

UGA
presents.
25|26 SEASON

Chamber Music Society of Lincoln Center

WED, APR 29, 7:30 pm
Ramsey Concert Hall

Supported by
JOAN G. FISCHER



Performing Arts Center
UNIVERSITY OF GEORGIA





live who you are.

The Jarrett Martin Group

YOUR SECOND-FAVORITE REAL ESTATE TEAM

Jarrett Martin, REALTOR® Haley Hoffman, REALTOR®
229.869.5734 706.201.7047

corcoran
CLASSIC LIVING

940 Prince Avenue Suite C | Athens, Georgia 30606 | 706.559.4520 | corcoranclassic.com

©2025 Corcoran Group LLC. All rights reserved. Corcoran® and the Corcoran Logo are registered service marks owned by Corcoran Group LLC. Corcoran Group LLC fully supports the principles of the Fair Housing Act and the Equal Opportunity Act. Each franchise is independently owned and operated.



Monochrome can't mute excellence.

.....

**DICK
FERGUSON'S**

1059 Baxter St, Athens, GA 30606

dickfergusons.com

WU HAN, piano
CHAD HOOPES, violin
RICHARD LIN, violin
MILENA PÁJARO-VAN DE STADT, viola
DMITRI ATAPINE, cello

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.

(706) 542-4400 | pac.uga.edu

Stay connected!   

PROGRAM

JEAN-MARIE LECLAIR (1697-1764)

Sonata in E Major for Two Violins, Op. 12, No. 2

- I. Allegro ma poco
- II. Largo
- III. Minuetto: Non troppo allegro
- IV. Allegro

Hoopes, R. Lin

ANTON ARENSKY (1861-1906)

Quintet in D Major for Piano, Two Violins, Viola, and Cello, Op. 51

- I. Allegro moderato
- II. Variations: Andante
- III. Scherzo: Allegro vivace
- IV. Finale (in modo antico): Allegro moderato

Wu Han, R. Lin, Hoopes, Pájaro-van de Stadt, Atapine

INTERMISSION

GIOVANNI BATTISTA VIOTTI (1755-1824)

Duo in G Major for Two Violins, W 4.9

- I. Allegro
- II. Andante
- III. Allegretto

R. Lin, Hoopes

CAMILLE SAINT-SAËNS (1835-1921)

Quintet in A Minor for Piano, Two Violins, Viola, and Cello, Op. 14

- I. Allegro moderato e maestoso
- II. Andante sostenuto
- III. Presto
- IV. Allegro assai, ma tranquillo

Wu Han, Hoopes, R. Lin, Pájaro-van de Stadt, Atapine

PROGRAM NOTES

by Nicky Swett

Sonata in E Major for Two Violins, Op. 12, No. 2 **Jean-Marie Leclair (1697-1764)**

Many historians of Western music have divided the 18th century into two parcels belonging to separate larger eras. The Baroque period, a time associated with particular improvisatory practices, advances in counterpoint and polyphony, and new harmonic possibilities, lasted up until the death of J. S. Bach in 1750. In the subsequent Classical period, which stretched through the end of the century and into the first decades of the next one, formal balance was prioritized; this was when structures like sonata form, four-movement symphonies, and other musical architectures took on the shapes that we are familiar with today.

Music of the so-called “Galant” style, which was what most musicians were writing from the 1720s to the 1770s, straddled this boundary. This was courtly, dignified fare. Robert Gjerdingen, one of the foremost scholars of this era, has shown how composers at the time considered their job to be deploying specific patterns that were in fashion at the moment, combining such tropes with artistry but also with a conscious aim to please the tastes of the listening nobility.

The early works of W. A. Mozart and Joseph Haydn were written in a Galant manner, and a few composers who mostly wrote in this style, like Carl Phillip Emmanuel Bach and Luigi Boccherini, have maintained a position in the repertoire. Other masters of this brand of sonic politeness and elegance, like the French violinist and composer Jean-Marie Leclair, are less well known today. But his works, and those of many of his neglected contemporaries, beautifully capture the pleasures and occasionally heartrending qualities of the music written during this distinct cross-section of music history.

Leclair published his Six Sonatas for Two Violins, Op. 12, in the late 1740s, while he was living in Paris. He had produced many earlier works for solo violin and for pairs of violins with the accompaniment of a bass instrument and harpsichord. These sonatas were his first for two string instruments alone, and the pieces in the collection show how a composer can invoke a meaningful musical scheme and also elaborate on it using just two voices.

In the opening Allegro ma poco and the closing Allegro of the E major Sonata, Op. 12, No. 2, the players continually trade roles as melodist and accompanist. One always provides a clean bassline while the other implies a smooth upper voice that pierces through amidst a flurry of figuration. Though the notes move quickly, the harmonies change gradually, a combination that gives the music the feeling of a sequence of paintings that display busy but discrete scenes.

