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presents.
25|26 SEASON

Handel's Messiah
Part 1
Atlanta Symphony
Orchestra and
Chamber Chorus
Norman Mackenzie,
conductor

SUN, DEC 21, 3:00 pm
Hodgson Concert Hall

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NORMAN MACKENZIE, conductor
ADELAIDE BOEDECKER, soprano
RHIANNA COCKRELL, mezzo-soprano
MILES MYKKANEN, tenor
LAWSON ANDERSON, bass-baritone
ATLANTA SYMPHONY ORCHESTRA
ATLANTA SYMPHONY ORCHESTRA
CHAMBER CHORUS

PROGRAM

WOLFGANG AMADEUS MOZART (1756-1791)
Mass in C major, K.317 ("Coronation Mass")

- I. Kyrie eleison
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Adelaide Boedecker, soprano
Rhianna Cockrell, mezzo-soprano
Miles Mykkanen, tenor
Lawson Anderson, bass-baritone
ASO Chamber Chorus

INTERMISSION

GEORGE FRIDERIC HANDEL (1685-1759)

Part the First (Christmas Portion) and "Hallelujah" from *Messiah*, HWV 56

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

Adelaide Boedecker, soprano
Rhianna Cockrell, mezzo-soprano
Miles Mykkanen, tenor
Lawson Anderson, bass-baritone
ASO Chamber Chorus

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

Mass in C major, K.317 (“Coronation Mass”)

Wolfgang Amadeus Mozart (1756-1791)

In 1633, fire broke out in a Bavarian bakery and consumed every inch of the building. A casualty of the 30 Years War, nothing survived the fire except a painting by Rudolph von Grimming called “Mary with Baby Jesus.” Church leaders declared it a miracle and built a chapel in Salzburg to house the painting. To this day, pilgrims flock to see it. To honor the Madonna and child, church officials affixed bejeweled crowns to the two figures in 1751, an event that Salzburgers mark each year with a performance of Wolfgang Mozart’s Coronation Mass.

More recent scholarship suggests that, while the Mass has a long association with the chapel and the painting, the name “Coronation” likely came about after a performance at the crowning of Emperor Leopold II and/or Francis I. The composer didn’t specify and didn’t choose the name.

This sequence of events illustrates the challenge of documenting the composer’s life in his hometown. When he wasn’t on the road, he didn’t write letters, leaving significant gaps in the Mozart story — especially around the time he wrote his C major Mass.

After having spent much of his childhood as a touring sensation, the 20-something genius rattled around Salzburg like a caged bear. His recent job-hunting tour around Germany and Paris was a bust. He longed to move to a bigger town, but Mozart’s father cinched up his leash and pushed the young man to take a job as court organist to the Archbishop of Salzburg.

Already, the 23-year-old had written fourteen Masses. He completed the Coronation Mass in March 1779, likely for the Easter celebration at Salzburg Cathedral. Mozart’s boss, a church reformer, preferred to keep services short, which posed a special challenge.

“Our church music is very different from that of Italy,” Mozart noted, “since a Mass . . . must not last longer than three quarters of an hour. This applies even to the most Solemn Mass spoken by the Archbishop himself.” It forced the composer to collapse the form and keep it moving.

What he couldn’t accomplish in breadth, he achieved in texture. He scored the Mass with a sizable orchestra and delivered a piece

that many consider to be his finest *complete* Mass (the Requiem and the C minor Mass are unfinished).

The Coronation Mass looks to the future with an operatic melody in the Agnus Dei that later turns up in *The Marriage of Figaro* (1786). Notice that he also brings the opening melody of the Kyrie back at the very end.

INSIDE THE SCORE

Mozart chose the key of C major because the trumpet players in Salzburg owned C trumpets. The invention of the valve trumpet was still another 20 years away.

Part the First (Christmas Portion) and "Hallelujah" from *Messiah*, HWV 56

George Frideric Handel (1685-1759)

Messiah is not quite 300 years old but has never once flagged in popularity. Carnegie Hall boasts a whopping 373 performances since opening in 1891. A hundred years on, Atlanta’s own Robert Shaw conducted the oratorio there on the 250th anniversary of *Messiah*’s premiere.

