

UGA
presents.
25|26 SEASON

Jordi Savall

*Songs, Battles, and Dances
from the Old and the New
Worlds 1100-1780*

WED, APR 8, 7:30 pm
Hodgson Concert Hall



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

With the support of the Departament de Cultura de la Generalitat de Catalunya
and the consortium Institut Ramon Llull.



Alia Vox is the exclusive producer of recordings by Jordi Savall and his ensembles.
www.alia-vox.com



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!   

PERFORMERS

GUEST MUSICIANS

Canada

NEEMA BICKERSTETH, slave songs of
Afro-American origin

Guadeloupe

YANNIS FRANÇOIS, baritone & dance

Mexico

TEMBEMBE ENSAMBLE CONTINUO

ADA CORONEL, voice & dance

ULISES MARTÍNEZ, violin, vihuela, leona & voice

LA CAPELLA REIAL DE CATALUNYA

ANNA PIROLI, soprano

MAËLYS ROBINNE, soprano

DAVID SAGASTUME, countertenor

VÍCTOR SORDO, tenor

LLUÍS VILAMAJÓ, tenor

PIETER STAS, bass

HESPÈRION XXI

PIERRE HAMON, flutes

LLUÍS COLL, cornett

BÉATRICE DELPIERRE, flute & shawm

DANIEL LASSALLE, sackbut

JOSEP BORRÀS, dulcian

JORDI SAVALL, treble viol

JUAN MANUEL QUINTANA, tenor viol

PHILIPPE PIERLOT, bass viol

XAVIER PUERTAS, violone

PAUL HOLMES MORTON, theorbo & guitar

ANDREW LAWRENCE-KING, Spanish Baroque harp

DAVID MAYORAL, bells & percussion

JORDI SAVALL

Direction

PROGRAM

Fanfare. *Pax in nomine Domini* (instrumental)

MARCABRU (1110-1150)

Crusader song – Planctus: *Pax! In nomine Domini!*

JOSQUIN DES PRÉS (ca. 1450-1521)

Missa *Da Pacem: Agnus Dei/Da pacem Domine*

SEPHARDIC TRADITION

Aramaic prayer: *El pan de la aflicción* (in Ladino)

ALONSO (CMP, No. 247)

Canzon alla villota: *La tricotea Samartín la vea*

Slave song. *Another man done gone*

PIERRE ATTAINGNANT (1494-1552)

Pavane *La Guerre* (instr.)

HIERONIMUS PARABOSCO (ca.1524-1557)

Ricercare XIV: *Da pacem Domine*

MATEO FLECHA, THE ELDER (1491-1553)

La Negrina: *San Sabeya gugurumbé* –

SON JAROCHO (TRADITIONAL)

Los Negritos / Gurumbé

Slave song. *Look over yonder*

SEBASTIÁN AGUILERA DE HEREDIA (1561-1627)

Tiento de Batalla

ALFONSO FERRABOSCO (ca. 1575-1628)

Four-note Pavan: *Hear me, O God*

GASPAR FERNANDES (ca. 1563/1571-1629)

Mestizo and Indian: *Tleycantimo choquiliya*

INTERMISSION

Slave song. *You gonna reap what you sow*

SALOMONE ROSSI (1570-1630)

Psalm 137: *'Al nàhārót bavél (By the rivers of Babylon)*

ROBERT JOHNSON (ca. 1583-ca. 1633)/

WILLIAM BRADE (1560-1630)

The Kings Morisco

GASPAR FERNANDES/ANONYMOUS NAHUATL

Villancico: *Xicochi conetzintlé/Xochipitzahuatl*

JUAN GARCÍA DE ZÉPEDES (ca. 1619-1678)

Guaracha: *Ay, que me abraso, ay –*

TRADITIONAL SON FROM TIXTLA/IMPROVISATIONS

El Arrancazacate

Traditional isiXhosa. Spiritual song and prayer: *Indodana*

ORLANDO GIBBONS (1585-1625)

In Nomine, a4

ANONYMOUS, CODEX TRUJILLO (Lima, ca. 1780)

Tonada *El Congo: A la mar me llevan* (No. 3, E 178)

Tonada de *El Chimo: Jaya llûnch, jaya llôch* (in Mochica language) (No. 6, E 180)

Cachua serranita, nombrada *El Huicho Nuevo: No ay entendimiento humano* (No. 19, E 192)

Program concept, selection of music: Jordi Savall

PROGRAM NOTES

This program is a sound journey that traces the map of the influences crossed between the Old and the New Worlds. Through three axes—song, battle, and dance—the repertoire explores how music served as a tool of faith, resistance, and survival during seven centuries of global transformations.

