford
Timothy Gunter
Peter Mackenzie
Jason Maynard
Jackson McCarthy
Brian Smith
Benjamin Temko
Edgie Wallace Jr.

* 20+ years of service ** 30+ years of service

Atlanta Symphony Orchestra

Musician Roster 2024/25 Season

Nathalie Stutzmann

Music Director
The Robert Reid Topping Chair

Norman Mackenzie

Director of Choruses
The Fannie 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
Lauren Roth
Assistant Concertmaster
Jun-Ching Lin
Assistant Concertmaster
Anastasia Agapova
Kevin Chen
Carolyn Toll Hancock
The Wells Fargo Chair
John Meisner
Christopher Pulgram
Juan R. Ramirez Hernández
Olga Shipitko
Kenn Wagner
Lisa Wiedman Yancich
Sissi Yuqing Zhang

SECTION VIOLIN †

Judith Cox
Raymond Leung
The Carolyn McClatchey Chair
Sanford Salzinger

SECOND VIOLIN

Sou-Chun Su
Acting/Associate Principal
The Frances Cheney Boggs Chair
Jay Christy
Acting Associate/Assistant Principal
Rachel Ostler
Acting Assistant Principal
Dae Hee Ahn*
Robert Anemone
Noriko Konno Clift
Paolo Dara
David Dillard
Paul Halberstadt
Eun Young Jung
Eleanor Kosek
Yaxin Tan

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

Daniel Laufer
Acting/Associate Principal
The Miriam and John Conant Chair
Karen Freer
Acting Associate/Assistant Principal
The Livingston Foundation Chair
Thomas Carpenter
Joel Dallow
The UPS Foundation Chair
Ray Kim
Isabel Kwon
Nathan Mo
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
Nicholas Scholefield
Daniel Tosky
Michael Kurth
The Jane Little Chair

FLUTE

Christina Smith
Principal
The Jill Hertz Chair
The Mabel Dorn Reeder Honorary 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

William R. Langley

Associate Conductor &
Atlanta Symphony Youth Orchestra
Music Director
The Zeist Foundation Chair

Finan Jones

Conducting Fellow

Zachary Boeding
Associate Principal
The Keneda Fund Chair

Jonathan Gentry
Emily Brebach

ENGLISH HORN

Emily Brebach

CLARINET

Jesse McCandless
Principal
The Robert Shaw Chair
Ted Gurch*
Associate Principal
Ivan Valbuena
Associate Principal
Juliana Darby
Marcia Gurnow*
Alcides Rodriguez

E-FLAT CLARINET

Ted Gurch*
Ivan Valbuena

BASS CLARINET

Alcides Rodriguez

BASSOON

Cameron Bonner
Principal
The Abraham J. & Phyllis Katz Foundation Chair
Anthony Georgeson
Associate Principal
Laura Najarian
Juan de Gomar

CONTRA-BASSOON

Juan de Gomar

HORN

Ryan Little
Principal
The Betty Sands Fuller Chair

Andrew Burhans
Associate Principal
Kimberly Gilman
Bruce Kenney

TRUMPET

Michael Tiscione
Acting Associate Principal
The Madeline and Howell Adams Chair

Mark Maliniak
Acting/Associate Principal
William Cooper
Ian Mertes

TROMBONE

Nathan Zgonc
Acting/Associate Principal
The Ierence L. Neal Chair, Honoring his dedication and service to the Atlanta Symphony Orchestra
The Home Depot Veterans Chair
Jason Patrick Robins

BASS TROMBONE

Vacant
Jordan Milek Johnson
Fellow

TUBA

Michael Moore
Principal
The Delta Air Lines Chair
Joshua Williams
Fellow
Zeist Foundation ASO Fellowship Chair

TIMPANI

Michael Stubbart
Acting/Assistant Principal
The Walter H. Bunzi Chair

PERCUSSION

Joseph Petrasek
Principal
The Julie and Arthur Montgomery Chair
Michael Jarrett
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

Vacant
The Hugh and Jessie Hodgson Memorial Chair
Sharon Berenson †

LIBRARY

Joshua Luty
Principal
The Marianna & Salon Patterson Chair

Sara Baguyos
Associate Principal
James Nelson

GUEST CONDUCTOR

Neil and Sue Williams Chair

UGA
presents.



JASON MORAN

Duke Ellington: My Heart Sings

Feb
27

THURS
7:30 pm
Hodgson Concert Hall

Pianist and composer Jason Moran is a risk-taker and trendsetter who has become “the most provocative thinker in current jazz” (*Rolling Stone*). In both a solo set and a collaboration with the UGA Jazz Ensemble, Moran reveals the timeless genius of Duke Ellington’s music in this brilliant reimagining of his work.

Scan for info and tickets



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Players in string sections are listed alphabetically

† Rotate between sections * Leave of absence † Regularly engaged musician