George Frideric Handel was nothing if not resourceful. He became popular in London as an Italian opera composer (he was German). When church prohibitions kept him from producing operas during Lent, he simply issued a churchy alternative — the oratorio — a similarly dramatic work using a biblical story, minus the sets and costumes. (In those days, some pious types considered the environs of the theater indecent.)

Apart from dropping visuals from these dramatic works, Handel made one other modification: He elevated the role of the chorus. By doing so, he gave posterity a series of marvelous choral works that can be extracted as standalone pieces and sung by a decent church choir (such as the “Hallelujah” Chorus).

Messiah was the brainchild of Handel’s favorite English-language librettist, Charles Jennens. Jennens had a bone to pick with the Deists, who believed in a non-intervening God. Jennens felt they’d gone astray and decided to use scripture exclusively in his *Messiah* libretto. To get around church prohibitions on depicting Jesus in a dramatic work, Jennens extracted most of the text from prophecy — the Old Testament.

He toiled over his libretto from 1741-1742 and handed it to England's greatest composer in hopes of producing something profound.

Handel wrote *Messiah's* music in just 24 days. In truth, he was grappling with some troubles of his own. Londoners had lost interest in his Italian operas. He needed to recover from a box-office disaster and 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, he'd generated such a buzz, he started selling tickets to the dress rehearsal. As a precaution, the *Dublin Journal* ran advertisements suggesting that concertgoers refrain from wearing swords or hoop skirts 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.

From our vantage point, it would seem *Messiah* exceeded Jennens's wildest hope for spreading the gospel. Yet the more conservative arm of the faithful couldn't get passed its association with places of ill repute (theaters). In fact, Jonathan Swift, author of *Gulliver's Travels* and Dean of Saint Patrick's Cathedral, initially tried to prevent his choir from participating in *Messiah's* premiere. He thought it would sully their reputation. At the London premiere the following year, many objected to the singing of Biblical texts from the stage of a theater.

Messiah became a beloved tradition when Handel moved performances to a chapel at a Foundling Hospital where he hosted an annual benefit for orphans.

Although he wrote the 2 1/2-hour oratorio for Easter (the "Hallelujah" Chorus marks the Resurrection, not the Nativity), the Christmas portion of *Messiah* is the longest, lasting approximately an hour. Sources for the oratorio include the Books of Isaiah, Haggai, Malachi, Luke, Zechariah, Matthew, John, Psalms, Lamentations, Romans, Revelation, Job, and 1 Corinthians.

TEXTS & TRANSLATIONS

MOZART Mass in C major (Coronation)

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium, et invisibilem.
Et in unum Dominum
Jesum Christum,

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest.
And on Earth peace to people good will.
We praise You. We bless You.
We worship You. We glorify You.
We give You thanks for Your great glory.
Lord God, heavenly king, God the Father almighty,
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
You, Who take away the sins of the world, have mercy on us.
You, Who take away the sins of the world, receive our prayer.
You, Who sit at the right hand of the Father,
have mercy upon us.
For You alone are holy. You alone are the Lord.
You alone, O Jesus Christ, are most high.
With the Holy Spirit,
in the glory of God the Father.
Amen.

Credo

I believe in one God,
The Father almighty,
maker of heaven and earth, and of all things visible and invisible.
And I believe in one Lord,
Jesus Christ.

Filium Dei unigenitum.
Et ex Patre natum ante omni
saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: Et homo factus est.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

the only begotten Son of God.
Born of the Father before all
ages.
God of God, Light of Light,
true God of true God.
Begotten, not made,
of one being with the Father:
By whom all things were made.
Who for us and for our salvation
came down from heaven.
And He became flesh by the Holy
Spirit of the Virgin Mary: And was
made man.

Sanctus

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are filled with
Your glory.
Hosanna in the highest.

Benedictus

Blessed is He who comes in the
name of the Lord.
Hosanna in the highest.

HANDEL *Messiah*, pt. 1

This concert features Part I, the Christmas Portion, of *Messiah*,
as well as the “Hallelujah” Chorus from Part II.

