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**presents.**  
25|26 SEASON

# Atlanta Symphony Orchestra

**Robert Spano**, conductor

**Stephen Hough**, piano

**Kelley O'Connor**, mezzo-soprano

SUN, MAY 3, 3:00 pm

Hodgson Concert Hall

Supported by

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PROGRAM

**CHRISTOPHER THEOFANIDIS** (b. 1967)  
*On the Bridge of the Eternal*

**LEONARD BERNSTEIN** (1918-1990)  
**Symphony No. 1, "Jeremiah"**

- I. Prophecy -
- II. Profanation -
- III. Lamentation

Kelley O'Connor, mezzo-soprano

INTERMISSION

**SERGEI RACHMANINOFF** (1873-1943)  
**Concerto No. 3 in D Minor for Piano and Orchestra,**  
**Op. 30**

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

Stephen Hough, piano

Yamaha CFX22 concert grand piano provided by Yamaha Artist Services New York.

Program is subject to change.

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

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# PROGRAM NOTES

by Noel Morris ©2026

- Composer Christopher Theofanidis is an original member of the Atlanta School of Composers, a program created by Music Director Laureate Robert Spano.
- Leonard Bernstein was the son of Russian Jewish immigrants. His *Jeremiah* Symphony grew out of a melody from the Ashkenazi cantillation of Lamentations.
- Leonard Bernstein rushed to complete his *Jeremiah* Symphony by the deadline for a competition he didn't win. Later, after becoming a superstar composer, conductor, and pianist, he famously chirped, "To achieve great things, two things are needed: a plan and not quite enough time."
- The legendary pianist Sergei Rachmaninoff stood 6'6" and had enormous hands. According to witnesses, he could hit octave Cs with the left pinky and index finger while hitting the G above with the thumb—a span of 20 keys!
- Rachmaninoff wrote his Piano Concerto No. 3 for his own fingers. It is a monster for pianists, requiring large stretches for the fingers and heroic, yet fast and intricate, passage work. The concerto also demands enormous power and stamina to pierce thick orchestral textures.

## ***On the Bridge of the Eternal* Christopher Theofanidis (b. 1967)**

Composer Christopher Theofanidis wrote, "A few years ago, the University of Colorado Boulder commissioned an orchestral work for their 100th anniversary celebrations that were to happen in the fall of 2020. Of course, the pandemic delayed that event until 2022, and, as might have been expected, during the period I was composing the work, I ended up going into a more internal space—less extroverted and celebratory, and more contemplative.

"What had been obsessively on my mind during the pandemic was a short text from St. Augustine's *Confessions*. It was a rumination on the nature and mystery of time, and it seemed to me that there was something both religious and modern in its sentiment—it had an almost physicist's take on time embedded in it."

Finally, Theofanidis set Augustine's text to music. The words also serve as a preface to *On the Bridge Eternal*.

Oh Lord,  
a long time is only long because it is made of  
many successive moments which cannot be extended.  
In the eternal, nothing is transient, but the whole is present.  
All past time is driven backwards by the future,

All future time is consequent upon the past.  
All past and future are created and set on their course by  
That which is always present.  
Who will lay hold of the human heart to make it still,  
So that it can see how eternity, in which there is neither past  
nor future, stands still?  
—St. Augustine

## **Symphony No. 1, "Jeremiah" Leonard Bernstein (1918-1990)**

"In the summer of 1939, I made a sketch for a Lamentation for soprano and orchestra," said Leonard Bernstein. "This sketch lay forgotten for two years, until in the spring of 1942 I began the first movement of a symphony. I then realized that this new movement, and the Scherzo that I planned to follow it, made logical concomitants with the Lamentation. Thus, the Symphony came into being, with the Lamentation greatly changed, and the soprano supplanted by a mezzo-soprano. The work was finished on 31 December 1942, and is dedicated to my father."

With that, Bernstein offered a tidy Wikipedia-style paragraph for his first foray into large-scale composition. He was 24 and fresh out of the Curtis Institute of Music. His career choice put him at odds with his father (Dad wanted him to take over his beauty products business) when world events intervened.