I. Faith and War in Medieval and Renaissance Europe

The concert opens with the voice of Marcabru, one of the first troubadours, whose song personifies the spirit of the Crusades. This European spirituality evolves towards the polyphony of Josquin des Prés, where the plea for peace (*Dona nobis pacem*) contrasts with the realism of the musical "battles" of Mateo Flecha or Pierre Attaingnant, who imitated the sounds of war with great rhythmic richness.

II. The Dialogue of Cultures in the New World

With the arrival in America, the European tradition encounters native and African languages and rhythms. The works of Gaspar Fernandes are the best example of this syncretism: *villancicos* that use Nahuatl or Afro-Hispanic dialects (such as the Flechas' *Negrina* or the Zéspedes' *Guaracha*). These pieces not only sought evangelization, but also welcomed the pulse of popular celebrations and the identity of mestizos and slaves.

III. The Spirituality of Slavery

Interspersed in the program, the slave songs and spirituals (such as *Another man done gone* or *Indodana*) act as a mirror of pain and hope. These melodies, born of the African diaspora, dialogue with the psalms of the Jewish tradition of Salomone Rossi and Sephardic prayers, reminding us that music has always been the refuge of oppressed communities.

IV. The Trujillo Codex: The Last Reflection

The concert concludes with pieces from the Trujillo Codex (ca. 1780), an exceptional document that collects the music of colonial Peru. The *Tonada de El Chimo* is a unique testimony, as it preserves the only musical trace of the Yunga language, from the Mochica/Yunga language (the Mochica language, *chimú*, *yunga* or *yunka* [*muchik*] is one of the languages spoken on the coast and part of the northern mountains of Peru) closing the circle of this dialogue between scholarship and oral tradition, between the European past and the birth of a new American identity.

Jordi Savall
Bellaterra, February 2026

Songs, Battles and Dances from the Old & the New world 1100-1780

PAX! IN NOMINE DOMINI!

Marcabru (1100-1150)

Crusader song

Pax! In nomine Domini!

Fetz Marcabrus los vers e l so.
Aujatz que di:
cum nos a fait, per sa doussor,
lo seingnoriús celestiaus
probet de nos un lavador,
c'anc, fors outramar, no n fo taus,
en de lai deveu Josaphas;
e d'aquest de sai vos conort.

Lavar de ser e de maiti
nos deuriám, segon razo:
ie·us o afi.
Chascus a del lavar legor:
domentre q'el es sas e saus,
deuria anar al lavador,
que·ns es verais medicinaus;
que s'abans anam a la mort,
d'aut desus aurem alberc bas.

Mas escarsedatz e no-fes
part joven de son compaigno.
A! cals dols es
que tuich volon lai li plusor,
don lo gazains es enfernaus!
S'anz non correm al lavador
c'aíam la bocha ni·ls huoills claus,
non i a un d'orguoi ll tant gras
c'al morir non trob contrafort.

Pax! In nomine Domini!

PEACE! IN THE NAME OF THE LORD!

Marcabru (1100-1150)

Crusader song

Peace! In the name of the Lord!
Marcabru wrote the words and the tune.
Listen to what he says:

In his great goodness
the heavenly king, our Lord,
has made for us a cleansing-place
the like of which was never seen,
save far away in the vale of Josaphat;
but it is to this one
that I summon you now.

Let's wash ourselves both morning and night,
for so we should, there's no denying,
and this I would have you know.
Let each one wash while he has the chance
while he is sound of life and limb;
and this I therefore recommend,
as the very remedy to our ills.
If we die before we are cleansed
we shall not enter heaven, but stay here below.