In the stirring slow movement, one violin has elaborate arpeggios while the other sings a somber aria that hearkens back to more Baroque fare that Leclair wrote earlier in his career. The inclusion of a delightful minuet as the third movement, which features a thrilling, windswept, contrasting trio section, creates a clear connection between this piece and the four-movement symphonies and string quartets that would become standard musical forms over the next few decades.

Quintet in D Major for Piano, Two Violins, Viola, and Cello, Op. 51 Anton Arensky (1861-1906)

Anton Arensky spent his career pulled between two cities and two diverging approaches to writing music. Between 1879 and 1882, he trained in Saint Petersburg with Nikolai Rimsky-Korsakov, who emphasized complex chromatic harmony, formal innovation, and allowing some of the edgier elements of folk songs to manifest in composition. These features found their way into Arensky's language, but overall he was more drawn to the sound world of the less progressive Pyotr Ilyich Tchaikovsky, who was based in Moscow and more explicitly aimed to fit his creations into the mold of the Western symphonic tradition.

Arensky went to teach at the Moscow Conservatory in the 1880s and 90s, and then moved back to Saint Petersburg in 1895 to take a job as director of the Imperial Chapel. On reacquaintance, Rimsky-Korsakov began to sour on his former student. He was sympathetic to Arensky's widely documented personal struggles with gambling and alcoholism. But after Arensky died of tuberculosis in 1906 at the age of 44, Rimsky-Korsakov claimed that while "his activity as a composer was most fertile," he never quite accomplished what he might have; he "kept himself aloof as a composer," and so "he will soon be forgotten." This proclamation has not proved prescient. Though he is far from the most famous Russian composer from this period, a few of Arensky's creations, including his D minor Piano Trio, his A minor Quartet for Violin,

Viola, and Two Cellos, and some of his keyboard miniatures, have become staples of the chamber music repertoire, and many of his lesser-known pieces are still performed and recorded with regularity.

Composers of late 19th century Russia have something of a reputation for writing music with a melancholic spirit. Many works are in minor keys, at least at the start. Movements in fast tempos often get lost in moments of nostalgic reverie. The idea that there is something uniquely Russian about these tendencies is sometimes exaggerated, but it is nonetheless striking when a piece comes along from a Russian Romantic that is openly optimistic. Tchaikovsky's unjustly neglected Second Piano Concerto, which beams exuberantly for 40 minutes in a triumphant G major, is such a work. Arensky's Piano Quintet in D major, written in 1900, is of a similar make. From the very first keyboard gesture, which proudly announces the arrival of some noble personage, the composer writes with the celebratory energy that is typically reserved for a bombastic finale.

The quintet dates from the end of Arensky's period working for the Imperial Chapel. During this time, he apparently got his risky lifestyle a bit more under control, and it was only after his retirement in 1901 that he started spending his relatively lavish pension on "wine and card-playing." There is an abundance of joy and stability in the piece's opening movement. Admittedly, something like a breakdown does occur in the middle, as a developmental turn to a minor key becomes increasingly diabolical, but it is quickly corrected by the reentry of the cheerful opening material.

The second movement is a set of variations on a French wedding song. The theme itself is quite short, but Arensky finds a multitude of ways to expand and compress the material. In the dramatic second variation, the bass instruments play it sonorously while the upper voices cry out in passionate streams of notes. For another rendition, the piano plays a wandering, Tchaikovsky-like waltz while the other instruments play the theme in an elongated descant. The penultimate variation, in the same tempo as the first movement, finds its way to the same desperate breakdown that occurred previously, before the music subsides in a muted reminder of the original theme.

The *Scherzo* is a perfectly crafted, lighthearted diversion. At the start, the strings provide a chugging motor while the piano cheerily works its way up a scale, skipping steps here or there at will. At the top of the ascent, there is winking dotted rhythm, which signals

that the music is ready to scamper back down again. Music built from this idea alternates with a lush trio in a slower tempo that features poignant solos in the viola and cello. The movement is surprisingly substantial and developed, considering its outwardly airy appearance. This is particularly evident when we get to the efficient *Finale*, a pair of short fugues written *in modo antico*, or “in the ancient style.” The subjects are based on themes from the first and second movements, and once Arensky finds a way to combine these two ideas in a climactic feat of counterpoint, he drops all of it for a celebratory recollection of the optimistic music that opens the piece. It is a bold choice for a closing chapter to be a cyclic reminder of past music instead of a new installment that could feasibly stand on its own, but here the decision pays off with a conclusion that is well-prepared and gratifying.

Duo in G Major for Two Violins, W 4.9 Giovanni Battista Viotti (1755-1824)

Italian violin virtuoso Giovanni Battista Viotti moved to Paris in 1782 after touring Europe with his teacher Gaetano Pugnani. He found quick success there as a performer and eventually as an impresario. He spent a period as a musician at Versailles, performing privately for Queen Marie Antoinette, and in 1788 he started an opera company in Paris together with fellow Italian expat composer Luigi Cherubini. At that point, he was performing publicly much less often and dedicated himself more to administrating and composing.