On November 10, 1938, *The New York Times* ran the headline "Jews Are Ordered to Leave Munich." There followed an article describing savage attacks against Jews at the hands of Nazi storm troopers, events that came to be known as Kristallnacht, the Night of Broken Glass.

Horrified and distraught, young Bernstein found himself reflecting on the music and lessons of the synagogue, especially the Babylonian Captivity, which stands as an emblem of collective trauma. According to scripture, the "weeping prophet" Jeremiah foretold disaster and urged the children of Israel to renounce their idolatry. Unheeded, Jeremiah wept. And God's vengeance descended upon them.

Describing his symphony, Bernstein said, "The first theme of the Scherzo is paraphrased from a traditional Hebrew chant. And the opening phrase of the vocal part in the Lamentation is based on a liturgical cadence still sung today in commemoration of the destruction of Jerusalem by Babylon." The finale represents "the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged, and dishonored after his desperate efforts to save it."

The young composer hurried to complete his symphony by December 31, 1942, to enter it in a school competition in Boston. He didn't win, but Boston Symphony Orchestra Music Director

Serge Koussevitsky and Pittsburgh Symphony Orchestra Music Director Fritz Reiner clamored to premiere the piece. Reiner secured the premiere at the Syria Mosque in Pittsburgh in 1944. Later that year, *The New York Times* chose Bernstein's First Symphony as the "Season's Best Orchestral Work by an American."

Closer to home, Bernstein soon reconciled with his dad, who lovingly quipped, "How was I to know he would turn out to be Leonard Bernstein?"

### **Concerto No. 3 in D Minor for Piano and Orchestra, Op. 30 Sergei Rachmaninoff (1873-1943)**

Recently, *Gramophone* magazine wrote, "Rachmaninoff was perhaps the most complete musician of the past 150 years." It was a tribute to a man who rocketed to stardom in three different careers: composer, conductor, and pianist.

He'd achieved the first two in his native Russia, earning honors, celebrity, and all the trappings of an upper-class lifestyle. But when the Bolsheviks took over, he gathered his wife and daughters and slipped into Finland. They lost everything but their freedom. As the 44-year-old Sergei Rachmaninoff gazed into the frightened faces of his daughters, he weighed his options and chose a piano career—the most lucrative.

Rachmaninoff had always been a formidable player. He often performed his works. But if he wanted a career as a touring virtuoso, he needed to build a repertoire and burnish his skills. And so he returned to the woodshed and did the work of a musician half his age. Success came quickly. Settling in America, he drew large audiences and stopped writing music.

"In a 2010 poll, 100 professional pianists were asked to name their top three favorite pianists," wrote *Gramophone* magazine. "The winner by some distance was Rachmaninoff. 'It's a paradox,' [musicologist Daniel] Grimwood remarks, 'that he was one of the great pianists of his generation, but only reluctantly. It wasn't part of his life plan to become what he became.'"

The Third Piano Concerto came from 1909, the waning years of Imperial Russia. The composer reluctantly agreed to an American tour, not for the publicity but because he'd make enough money to buy a car (he was an original motorhead). He wrote the concerto during the summer at the family estate.

"I wanted to sing the melody on the piano, as a singer would sing it," he said, "and to find a suitable orchestral accompaniment, or rather one that would not muffle this singing." Out of that singing melody, he spun a highly imaginative, intensely integrated work—and a beastly workout for the pianist.

Rachmaninoff set sail in September, practicing his new concerto shipboard on a silent keyboard. He debuted the piece with two orchestras in New York City, including the New York Philharmonic under Gustav Mahler.

Initially, no other pianist dared touch the "Rach 3." It is notoriously difficult, "40 minutes of finger-twisting madness," wrote *The Washington Post*. The Third Concerto became one of his most popular showpieces, helping to pay for a large collection of fast cars.

## **ABOUT THE ARTISTS**

### **ROBERT SPANO**

Robert Spano, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Music Director of the Fort Worth Symphony Orchestra (FWSO) since August 2022, Spano will continue there through July 2031, shaping the artistic direction of the orchestra and driving its continued growth. This season, he also steps into the role of Music Director of the Washington National Opera (WNO) for a three-year term. An avid mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers.