Texts selected by Charles Jennens (1700-1773)

PART I

Sinfonia

TENOR

Comfort ye my people, saith your God;
speak ye comfortably to Jerusalem,
and cry unto her, that her warfare is accomplished,
that her iniquity is pardoned.
The voice of him that crieth in the wilderness:
Prepare ye the way of the Lord,
make straight in the desert a highway for our God.
Every valley shall be exalted,

and every mountain and hill made low:
the crooked straight and the rough places plain.
[Isaiah 40:1-4]

CHORUS

And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.
[Isaiah 40:5]

BASS

Thus saith the Lord of Hosts:
Yet once a little while, and I will shake the
heavens, and the earth, and the sea and the dry land,
and I will shake all nations,
and the desire of nations shall come.
The Lord whom ye seek,
shall suddenly come
to His temple, even the messenger of the covenant,
whom ye delight in, behold,
He shall come, saith the Lord of Hosts.
[Haggai 2:6-7; Malachi 3:1]

ALTO

But who may abide the day of His coming?
And who shall stand when He appeareth?
For He is like a refiner’s fire.
[Malachi 3:2]

CHORUS

And He shall purify the sons of Levi,
that they may offer unto the Lord
an offering in righteousness.
[Malachi 3:3]

ALTO

Behold, a virgin shall conceive, and bear a son,
and shall call his name Emmanuel,
God with us.
[Isaiah 7:14; Matthew 1:23]

ALTO & CHORUS

O thou that tellest good tidings to Zion,
 get thee up into the high mountain;
 O thou that tellest good tidings to
 Jerusalem, lift up thy voice with strength;
 lift it up, be not afraid;
 say unto the cities of Judah:
 Behold your God! Arise, shine,
 for thy light is come,
 and the glory of the Lord is risen upon thee.
 [Isaiah 40:9; 60:1]

BASS

For behold, darkness shall cover the earth,
 and gross darkness the people:
 but the Lord shall arise upon thee,
 and His glory shall be seen upon thee.
 And the Gentiles shall come to thy light,
 and kings to the brightness of thy rising.
 [Isaiah 60:2-3]

BASS

The people that walked in darkness have seen a great light:
 and they that dwell in the land of the shadow of death,
 upon them hath the light shined.
 [Isaiah 9:2 (Matthew 3:16)]

CHORUS

For unto us a Child is born, unto us a Son is given,
 and the government shall be upon His shoulder,
 and His name shall be called Wonderful,
 Counselor, the mighty God,
 the everlasting Father, the Prince of Peace.
 [Isaiah 9:6]

Pastoral Symphony**SOPRANO**

There were shepherds abiding in the field,
 keeping watch over their flocks by night.
 And lo, the angel of the Lord came upon them,
 and the glory of the Lord shone round about
 them, and they were sore afraid.
 And the angel said unto them:

Fear not, for behold, I bring you good tidings
 of great joy, which shall be to all people:
 for unto you is born this day in the city of David a
 Saviour, which is Christ the Lord.
 And suddenly there was with the angel
 a multitude of the heavenly host,
 praising God, and saying:
 [Luke 2:8-11,13]

CHORUS

Glory to God in the highest, and peace on earth,
 good will towards men.
 [Luke 2:14]

SOPRANO

Rejoice greatly, O daughter of Zion, shout,
 O daughter of Jerusalem, behold, thy King
 cometh unto thee. He is the righteous Saviour,
 and He shall speak peace unto the heathen.
 [Zechariah 9:9-10]

ALTO

Then shall the eyes of the blind be opened,
 and the ears of the deaf unstopped;
 then shall the lame man leap as an hart,
 and the tongue of the dumb shall sing.
 [Isaiah 35:5-6]

ALTO & SOPRANO

He shall feed his flock like a shepherd,
 and He shall gather the lambs with His arm,
 and carry them in His bosom, and gently lead
 those that are with young.
 Come unto Him, all ye that labour,
 and are heavy laden, and He will give you rest.
 Take His yoke upon you, and learn of Him,
 for he is meek and lowly of heart,
 and ye shall find rest unto your souls.
 [Isaiah 40:11; Matthew 11:28-29]

CHORUS

His yoke is easy, and His burthen is light.
 [Matthew 11:30]

CHORUS

Hallelujah! for the Lord God omnipotent reigneth.
The kingdom of this world is become the
kingdom of our Lord and of His Christ;
and He shall reign for ever and ever.
King of Kings, and Lord of Lords.
[Revelation 19:6; 11:15; 19:16]

ABOUT THE ARTISTS

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 experience the power of live orchestral music.

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 regularly with the ASO Chorus, 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.