Viotti was a prolific producer of violin music; by the end of his life, he had written over 30 concertos for the instrument and an assortment of chamber pieces heavily featuring the violin. The first two sets of his violin duos date from the late 1780s, when he was hard at work leading his newly founded Théâtre de Monsieur. Some duos from these collections are plainly intended for amateur players to read at home. Others are written in a “concertante” style, with more serious technical challenges, and may have been conceived for the salon concerts that the composer continued to give throughout this period.

It is striking to compare Viotti’s duets to string duos that were written in the middle of the 18th century (like that of Jean-Marie Leclair heard on this program). There is still a fair amount of turn-taking in Viotti—an approach that is almost pedagogical, as if these are works in which a teacher self-consciously shares the melodies with a student in order to help that pupil grow as a

performer. But in most respects, the Duo in G major is plainly of the Classical era.

In the opening *Allegro*, there is a tender expressiveness that attaches itself to various chromatic lines and an explosive sense of drama in the rapid descending scales that punctuate the middle of the movement. These elements betray a familiarity with the operas of W. A. Mozart, which had such a strong influence on music written for the rest of the century.

The middle movement, in which dotted rhythms imply a stately, courtly presence, is so capricious in its dynamics and mood that it almost comes off as a parody of the Galant style. The final *Allegretto*, with its spare texture and simple accompaniment pattern, sounds like the closing movements of many piano sonatas by Joseph Haydn: chipper, inoffensive, almost childlike, yet still somehow poignant in the context of the whole piece.

Quintet in A Minor for Piano, Two Violins, Viola, and Cello, Op. 14 Camille Saint-Saëns (1835-1921)

In 1842, while on a chamber music writing spree, Robert Schumann composed a groundbreaking Quintet in E-flat major, which set the unity and contrapuntal intimacy of the string quartet against the virtuosic capabilities of the piano. It was the first work of consequence for this precise set of instruments. Earlier piano quintets had been for keyboard and winds, like 18th-century pieces by Mozart and Beethoven, or for a combination including the double bass, like Schubert’s “Trout” Quintet. Schumann’s creation established a model that was taken up by many composers for the rest of the 19th century and on into the 20th.

In the introduction to his 1885 book *Harmonie et mélodie*, the French Romantic composer Camille Saint-Saëns reflected on his mix of reactions to Schumann’s seminal piece: “The first time I heard Schumann’s celebrated Piano Quintet, I was deaf to its fine qualities, to an extent that still amazes me when I think about it. Later on, I took a liking to it and for many years it filled me with an overwhelming, wild enthusiasm! . . . Since then, this fine fury has abated. While I still recognize this famous piece to be an exceptional work, and one that was epoch-making in the history of chamber music, I now find serious faults in it.”

Saint-Saëns was among the first composers after Schumann to write for the newly minted combination. In 1853, at the age of 18, he secured a position as the organist at the Church of Saint-Merri

in Paris. This won him a measure of financial stability, which allowed him to devote time to composing. He worked on orchestral music, including his Symphony No. 1 in E-flat, Op. 2, and an ambitious Symphony in F subtitled “The City of Rome,” which he never published. Saint-Saëns also found time for composing chamber music, which gave him an opportunity to experiment, particularly with form. He wrote his Piano Quintet in A minor between 1855 and 1856, though the work was likely not premiered until at least 1860 and was first published in 1865.

A key feature of Schumann’s piece was that it was conspicuously cyclic. 18th and early 19th century composers such as Mozart and Beethoven meaningfully united the disparate parts of multi-movement pieces using subtle features like melodic shapes or important harmonies and textures. In the Romantic era, composers began to prioritize the audibility of cross-movement repetitions. As such, they experimented freely with cyclic structures, in which longer themes and sections would be copied more or less note-for-note from one movement to another. Schumann did this in his Piano Quintet by turning the main theme of the first movement into a euphoric fugue at the end of the finale. Saint-Saëns, in his quintet and in many of his most popular later works like his “Organ” Symphony, developed a more through-composed and consistent approach to thematic repetition that proved quite influential. In the quintet, we hear some of his “wild enthusiasm” for the model of Schumann, but also an effective maturation of what Schumann had started to do with these instruments.

At the very start of Saint-Saëns’s piece, the piano plays five loud chords, holding the last one longer than the others. The strings all join in a ghostly *pianissimo* as the sound of that fifth chord fades. It is as though the quartet is serving the old-fashioned function of the string player in 18th-century keyboard-violin sonatas: sustaining and creating a glowing resonance around notes that naturally decay on the piano. This pattern repeats several times, and the strings’ held notes cumulatively outline an eerie chromatic descent.