As Music Director of the Aspen Music Festival and School since 2011, Spano oversees the programming of more than 300 events and educational programs for 630 students and young performers; he also directs the Aspen Conducting Academy, which offers participants unparalleled training and valuable podium experience. After twenty seasons as Music Director with the Atlanta Symphony Orchestra (ASO), he now serves as its Music Director Laureate. He also becomes Principal Guest Conductor of the Rhode Island Philharmonic Orchestra & Music School this season, where he previously served as Principal Conductor.

In his fourth season as music director of the Fort Worth Symphony Orchestra, Spano leads more than six symphonic programs, including a world premiere by Michael Gandolfi. Spano leads two productions at Washington National Opera in 2025-2026: the company's production of Mozart's *The Marriage of Figaro* and a new production of Robert Ward's Pulitzer Prize and Tony Award winning opera *The Crucible*. Other highlights of the season include a return to the Atlanta Symphony Orchestra for two programs celebrating the 250th anniversary of America's independence and guest conducting appearances with the Louisville Orchestra, Nashville Symphony, San Diego Symphony, and Indianapolis

Symphony Orchestra. Spano's newest recording as a pianist and composer is a collaboration with mezzo-soprano Kelley O'Connor, *Songs of Orpheus*, a series of song cycles by Edvard Grieg, Claude Debussy, George Crumb, and Spano himself on Sono Luminus (August 22, 2025).

Robert Spano made his Metropolitan Opera debut in 2019, leading the US premiere of Nico Muhly's *Marnie*. Recent concert highlights include several world premiere performances, including *The Sacrifice of Isaac* by Jonathan Leshnoff with the Atlanta Symphony Orchestra; Steven Mackey's *Aluminum Flowers* and James Ra's *Te Deum* with the Curtis Symphony Orchestra; Jake Heggie's *Earth 2.0* with the Fort Worth Symphony Orchestra; a new production of *Fidelio* with the Washington National Opera; *Of Earth and Sky: Tales From the Motherland* by Brian Raphael Nabors with the FWSO and Rhode Island Philharmonic; and *Voy a Dormir* by Bryce Dessner at Carnegie Hall, with the Orchestra of St. Luke's and O'Connor.

With a discography of critically acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has garnered four Grammy Awards and eight nominations with the Atlanta Symphony. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is a recipient of the Georgia Governor's Award for the Arts and Humanities and is one of two classical musicians inducted into the Georgia Music Hall of Fame.

## SIR STEPHEN HOUGH

Named by *The Economist* as one of Twenty Living Polymaths, Sir Stephen Hough combines a distinguished career of a concert pianist with those of a composer and writer. In recognition of his contribution to cultural life, he became the first classical performer to be given a MacArthur Fellowship and was awarded a Knighthood for Services to Music in the Queen's Birthday Honours 2022. Hough has played with most of the world's leading orchestras and has been a guest of recital series and festivals worldwide.

Hough opens the 2025/26 season at the Elbphilharmonie with Beethoven's Piano Concerto No. 3, for which he has composed a brand new second movement, launching the Hamburg Staatsorchester's season under its new music director, Omer Meir Wellber. Over the following 12 months, Hough gives more than 60 concerts/recitals across three continents, appearing with leading orchestras in the US, Europe, and Asia. This season also marks the Asian premiere of his piano concerto, *The World of Yesterday*—named after Stefan Zweig's memoir—with the Singapore Symphony Orchestra, followed by its Korean premiere with Symphony

S.O.N.G. His season also features a series of high-profile recital appearances, including Wigmore Hall in London and Klavierfestival Ruhr in Germany. His piano quintet (*Les Noces Rouges*), commissioned by the Chamber Music Society of Lincoln Center in 2024, will receive its European and UK premieres at the National Concert Hall in Dublin and Southbank Centre in London.

Hough's *Fanfare Toccata* was commissioned for the 2022 Van Cliburn International Piano Competition and performed by all 30 competitors. Hough's body of songs, choral and instrumental works have been commissioned by Musée du Louvre, National Gallery of London, Westminster Abbey, Westminster Cathedral, the Wigmore Hall, and other prestigious

## KELLEY O'CONNOR

The Grammy Award-winning mezzo-soprano Kelley O'Connor is one of the most compelling vocal artists of her generation. She is known for a commanding intensity onstage, a velvet vocal tone, and the ability to create sheer magic in her interpretations. She performs with leading orchestras and conductors around the world, with preeminent artists in recitals and chamber music, and with highly acclaimed opera companies in the U.S. and abroad.