ADELAIDE BOEDECKER, soprano

Adelaide Boedecker has been described as “emotionally transparent and beguiling of tone” (*The San Francisco Chronicle*). 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 Thibault in *Don Carlos*.

Ms. Boedecker most recently appeared as Pamina in *The Magic Flute* and returned to Santa Fe Opera performing the role of Meridian in *UnShakeable*. Other operatic heroines include Norina

in *Don Pasquale*, Adina in *L'elisir d'amore*, Clorinda in *La Cenerentola*, Marie in *La fille du régiment* and Frasquita in *Carmen*.

Ms. Boedecker debuted professionally at age 17 and received her Bachelor of Music Degree in Vocal Performance from the 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

Rhianna Cockrell, whose instrument has been described as “clear and commanding” (*Washington Post*), and having a “natural warmth and unforced delivery” (*EarRelevant*) 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 hailed as “unforced...resolute” (*Oregon ArtsWatch*) and “beautifully controlled...masterful...breath-taking” (*Early Music America*).

Cockrell's 2025-26 season sees her return to Atlanta Symphony Orchestra as the alto soloist in Beethoven's Ninth Symphony and Handel's *Messiah*, Durufle's *Requiem* with The Thirteen, Bach's *B Minor Mass* and *Himmelskönig, Sei Willkommen*, BWV 182 with Bach in Baltimore, as well as Bach's *St. Matthew Passion* and Durufle's *Requiem* with the Baltimore Basilica Schola. Other season highlights include performances with Ensemble Aeternum, Washington Bach Consort, Ensemble Altera, Apollo's Fire, and True Concord Voices & Orchestra.

MILES MYKKANEN, tenor

The career of exuberant young Finnish-American tenor Miles Mykkanen was launched with a national win of the Metropolitan Opera Laffont Competition in 2019. He has since impressed with a series of important debuts on the world's major stages, including the Metropolitan Opera, Bayerische Staatsoper, Canadian Opera Company, Dutch National Opera, Festival d'Aix-en Provence, and Royal Opera House Covent Garden, excelling in roles that require a deft balance of power, lyricism, and dramatic acuity.

He has appeared as a soloist with the Cleveland Orchestra, Atlanta Symphony, National Symphony Orchestra, and New York Philharmonic, and his compelling blend of charisma and honesty has engaged audiences in cabaret performances at Joe's Pub,

Neue Galerie's Cabaret at Cafe Sabarsky, and the Metropolitan Museum of Art, where he curated *Lavender Nights*, a live installation of queer anthems. Mykkanen is a graduate of the Interlochen Arts Academy and earned his BM, MM, and Artist Diploma in Opera Studies from The Juilliard School.

LAWSON ANDERSON, bass-baritone

Hailed for his "powerful, darkly hued voice and nobility of phrasing and carriage" (*Cleveland Classical*), Lawson Anderson is rapidly establishing himself among today's leading bass-baritones. A former management consultant with an MBA from Columbia Business School, he has earned top honors, including the Top Prize in the 2018 George London Foundation Competition, First Prize in the Gerda Lissner Foundation's 2017 International Vocal Competition, and the Opera Index 2017 Top Prize Arthur E. Walters Memorial Award.

Recent highlights include Donner (*Das Rheingold*) and Gunther/cover (*Götterdämmerung*) at the Semperoper Dresden under 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*. He also made his debut as Alberich in *Das Rheingold* at the Theatre Koblenz and returned for his second season at the Bayreuth Festival.

NORMAN MACKENZIE, Director of Choruses

Norman Mackenzie's abilities as musical collaborator, conductor and concert organist have brought him international recognition. As Director of Choruses 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, he 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' *Ein deutsches Requiem*, respectively.

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 Bach's *B Minor Mass*, Rachmaninoff's *Vespers*, Stravinsky's *Nightingale* and Mozart's *Requiem*.