The idea presented in these opening measures becomes a cyclic motto. The chords themselves appear twice more in this first movement. Once, the strings play them quietly and the keyboard presents longer and longer extemporizations in place of the quiet sustained notes of the beginning. A furious, *fortissimo* version of these chords in the strings, along with the buzzing, bubbling arpeggiations in the piano, heralds the coda. At the very end, the



motto is stretched and sequenced until the movement closes on a sudden major chord, the ecclesiastical “Picardy third” that was a sure sign that Saint-Saëns had been spending his days at the organ.

The second movement begins with a solemn prayer from the piano. When the movement’s opening music returns after a contrasting interlude, it is punctuated by a ghostly, quick-scale figure first heard in the viola. Saint-Saëns brings this slow chapter to a close, but he asks the players to begin the following *Presto* immediately. It is rare for a composer to request such a continuity between middle movements, but there is a clear reason for it: the wild, murmuring piano figures of the third movement are direct quotations of the ghostly scale figures heard at the end of the second. Saint-Saëns completes the cycle at the close of the movement, bringing back the motto from the opening movement and using those ghostly scales as the material that fills in the held chord. An additional oddity contributes to a sense of dramatic finality in this *Scherzo*: Saint-Saëns made an indication for an optional double bass part, just for this movement. It is as if here, the piece has grown from an intimate piece of chamber music into a piano concerto with seething string orchestra accompaniment.

At the start of the closing *Allegretto*, the cello spins a long line, a slow scale that rises gradually and then falls back down to try and rise once again. Each instrument takes up this melody in turn, forming a pristine fugue. That purity continues when the piano enters to support a sublime, singable melody. This tune eventually starts to swing a bit, and Saint-Saëns finds ways to rhythmically and texturally vary the initial fugue subject as well. But overall, the final movement clears the air, soothing the turbulent, antiphonal drama of the three-movement arc that proceeds it and shaping a restorative mood of innocence and youthful simplicity.

ABOUT THE ARTISTS

DMITRI ATAPINE

Cellist Dmitri Atapine has been praised for his “brilliant technical chops” (*Gramophone*) and performances that are “highly impressive throughout” (*The Strad*). He has appeared at leading venues worldwide and performs frequently with CMS, where he is an alum of the Bowers Program. He has been featured at festivals including Music@Menlo, La Musica Sarasota, Aldeburgh, and Aix-en-Provence. His recordings appear on Naxos, Bridge, MSR, and other labels, and include a world premiere release of cello sonatas by Lowell Liebermann. He has received awards including first prize at the Carlos Prieto Cello Competition and top honors at the Premio Vittorio Gui and Plowman competitions. He holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot. Atapine is cello professor at the University of Nevada, Reno; Artistic Co-Director of Friends of Chamber Music Kansas City; founder of Apex Concerts (Nevada); and Co-Director of Music@Menlo’s Young Performers Program.

CHAD HOOPES

American violinist Chad Hoopes performs with the world’s leading orchestras, including the Philadelphia Orchestra, l’Orchestre de Paris, l’Orchestre National du Capitole de Toulouse, Orpheus Chamber Orchestra, the Konzerthausorchester Berlin, and the Minnesota and National Arts Centre orchestras, as well as the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS’s Bowers Program, he currently holds the Susan S. and Kenneth L. Wallach Chair at CMS, supported by the Wallach Artist Fund. He has been featured on recordings including the recent Moritzburg Festival Dvorák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing Mendelssohn’s Violin Concerto on the Naïve label. A 2017 recipient of Lincoln Center’s Avery Fisher Career Grant, Hoopes studied at the Cleveland Institute of Music and the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.

RICHARD LIN

Taiwanese-American violinist Richard Lin continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a

laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin competitions and is on faculty at the National Taipei University of Education. In spring 2025, he released a new album with pianist Thomas Hoppe on the Azica label featuring his Carnegie Hall program with works by Vitali, Richard Strauss, John Corigliano, and Frolov. Born in Phoenix, Arizona, and raised in Taiwan, Lin graduated from the Curtis Institute of Music and the Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively. He is an alum of CMS’s Bowers Program.

MILENA PÁJARO-VAN DE STADT

Violist Milena Pájaro-van de Stadt has appeared as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, and has performed in recitals and chamber music concerts throughout the United States, Latin America, Europe, and Asia, including an acclaimed 2011 debut recital at London’s Wigmore Hall. She was the founding violist of the Dover Quartet, and played in the group from 2008 to 2022. In 2013 the Dover Quartet was the first prize winner and recipient of every special award at the Banff International String Quartet Competition, and won the gold medal and grand prize in the 2010 Fischhoff Chamber Music Competition. Her numerous awards also include first prize of the Lionel Tertis International Viola Competition and top prizes at the Sphinx Competition and Tokyo International Viola Competition. Pájaro-van de Stadt has degrees from the Curtis Institute of Music and Rice University’s Shepherd School of Music.