In the 2025-2026 season, Kelley O'Connor returns to the Aspen Music Festival for the world premiere of Christopher Theofanidis's *Siddhartha, She*, under the baton of Robert Spano. She opened the Grand Rapids Symphony season with Beethoven 9 and performed the work again with the San Francisco Symphony. She joins the New World and Fort Worth symphonies for Peter Lieberson's *Neruda Songs*; appears with the Colorado and Winston-Salem symphonies for Handel's *Messiah*; sings Mahler 2 with the Indianapolis Symphony; and appears with the Nashville Symphony in two programs: Verdi's Requiem and Bernstein's "Jeremiah." Recently, O'Connor has premiered an extended version of Thomas Adès's *America (A Prophecy)* in her debut with the Gewandhausorchester; performed Mahler's Second Symphony with the Kansas City Symphony Orchestra and his Third Symphony with the San Francisco Symphony; and John Adams's *El Niño* with the Houston Symphony.

Sought after by many of the most heralded composers of the modern day, O'Connor has recently premiered works by John Corigliano, Kareem Roustom, Joby Talbot, and Bryce Dessner. John Adams wrote the title role of *The Gospel According to the Other Mary* for O'Connor and she has performed the work, both in concert and in the Peter Sellars fully staged production, under the batons of John Adams and Gustavo Dudamel, among others. She continues to be the preeminent living interpreter of Peter Lieberson's *Neruda Songs*.



# Atlanta Symphony Orchestra

## 2025/26 Musician Roster



**Nathalie Stutzmann**  
MUSIC DIRECTOR  
*The Robert Reid Topping Chair*



**William R. Langley**  
RESIDENT CONDUCTOR &  
ATLANTA SYMPHONY YOUTH  
ORCHESTRA MUSIC DIRECTOR  
*The Zeist Foundation Chair*



**Norman Mackenzie**  
DIRECTOR OF CHORUSES  
*The Frannie & Bill Graves Chair*



**Finan Jones**  
ASSISTANT CONDUCTOR

### FIRST VIOLIN

- David Coucheron**  
CONCERTMASTER  
*The Mr. & Mrs. Howard R. Peevy Chair*
- Justin Bruns\***  
ASSOCIATE CONCERTMASTER  
*The Charles McKenzie Taylor Chair*
- Lauren Roth-Gómez**  
ACTING ASSOCIATE/ASSISTANT  
CONCERTMASTER
- Jun-Ching Lin\***  
ASSISTANT CONCERTMASTER
- Ruoying Pan**  
ASSISTANT CONCERTMASTER
- Kevin Chen**
- Carolyn Toll Hancock**  
*The Wells Fargo Chair*
- Juan R. Ramírez Hernández**
- Kelly Kanai**
- John Meisner**
- Christopher Pulgram**
- Olga Shpitko**
- Kenn Wagner**
- Lisa Wiedman Yancich**
- Jin Wook Suk**
- Sissi Yuqing Zhang**

### SECTION VIOLIN †

- Judith Cox**
- Raymond Leung**  
*The Carolyn McClatchey Chair*

### SECOND VIOLIN

- Anastasia Agapova**  
PRINCIPAL  
*The Atlanta Symphony Associates  
Chair*
- Sou-Chun Su**  
ASSOCIATE PRINCIPAL  
*The Frances Cheney Boggs Chair*
- Jay Christy**  
ASSISTANT PRINCIPAL
- Rachel Ostler\***
- Robert Anemone**
- Noriko Konno Clift**
- David Dillard**
- Paul Halberstadt**
- Eun Young Jung**
- Eleanor Kosek**
- Julia Su**
- Yaxin Tan**
- VIOLA**
- Zhenwei Shi\***  
PRINCIPAL  
*The Edus H. & Harriet H.  
Warren Chair*
- Catherine Lynn**  
ACTING PRINCIPAL/ASSISTANT  
PRINCIPAL
- Paul Murphy**  
ASSOCIATE PRINCIPAL  
*The Mary & Lawrence  
Gellerstedt Chair*
- Marian Kent**
- Yang-Yoon Kim**
- Yiyin Li**
- Lachlan McBane**
- Patrick Miller**
- Jessica Oudin**
- Madeline Sharp**