Atlanta Symphony Orchestra Chamber Chorus

Norman Mackenzie, Director of Choruses
The Frannie & Bill Graves Chair

Marcia Chandler, Chorus Administrator
Dock Anderson, Series Accompanist

SOPRANO

Juliana Bolaño
Tierney Breedlove
Hanan Davis
Khadijah Davis
Liz Dean *
Megan Littlepage
Arietha Lockhart **
Mindy Margolis +*
Joneen Padgett +*
Mary Martha Penner
Marianna Schuck
Lydia Sharp
Anne-Marie Spalinger +*
Brianna Turgeon +*
Lacy Wilder
Wanda Yang Temko +*

ALTO

Ana Baida +
Angelica Blackman Keim
Marcia Chandler *
Katherine Fisher
Kathleen Kelly George +
Unita Harris
Virginia Little +*
Katie MacKenzie +
Linda Morgan **
Kathleen Poe Ross *
Laura Rappold *
Anna Ree

TENOR

Christian Bigliani +
David Blalock **
Matthew Borkowski
Jack Caldwell +*
Daniel Compton +*
Justin Cornelius +
Matthew Gavilanez
Leif Gilbert Hansen *
John Harr
Keith Langston *
Michael Parker +
Timothy Parrott
Christopher Patton *
Mark Warden +*

BASS

Dock Anderson +
Philip Barreca +
Trey Clegg *
Joel Craft **
Michael Cranford +
Timothy Gunter +*
Peter MacKenzie +
Jason Maynard +
Benjamin Temko +*
Joel Terning
Edgie Wallace Jr. +*

** = 40-year member +* = 30-year member * = 20-year member + = 10-year member

Atlanta Symphony Orchestra

Musician Roster 2025/26 Season

Nathalie Stutzmann
Music Director
The Robert Reid Topping Chair

Norman Mackenzie
Director of Choruses
The Frannie & Bill Graves Chair

William R. Langley
Resident Conductor &
Atlanta Symphony Youth Orchestra
Music Director
The Zeist Foundation Chair

Finan Jones
Assistant Conductor

FIRST VIOLIN

David Coucheron
Associate Principal
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
Kevin Chen
Carolyn Toll Hancock
The Wells Fargo Chair
Juan R. Ramirez Hernández
Kelly Kanai
John Meisner
Christopher Pulgram
Olga Shpitko
Kenn Wagner
Lisa Wiedman Yancich
Jin Wook Suk
Sissi Yuying 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 Cliff
Paolo Dara
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
Andrew Burhans
Nicholas Scholefield
Daniel Tosky

FLUTE

Christina Smith
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PICCOLO

Gina Hughes

OBOE

Elizabeth Koch Tiscione
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Zachary Boeding
Associate Principal
The Kenedra Fund Chair
William Dunlop
Emily Brebach

ENGLISH HORN

Emily Brebach

CLARINET

Jesse McCandless
Principal
The Robert Shaw Chair
Iván Valbuena
Associate Principal
Alcides Rodriguez

E-FLAT CLARINET

Iván Valbuena

BASS CLARINET

Alcides Rodriguez

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Cameron Bonner
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Juan de Gomar

CONTRA-BASSOON

Juan de Gomar

HORN

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Associate Principal
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Reese Farnell
Scott Sanders

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The Madeline & Howell Adams Chair
Mark Maliniak
Acting Associate Principal
William Cooper

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Nathan Zgonc
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TUBA

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TIMPANI

Michael Stubbart
Acting Principal/Assistant
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‡ Rotate between sections

* Leave of absence

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Dance Me: The Music of Leonard Cohen

Dance Me is "a feast for the eyes and a delight to listen" (*Huffington Post*). Created from the timeless music and words of the late Leonard Cohen, it was approved by the Montréal-based poet, artist, and songwriter. It features "Hallelujah," "Suzanne," "First We Take Manhattan," and "Everybody Knows."



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To commemorate three decades as part of the UGA community, we are building a new **Arts Impact Endowment** to sustain our arts education and outreach programs for many years to come. These initiatives take our audiences deeper into creativity and expand our reach through our Performances for Young People series, *Performance Today* audio recordings, performance talks, student workshops, and much more!

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Photo by John C. Morris

Why I Give . . .

Meet C. Van and Libby V. Morris. She is the Zell B. Miller distinguished professor of higher education and director emerita of the Louise McBea Institute of Higher Education at UGA. He is a retired neurologist and a founder of Athens Neurological Associates. This season they are sponsoring the Atlanta Symphony Orchestra's performance of Beethoven's Ninth.

When the Performing Arts Center opened in 1995, we were there.

Through the years we have witnessed gifted international artists, such as Yo-Yo Ma and Renée Fleming, and we have marveled at emerging stars among UGA's performing arts students. While we attend multiple performances throughout the year, the Atlanta Symphony Orchestra and the UGA Symphony Orchestra and combined choirs are among our favorites.