WU HAN

Pianist Wu Han, recipient of *Musical America*’s Musician of the Year Award, enjoys a multi-faceted musical life that encompasses artistic direction, performing, and recording. Co-artistic director of the Chamber Music Society of Lincoln Center since 2004 as well as founder and co-artistic director of Silicon Valley’s Music@Menlo since 2002, she also serves as artistic advisor for Wolf Trap’s Chamber Music at the Barns series and Palm Beach’s Society of the Four Arts, and as artistic director for La Musica in Sarasota, Florida. She is the founder and artistic director of ArtistLed, classical music’s first artist-directed, internet-based recording label. A recipient of the Andrew Wolf Award, she was mentored by some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.



30th Anniversary Campaign

Every Gift Makes an Impact

For three decades, the University of Georgia Performing Arts Center has been a cultural cornerstone for our campus and community—presenting extraordinary artists, fostering meaningful connections, and inspiring audiences of all ages. As we mark this milestone anniversary, we look ahead to the future of the performing arts at UGA. Support for our 30th Anniversary Fundraising Campaign will help advance critical facility upgrades and grow our Arts Impact Endowment, ensuring continued artistic excellence, access, and education for generations to come. Thank you for being part of our story—and our future.

Will you join us in honoring our past and investing in what's next?

Arts Impact Endowment

Launched in conjunction with the Performing Arts Center's 30th anniversary, this endowment helps sustain our arts-related education and engagement programming well into the future.



Facility Support Fund

This fund helps upgrade the technical systems and the physical facility in order to better accommodate current requirements of performing artists while also improving the audience experience.



Indigo Girls performed with the UGA Symphony Orchestra in Oct. 2023



Performing Arts Center
UNIVERSITY OF GEORGIA

UGA
presents.
pac.uga.edu

University of Georgia
Performing Arts Center Lobby Gallery
CURRENT EXHIBITION



The Wall,
oil on canvas

Paintings

by Christopher Hocking

Through July 2026

Christopher Hocking is an associate professor of painting and drawing at the Lamar Dodd School of Art, where he teaches undergraduate and graduate courses in drawing and painting, fostering a collaborative learning environment. His painterly language explores a recombinant figural abstraction that engages form, space, and movement. Imagery draws from diverse sources: popular media, art history, science, toys, fashion, folk culture, children's books, fables, memory, and literature. Guided by sensation, intuition, and feeling, these images slip between abstraction and representation, triggering associations, contradictions, and multiple narrative possibilities.

UPCOMING PERFORMANCES



ATLANTA SYMPHONY ORCHESTRA

Robert Spano, conductor
Stephen Hough, piano
Kelley O'Connor, soprano

Sun, May 3, 3:00 pm
Hodgson Concert Hall

-<>-

"The Atlanta Symphony Orchestra sounds simply stunning, with richly detailed strings and smashing wind playing ... There's a breathtaking sense of anticipation and atmosphere that I really appreciate."

— *Classical Net*

ASO Music Director Laureate Robert Spano makes a welcome return and shines a spotlight on the ASO brass in Leonard Bernstein's tumultuous *Jeremiah* Symphony.

THE DEL MCCOURY BAND

Fri, May 15, 7:30 pm
Hodgson Concert Hall

-<>-

"McCoury is a national treasure."

— *Washington Post*

Even among the pantheon of music's finest, Del McCoury stands alone. In his sixth decade onstage, he continues to endear himself to a whole new generation of fans. One listen and it's crystal clear why: There's only one Del.

Celebrating Movies & America! ATLANTA SYMPHONY ORCHESTRA

Sat, June 20, 7:30 pm
Hodgson Concert Hall

-<>-

Experience an unforgettable evening with the Atlanta Symphony Orchestra. This program features iconic music from beloved films including *James Bond*, *Mission: Impossible*, *The Lord of the Rings*, and more.

In the second half, enjoy patriotic classics—an inspiring way to celebrate America's 250th anniversary!

Scan for info and tickets





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.



Performing Arts Center
UNIVERSITY OF GEORGIA

UGA
presents.
pac.uga.edu

To learn how you can support the Performing Arts Center's programs, please contact the development coordinator, Carlton Bain, at cbain@uga.edu or (706) 542-2031.

PROUD TO SUPPORT THE
UNIVERSITY OF GEORGIA
PERFORMING ARTS CENTER



JOIN US FOR DINNER BEFORE THE SHOW.

MAKE IT AN EVENING OF FINE DINING &
WORLD-CLASS PERFORMING ARTS.