### CELLO

- Daniel Laufer**  
ACTING/ASSOCIATE PRINCIPAL  
*The Miriam & 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**
- Charles Zandieh**

### BASS

- Joseph McFadden**  
PRINCIPAL  
*The Marcia & John Donnell Chair*
- Gloria Jones Allgood**  
ASSOCIATE PRINCIPAL  
*The Lucy R. & Gary Lee Jr. Chair*
- Karl Fenner**
- Michael Kurth**  
*The Jane Little Chair*
- Jungsu Lee**
- Nicholas Scholefield**
- Daniel Tosky**

### FLUTE

- Christina Smith**  
PRINCIPAL  
*The Jill Hertz Chair  
The Mabel Dorn Reeder  
Honorary Chair*
- Robert Cronin**  
ASSOCIATE PRINCIPAL
- C. Todd Skitch**  
SECOND FLUTE
- Gina Hughes**  
PICCOLO/ELIITE

### OBOE

- Elizabeth Koch Tiscione**  
PRINCIPAL  
*The George M. &  
Corrie Hoyt Brown Chair*
- Zachary Boeding**  
ASSOCIATE PRINCIPAL  
*The Kendeda Fund Chair*
- William Dunlop**  
SECOND OBOE
- Emily Brebach**  
ENGLISH HORN/OBOE

### CLARINET

- Jesse McCandless**  
PRINCIPAL  
*The Robert Shaw Chair*
- Iván Valbuena**  
SECOND CLARINET
- Alcides Rodriguez**  
ACTING ASSOCIATE PRINCIPAL/  
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PRINCIPAL  
*The Abraham J. & Phyllis Katz  
Foundation Chair*
- Anthony Georgeson**  
ASSOCIATE PRINCIPAL
- Laura Najarian**  
SECOND BASSOON
- Juan de Gomar**  
CONTRABASSOON/BASSOON

### HORN

- Ryan Little**  
PRINCIPAL  
*The Betty Sands Fuller Chair*
- Andrew Burhans**  
ASSOCIATE PRINCIPAL
- Kimberly Gilman**  
SECOND HORN
- Reese Farnell**  
THIRD HORN
- Scott Sanders**  
FOURTH HORN
- TRUMPET**
- Michael Tiscione**  
ACTING/ASSOCIATE PRINCIPAL  
*The Madeline & Howell Adams Chair*
- Mark Maliniak**  
ACTING ASSOCIATE PRINCIPAL
- William Cooper**  
SECOND TRUMPET

### TROMBONE

- Nathan Zgonc**  
ACTING/ASSOCIATE PRINCIPAL  
*The Terence L. Neal Chair, Honoring  
his dedication & service to the  
Atlanta Symphony Orchestra*
- The Home Depot Veterans Chair*
- Jason Patrick Robins**  
SECOND TROMBONE

### TUBA

- Michael Moore**  
PRINCIPAL  
*The Delta Air Lines Chair*

### TIMPANI

- Jake Darnell**  
PRINCIPAL  
*The Walter H. Bunzl Chair*
- Michael Stubbart**  
ASSISTANT PRINCIPAL TIMPANI/  
SECTION PERCUSSION

### PERCUSSION

- Joseph Petrasek**  
PRINCIPAL  
*The Julie & Arthur  
Montgomery Chair*
- Michael Jarrett**  
ASSISTANT PRINCIPAL  
*The William A. Schwartz Chair*
- Michael Stubbart**  
*The Connie & Merrell  
Calhoun Chair*

### HARP

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PRINCIPAL  
*The Sally & Carl Gable Chair*

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- James Nelson**

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- Neil and Sue Williams Chair*

Players in rotating sections are listed alphabetically.