But meanness of spirit and faithlessness
part young men from their comrades.
Alas, how sad it is to see
so many rush towards
the place where nought but hell awaits them!
If we do not hurry to cleanse ourselves
before our mouths and eyes are shut,
there is none of us, for all our lofty pride,
who shall not be conquered by death.

Peace! In the name of the Lord!

AGNUS DEI DA PACEM DOMINE

Josquin des Prés (ca.1450-1521)
Missa Da Pacem

Da Pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
dona nobis pacem.

LAMB OF GOD LORD, GRANT US PEACE

Josquin des Prés (ca.1450-1521)
Missa Da Pacem

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

EL PAN DE LA AFLICCIÓN

Tradicional sefardí
Oración aramea de la *Hagadá* de Pascua judía (en ladino)

Este es el pan de la aflicción
que comieron nuestros padres en tierra de Ayifto (Egipto).
Todo el que tiene hambre venga y coma,
y todo el que tiene de menester venga y pascue.
Este año aquí,
a el año el vinien en tierra de Yisraél,
Este año aquí siervos,
a el año el vinien en tierra de Yisraél.

THE BREAD OF AFFLICTION

Sephardic tradition
The *Haggadah*, an Aramaic prayer for the Passover
(in Ladino).

This is the bread of affliction
which our forefathers ate in the land of Egypt.
All who are hungry, come and eat.
All who are needy, come and share our Passover.
Now we are here, the redeemed children of Israel.
Next year, all the People of Israel shall be redeemed.
This year we are slaves, next year we shall be free.

**LA TRICOTEA SAMARTÍN
LA VEA**

*Alonso (Cancionero Musical de
Palacio, n° 247)*

Canzon alla villota

La tricotea
Samartín la vea;
abres un poc
al agua y señalea.

La bota sembra tuleta,
la señal d'un chapiré.
Ge que te gus per mundo spesa.
La botilla plena,
dama, qui mayna,
cerrali la vena.
Orli, çerli, trum madama,
çerliçer, cerrarli ben,
votr'ami contrari ben.
Niqui, niquidon,
formagidón, formagidón.
Yo soy monarchea
de grande nobrea.
Dama, por amor,
dama, bel se mea;
dama, yo la vea.

*Translator's note: The original text is nonsense-verse in a
mixture of languages and possible misspellings, although its
bawdy implications and drinking-song style are clear enough.*

ANOTHER MAN DONE GONE

Slave song

Another man done gone... Boy
Another man done gone
Another man done gone
Another man done gone
Another man done gone... Boy

I don't know where he's gone... Boy
I don't know where he's gone
I don't know where he's gone
I don't know where he's gone
But boy that man sho' gone... Boy

**TRICOTEA, TIME FOR
ST MARTIN**

*Alonso (Cancionero Musical de
Palacio, No. 247)*

Canzon alla villota

Tricotea,
Time for St Martin to have his day!
Open it a bit
The wineskin looks dried up,
damm it!

Everyone likes
a plump one.
A skin that's full,
my lady, one that spurts..
Orli, cerli, trun, my lady,
Shut it up tight,
your friend feels good.
Niqui, niquidón,
Formagidón, formagidón.
I am a king
of great nobility.
Lady, for love's sake,
fair lady, be mine;
lady, let me take a look.

He killed another man... Boy
He killed another man
He killed another man
I don't know where he's gone
But boy that man's done gone... Boy

DA PACEM DOMINE

Hieronimus Parabosco (ca.1524-1557)
Ricerca XIV

Da pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

LORD, GRANT US PEACE

Hieronimus Parabosco (ca.1524-1557)
Ricerca XIV

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.

LA NEGRINA: SAN SABEYA GUGURUMBÉ

Mateo Flecha, el viejo (1491-1553)
Ensalada

Florida estava la rosa,
que ô vento le volvía la folla.
Caminemos y veremos
a Dios hecho ya mortal.
¿Qué diremos que cantemos
al que nos libró del mal
y al alma de ser cativa?
¡Viva, viva, viva! ¡Viva!
Canta tú y responderé.
- *San Sabeya,*
gugurumbé, alangandanga,
gugurumbé, gurumbé...
mantenga, señor Joan Branca,
mantega vossa meçè.
¿Sabé como é ya nacido,
ayá em Berem
un Niño muy garrido?
- Sa muy ben.