THE PRODUCER'S CLUB

PERFORMING ARTS CENTER DONORS

Performance Sponsors and Major Contributors

Anonymous (2) Chris and Stacey Almond AthFest Educates June Ball Blaine Bostelman and Wessley Barrett Brenda H. Browning Cable East, Inc. Laura W. Carter David Coker and Sharon Price Drs. Stephen E. and Margaret Cramer George Daly James A. and Leslie C. de Haseth J. M. Dixon Patricia A. Dixon The Dixen Foundation Betsy and Blair Dorminey Dr. David L. Eckles Marty Farnsworth Joan G. Fischer Kay and Stu Fors Charlie and Teresa Friedlander Henry and Carolyn Garrard Carl and Sara Glickman The Glickman Family Foundation Ian Russell Hardin and Carol Alice McKay Sally Haushalter Rhonda Lucile Hicks Jennifer Holcomb Carolyn T. Howell Dr. Jane Huang and Dr. Philipp Torres	Sandy Strother Hudson and Cecil C. Hudson Johnson & Johnson Deana and Steven Jones David W. Key, Sr. Bruce King in Memory of Jane King The King Family Foundation in memory of the late Jane King The Kleiner Foundation Charles B. and Lynne V. Knapp Carol and Paul Kurtz Tom and Susan Landrum M. Jean Lauth Barbara and Larry Lewis Dr. John A. Maltese Dr. Anne Marcotte and Mr. Steve Marcotte Nancy McDuff and David Harvey Patricia and Daniel Minkler Greg and Pamela Mitsoff C. Van and Libby V. Morris Terry Nestor Drs. Jeffry Netter and Annette Poulsen Richard Owens Sylvia Hillyard Pannell and Clifton Pannell Gordhan and Jinx Patel Robert Paul The Christine and Thomas Pavlak Performing Arts Center Endowment Ed and Jan Perkins Dr. Kathy R. Pharr and Mr. Jerry Pharr	Piedmont Athens Regional Pinnacle Bank Muriel and Harold Pritchett Janet Rodekohr Dr. Maxine and John Rofrano Bill and Sharon Ross Donald O. Schneider Dr. Janice Simon Malcolm and Priscilla Sumner Murray and Dorris Tillman Torin Togut and Teresa Romasco The Trashy Book Club of Athens Brad and Vera Tucker UGA Parents Leadership Council Dr. Marilyn A. Vickers Dianne D. Wall Mr. Robert Wall Carol and Jim Warnes Herb West and Myrna Adams West Jan and Mark Wheeler W. Thomas Wilfong Scott and Gale Wilson Willson Center for Humanities and Arts Bob and Evelyn Winstead WUGA 91.7 and 94.5 FM Nancy Van Valkenburg Donna and John Varn Fred and Amy Young Paula and Richard Zimdars
--	--	---

Ambassador \$5,000 + more

Anonymous Chris and Stacey Almond AthFest Educates June Ball David Coker and Sharon Price Drs. Stephen E. and Margaret Cramer Matthew Crim and Hailey Campbell George Daly James A. and Leslie C. de Haseth Sally Haushalter Rhonda Lucile Hicks Jennifer Holcomb Jack Hu and Jun Du	Dr. Jane Huang and Dr. Philipp Torres Sandy Strother Hudson and Cecil C. Hudson Deana and Steven Jones The Kleiner Foundation Charles B. and Lynne V. Knapp Barbara and Larry Lewis Dr. John A. Maltese Richard Owens Robert E. Paul The Christine and Thomas Pavlak Performing Arts Center Endowment Ed and Jan Perkins	Piedmont Athens Regional Pinnacle Bank Bill and Sharon Ross UGA Parents Leadership Council Dianne D. Wall Jan and Mark Wheeler W. Thomas Wilfong Scott and Gale Wilson Willson Center for Humanities and Arts WUGA 91.7 and 94.5 FM
--	--	---

Benefactor \$2,500 - \$4,999

Laura W. Carter David L. Eckles Joan G. Fischer Charlie and Teresa Friedlander Henry and Carolyn Garrard Carolyn T. Howell Bruce King in Memory of Jane King The King Family Foundation in memory of the late Jane King	Carol and Paul Kurtz M. Jean Lauth Nancy McDuff and David Harvey Dr. Anne Marcotte and Mr. Steve Marcotte Patricia and Daniel Minkler C. Van and Libby V. Morris Gordhan and Jinx Patel Dr. Maxine and John Rofrano	Donald O. Schneider Dr. Janice Simon Malcolm and Priscilla Sumner Murray and Dorris Tillman Torin Togut and Teresa Romasco Brad and Vera Tucker Carol and Jim Warnes Herb West and Myrna Adams West Fred and Amy Young
---	---	--

Patron \$1,000 - \$2,499

Blaine Bostelman and Wessley Barrett Brenda H. Browning J. M. Dixon Patricia A. Dixon The Dixen Foundation Scott and Roxanne Dobson Betsy and Blair Dorminey Marty Farnsworth Kay and Stu Fors Carl and Sara Glickman	The Glickman Family Foundation Ian Russell Hardin and Carol Alice McKay Amy Jeffries David W. Key, Sr. Tom and Susan Landrum Greg and Pamela Mitsoff Terry Nestor Jeffry Netter and Annette Poulsen Sylvia Hillyard Pannell and Clifton Pannell	Drs. Jeffry Netter and Annette Poulsen Dr. Kathy R. Pharr and Mr. Jerry Pharr Muriel and Harold Pritchett Janet Rodekohr Catherine and H. D. Thacker Nancy Van Valkenburg Donna and John Varn Dr. Marilyn A. Vickers The Trashy Book Club of Athens Bob and Evelyn Winstead Paula and Richard Zimdars
---	---	---