It is easy to say "why we give."

From a practical perspective, we give to the PAC to help bridge the gap between ticket revenue and performance costs. In a philanthropic sense, we give because it is a privilege to see extraordinary musicians, dancers, and actors perform on the campus of the nation's oldest publicly chartered university. We are honored to give to the PAC and support its mission, which celebrates creativity and humanity across people and cultures. The performing arts speak a timeless, universal language.

We are grateful.



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UPCOMING PERFORMANCES



Heige Hansen



Heige Hansen



LEIF OVE ANDSNES

Wed, Jan 21, 7:30 pm
Hodgson Concert Hall

-<>-

"A pianist of magisterial elegance, power, and insight."
—*New York Times*

Acclaimed Norwegian pianist Leif Ove Andsnes makes his UGA Presents debut with works by Kurtág, Janáček, and Robert Schumann, including *Carnaval*—21 vivid miniatures showcasing his masterful technique and expressive, deeply insightful interpretations.

FRIGG

Sat, Jan 24, 7:30 pm
Hodgson Concert Hall

-<>-

"Frigg can justly be described as one of the greatest success stories in Finnish folk music."
—*Finnish Music Quarterly*

One of Finland's hottest musical exports and true masters of the Finnish folk tradition, this sizzling sextet has garnered acclaim for its heart-bursting, life-affirming feel-good tunes and immaculate musicianship.

THE ACTING COMPANY *A Midsummer Night's Dream*

Friday, Jan 30, 7:30 pm
Fine Arts Theatre

-<>-

A rapturous fresh take on one of William Shakespeare's most popular plays. Bursting with mirth, music, magic, and mayhem, this uplifting tale of illusion, love, and transformation comes to life with an electric cast of New York City-based actors.

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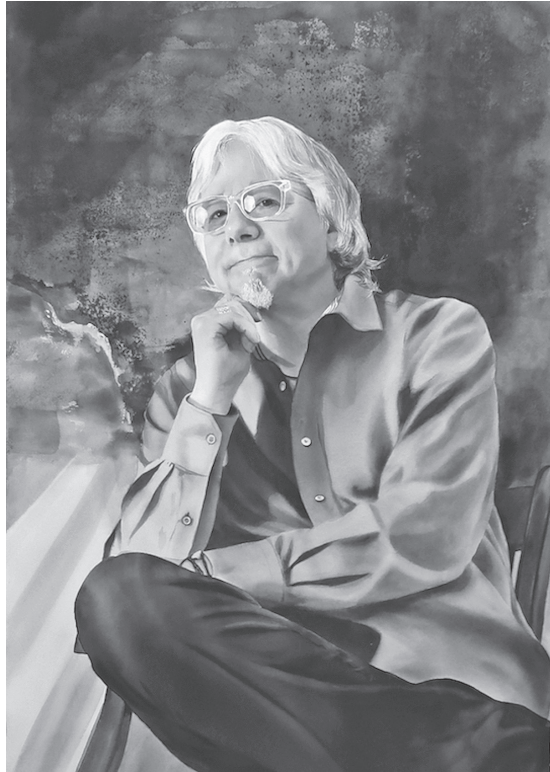
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CURRENT EXHIBITION



Mike Mills, watercolor on paper

Living Legends of Georgia Music
 by Jackie Dorsey

Through Dec 21

Jackie Dorsey is an award-winning watercolor artist in Athens, Georgia. In this series, she pays homage to eight Georgia-based living legends. Based on her own photo shoots, these paintings form a subset of a larger exhibition originally shown during the summer of 2023 at the Lyndon House Arts Center in Athens. It will be shown in an expanded version at the Marietta Cobb Museum of Art during fall 2026.

For more detailed bios and photo shoot descriptions of the musicians in the larger exhibition, catalogues are available at jackiedorseyart.com.



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HELPFUL INFORMATION

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. Tickets purchased from other outlets cannot be guaranteed and may not be honored. For exchange/refund policy, visit 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.

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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.

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Unless noted otherwise, photography, video, and/or audio recording of any kind are strictly prohibited during all performances.

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Please silence all mobile phones and other noisemaking devices. Texting during performances is prohibited.

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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.

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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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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. Rental inquiries for the Fine Arts Theatre should be directed to the UGA Dept. of Theatre and Film Studies.

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