‡ Rotate between sections

\* Leave of absence

† Regularly engaged musician



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Photo by Mark Mobley

## Why I Give ...

*Meet Malcolm and Priscilla Sumner. He is a retired UGA Regents' Professor of crop and soil sciences who did 20 years of international consulting. She is a former nurse and chair of the Athens Area Emergency Food Bank, where she volunteered for more than 30 years. They were at the PAC's opening gala performance by soprano Jessye Norman in 1996, and have now lived in Athens longer than in their native South Africa. This season they supported the November appearance by the Atlanta Symphony Orchestra (ASO).*

**Malcolm Sumner:** When we came here, this was a cultural desert. There was nothing here. We started supporting the music school. When the PAC started, we decided to contribute to it because we are both fans of classical music.

**Priscilla Sumner:** We are so lucky to have these artists come to Athens. For the size of this little town, it never ceases to amaze me. Yo-Yo Ma came to Athens! It's mind-boggling. And he's been here twice!

**Malcolm:** We love the ASO when they come to Athens. Oh, man. Sweet music! They love coming to Athens because of the acoustics.

**Priscilla:** The acoustics in the PAC are famous.

**Malcolm:** We've enjoyed every performance but maybe one or two in the period of 30 years. The quality has been excellent. The PAC is the best addition to Athens there's ever been, it's my humble opinion.



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Guest artists, programs, dates, times, ticket prices, and service fees subject to change.

### BOX OFFICE

Open Monday-Friday, 10:00 am-5:00 pm and one hour prior to performances. Tickets to all performances presented by UGA Presents, Hugh Hodgson School of Music, Dept. of Dance, and UGA Theatre are available in person at the UGA Performing Arts Center (PAC) Box Office, by calling (706) 542-4400, or online at [pac.uga.edu](http://pac.uga.edu). Tickets purchased from other outlets cannot be guaranteed and may not be honored. For exchange/refund policy, visit [pac.uga.edu/policies](http://pac.uga.edu/policies).

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Tickets purchased in advance and left for collection at "will call" will be available for pick up at the PAC Box Office during regular business hours or beginning one hour prior to the start of the performance, including off-site locations.

### FEES

Georgia 8% sales tax and restoration fees (PAC events only) are included in all ticket prices. Additional service fees for online or phone orders and ticket delivery apply.

### PARKING

Through an arrangement with UGA Parking Services, complimentary parking for all UGA Presents performances is available in both the PAC surface lot and the PAC parking deck. For performances at the Fine Arts Theatre, please use the Hull Street Deck, the Tate Center Parking Deck (payment required), or other UGA surface lots in the area. For questions regarding parking, please call UGA Parking Services at (706) 542-7275. For information about parking at The Classic Center, please visit [classiccenter.com](http://classiccenter.com).

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Late seating is subject to the discretion of the house manager. Late patrons may be reseated in an alternate location.

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Children ages 6 and older are welcome to attend all performances, unless indicated otherwise for specific events. Children under age 6 and babies will not be admitted. Parents and guardians are encouraged to exercise judgement when determining if programs are appropriate for their children. Please contact the box office at (706) 542-4400 with questions about specific performances.

### ACCESSIBILITY

Venues are accessible to people using wheelchairs or with restricted mobility. Please contact the box office to make advance arrangements if you require special assistance. Accessible parking spaces are located near the entrance to the PAC lobby.

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Large-print programs are available by calling the box office at least 72 hours before the performance.

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For individuals requiring hearing assistance, the Performing Arts Center offers Assistive Listening Devices that may be checked out at no cost to patrons with a photo ID at the coat check desk in the Performing Arts Center lobby. The photo ID will be returned in exchange for the device at the conclusion of the performance.

### FOOD AND DRINK

Concessions are available for purchase in the PAC lobby for all UGA Presents performances and other selected events. Food and drink are prohibited inside the performance venues. Complimentary cough lozenges are available at the coat check desk. Please do not unwrap lozenges during performances.

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We appreciate the dedicated service of the many community volunteers who serve at the Performing Arts Center. To inquire about joining our team, please contact the Volunteer Coordinator at (706) 542-2634. Training sessions are held each August.

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Hodgson Concert Hall and Ramsey Concert Hall are available for rental. For information please call (706) 542-2290 or visit the rental page at [pac.uga.edu/rentals](http://pac.uga.edu/rentals). Rental inquiries for the Fine Arts Theatre should be directed to the UGA Dept. of Theatre and Film Studies.

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