Contributor \$500 - \$999

Mony Abrol James and Dana Anderson Jean Bleyle Lia and Christopher Bruner Cynthia and Richard Cogdell	Clarissa I. Finco Dr. Kosuke Funato and Mrs. Saori Funato Martin and Helle Kaplan Patrick and Alice McMaster	David and Beverly Montgomery Jean and Red Petrovs John and Nancy Songster Lisa and Ivan Strunin Deborah Waters
---	--	--

Donor \$250 - \$499

Anonymous William and Julie Burke Dona H. Conway Beatriz and Nicholas Dale Sharron and Kent Hannon Sandy and Walter Jarrett	Lou McBryan Kathryn and Donald Musholt Kate and Steven O'Reilly Jan and Ed Perkins Lauren and Matt Schlesinger	Dr. Peter F. Van Dyck and Mrs. Maria Van Dyck Julie Vesper Michael and Melanie Ware Bill and Lisa Yates Anisa and Paul Zvonkovic
--	--	---

Friend \$100 - \$249

Anonymous (2) Margaret G. Agner Bob and Mary Burton Mr. Gary R. Burton and Dr. Lisa H. Williamson Mr. Michael Danner Dr. Cindy A. Darden Margaret and William Delaney Mr. Kelley Dillard Beryl Dixon Barbara Dooley Drs. Alan T. and Jacqueline Dorsey Anna M. Eidsvik Warren and Patricia French Dr. Lisa Fusillo Susan and Al Garrett David and Susan Geisker Dan and Kathy Gholson Philip and Carole Gilbertson Sue Goldstein and Beth Richardson	Dr. Luis Gomez and Sonia Puche Susan and Rob Haire Carolyn and Dave Hally Bridget and Tom Harden Dr. J.J. Hayden III and Dr. Lois N. Upham Cynthia and Daniel Haygood Bree and Richard Hayes Trace Haythorn Elissa Henken Dorthea Jacobson Doris Kadish Dr. Sylvia Knight Barbara Kuhn Tom and Susan Landrum Barbara W. Laughlin Mohan and Laura Iyer David and Soraya Leal-Bertioli Patricia and John Lyndon Janet and Roy Martin	Jonathan and Laurel Murrow Jim and Dorothy Newland Elizabeth Newman Daphne Ostle Greg and Cary Perry Mr. Thomas Rasmussen Dr. Thomas C. and Leesa L. Ray Kenneth and Barbara Reid Jodi and Jim Rochford Drs. Kathleen J. and Dean G. Rojek Dr. Jane A. Russell Carl and Marion Schmidt Dr. Barbara L. Schuster Nancy Snoberger Gloria Ricks Taylor Marion Towns Marilyn A. Vickers Nancy and Don Walton Beth Willmitch
---	---	--

Franklin College Chamber Music Society

James and Dana Anderson June Ball Jean Bleyle Drs. Stephen E. and Margaret Cramer George Daly James A. and Leslie C. de Haseth Carolyn T. Howell Clarissa I. Finco	Charlie and Teresa Friedlander Rhonda Lucile Hicks Sandy Strother Hudson and Cecil C. Hudson Bruce King The King Family Foundation M. Jean Lauth John A. Maltese	Greg and Pamela Mitsoff C. Van and Libby V. Morris Gordhan and Jinx Patel Jean and Red Petrovs Cynthia and Joe Prescott-Reynard Bill and Sharon Ross Dr. Janice Simon Murray and Dorris Tillman
---	---	--

Arts Education Partners

AthFest Educates June Ball James A. and Leslie C. de Haseth Sharron and Kent Hannon Rhonda Lucile Hicks	Sandy Strother Hudson and Cecil C. Hudson Charles B. and Lynne V. Knapp M. Jean Lauth Kate and Steven O'Reilly Gordhan and Jinx Patel	Piedmont Athens Regional Pinnacle Bank Lauren and Matt Schlesinger Dr. Janice Simon Nancy Van Valkenburg Carol and Jim Warnes
---	--	--

Endowments

Charles and Lynne Knapp Endowment for Music Performance Christine and Thomas Pavlak Performing Arts Center Fund Julia Marlowe and Roger Swagler Performing Arts Center Fund Volunteer Tribute Endowment Fund	George L. and Caroline D. Strobel Chamber Music Fund Drs. Tzu-Chuan Jane Huang Torres and Philipp Emmanuel Lopez Torres Performing Arts Center Fund Richard C. Owens Music Endowment	Performing Arts Center Theatre and Dance Endowment Performing Arts Center Arts Impact Endowment Performing Arts Center Orchestral Endowment
--	---	--

Would you like to see your name on this page?
Contact our development coordinator, Carlton Bain,
at (706) 542-2031 or cbain@uga.edu.

UNIVERSITY OF GEORGIA

Jere W. Morehead
PRESIDENT

Benjamin C. Ayers
SENIOR VICE PRESIDENT FOR ACADEMIC
AFFAIRS AND PROVOST

Elizabeth Weeks
INTERIM VICE PROVOST FOR
ACADEMIC AFFAIRS

PERFORMING ARTS CENTER

Administration

Jeffrey Martin
DIRECTOR

Blake H. Schneider
ASSISTANT DIRECTOR

Lori de la Reza
MANAGER OF BUSINESS OPERATIONS

Carlton Bain
DEVELOPMENT COORDINATOR

Marketing and Publications

Mark Mobley
DIRECTOR OF MARKETING AND
COMMUNICATIONS

Tim Wells
PUBLICATIONS MANAGER

Box Office

Dee Hayman
MANAGER

Erin Whittington
ASSISTANT MANAGER

Helen Downey
Shaniya Scales
Lexi Speer
Cadence Tyler
STUDENT MANAGERS

Patron Services

Miranda Wilson Brown
PATRON SERVICES MANAGER
& OUTREACH COORDINATOR

Taya Babecka
Taylor Jochum
Lindsay Parkes
STUDENT HOUSE MANAGERS

Cassidy Brown
CONCESSIONS MANAGER

Performing Arts Center Volunteers
USHERS

Production

Graf Imhoof
PRODUCTION MANAGER

Dillon Brothers
STAGE MANAGER

Amy Cole
ASSISTANT STAGE MANAGER

Akilah Parrish
STUDENT PRODUCTION ASSISTANT

Operations

Anna Hood Diaz
OPERATIONS SUPPORT ASSISTANT

Pianos and Recording

Scott Higgins
LEAD PIANO TECHNICIAN

Tony Graves
PIANO TECHNICIAN

Pianos by Steinway & Sons,
New York and Hamburg

Paul Griffith
RECORDING ENGINEER

Eric Dluzniewski
RECORDING ENGINEER



Performing Arts Center
UNIVERSITY OF GEORGIA



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.

WILL CALL

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.

PHOTOGRAPHY AND RECORDING

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

USE OF LIKENESS

Patrons may be photographed, filmed and/or recorded for archival, promotional, and/or other purposes. By entering any of our venues, you consent to such photography, filming and/or recording and to any use, in any and all media in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with this venue. You understand that all photography, filming, and/or recording will be done in reliance on this consent given by you by entering this area. If you do not agree to this, please contact the house manager.

ELECTRONIC DEVICES

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

LATE SEATING

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

CHILDREN

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.

LARGE-PRINT PROGRAMS

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

ASSISTIVE LISTENING DEVICES

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.

VOLUNTEERS

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.

RENTALS

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.

STAY CONNECTED!

Follow us on our social media platforms for the latest news, updates, and behind-the-scenes information:



(706) 542-4400 | pac.uga.edu

Proudly supporting
the performing arts



Todd Emily

Financial Advisor
Senior Vice President—Wealth Management
Senior Portfolio Manager
706-713-5981
todd.emily@ubs.com

UBS Financial Services Inc.

355 Oneta Street, Suite D-700
Athens, GA 30601

Ashley Carney

Financial Advisor
Vice President—Wealth Management
706-713-5983
ashley.carney@ubs.com



As a firm providing wealth management services to clients, UBS Financial Services Inc. offers investment advisory services in its capacity as an SEC-registered investment adviser and brokerage services in its capacity as an SEC-registered broker-dealer. Investment advisory services and brokerage services are separate and distinct, differ in material ways and are governed by different laws and separate arrangements. It is important that you understand the ways in which we conduct business, and that you carefully read the agreements and disclosures that we provide to you about the products or services we offer. For more information, please review the client relationship summary provided at ubs.com/relationshipsummary, or ask your UBS Financial Advisor for a copy. © UBS 2025. All rights reserved. UBS Financial Services Inc. is a subsidiary of UBS Group AG. Member FINRA/SIPC. ED_11142025-1_v1 Exp.: 11/30/2026

SHINE ON AND OFF THE STAGE



Crafting Unforgettable Moments
since 1980

Exquisite Diamond, Gemstone, and Gold Jewelry

Rolex and other Fine Swiss Watches*

Jewelry Repair On Site

Chandlee
JEWELERS
Your diamond source.

1850 Epps Bridge Parkway Athens, GA 30606

706-543-4653

*Not an Authorized Rolex Dealer

WUGA

**Local, state, national
and world news around
the clock** - get the latest
headlines at the top of every
hour and in-depth analysis
throughout the day.



And headlines 24/7 at
wuga.org



WUGA 91.7 and 94.5 FM
UNIVERSITY OF GEORGIA