Vamo a ver su nacimiento.
 Dios, pesebre echado está.
 - Sa contento. Vamo ayá.
 ¡Su!, vení, que ye verá.
 Bonasa, bonasa,
 su camisoncico rondaro;
 çagarano, çagarano,
 su sanico coyo roso,
 sa hermoso, sa hermoso,
 çucar miendro ye verá.-
Alangandanga,
gugurumbé, San Sabeya
gugurumbé, alangandanga,
gugurumbé, gurum-gurumbé...
 Alelluia, alleluia, alleluia!

LA NEGRINA: SAN SABEYA GUGURUMBÉ

Mateo Flecha, el viejo (1491-1553)
 Ensalada

The rose was in bloom,
 In the wind its leaves were stirring.
 Let us go and see God
 In mortal flesh appearing.
 What shall we say, what shall we sing
 To him who delivered us from evil,
 To him who set our souls free?
 Long may he live! Long may he live!
 Sing first and I'll answer.
 "May Saint Sabeya,
Gugurumbé, alangandanga!
Gugurumbé, gugurumbé...
 Protect you, Mr John Branca,
 And keep you always.
 Did you know that in yonder
 Bethlehem a fine baby boy
 Has been born?"
 That's great news, let's go there,
 Let's visit the crib where God lies.
 Gladly, let's go there.
 Come, let's go and see him.
 He is gentle and good,
 Lying there wrapped in his smock.
 So beautiful and sweet
 In his little red cot.
 He is lovely, lovely,

Sweet as sugar, you'll see,
Alangandanga,
Gugurumbé, Saint Sabeya
Gugurumbé, alangandanga,
Gugurumbé, gurum-gurumbé...
 Alleluya, alleluya, alleluya!

LOS NEGRITOS / GURUMBÉ

Son jarocho (tradicional)

Jesú María que m'espanta
 como hacen los negros
 pa trabajá
 moliendo caña sin descansá
 ja, ja, ja, ja,
 ja, ja, ja, ja.

Gurumbé, gurumbé,
 gurumbé, gurumbé,
 Que jaze nublao
 y quere llové.

Gurumbé, gurumbé,
 gurumbé, gurumbé.
 Que teque manequé
 chuchú mayambé.

Qué bonitos son los negros
 bailando la contradanza,
 bailando la contradanza
 qué bonitos son los negros.

Con sus zapatitos nuevos
 haciendo tanta mudanza,
 o bailando bien sosiego
 pegados panza con panza.

Jesú María que m'espanta...

LOOK OVER YONDER

Slave song

Look over yonder
 Hot sun really turning over
 And it wont go down, oh lord it won't go down.

My little sister wrote me last December
 Crying all the time, oh lord crying all the time.

NEGRITOS / GURUMBÉ

Jarocho son (traditional)

Jesus and Mary, I can't believe
 my eyes!
 Look how hard the Negritos are
 working,
 Tirelessly grinding the sugar cane.
 Ha, ha, ha, ha,
 Ha, ha, ha, ha.

Gurumbé, gurumbé,
 Gurumbé, gurumbé,
 The sky's clouding over
 And it's going to rain.
 Gurumbé, gurumbé,
 Gurumbé, gurumbé.
 What hustle and bustle!
 Chuchú mayambé.

Don't the negritos look fine
 As they dance the quadrille,
 As they dance the quadrille,
 Don't the negritos look fine!

With their new shoes,
 And their complicated moves,
 Or dancing a slow dance
 Pressed close together.

Jesus and Mary, I can't believe
 my eyes!

Look over yonder
Hot sun really turning over
And it won't go down, oh my lord it won't go down.

HEAR ME, O GOD

Alfonso Ferrabosco (ca.1575-1628)

Four Note Pavan

Text: *Ben Jonson (1572-1637)*

Hear me, O God,
a broken heart
is my best part;
Use still Thy rod,
that I may prove
there-in Thy love.

If Thou had'st not
been stern to me,
but let me free,
I had forgot
my self and Thee.

For sin's so sweet
as minds ill bent
cannot repent
until they meet
their punishment.

Who more can crave?
That Thou hast done?
Thou gav'st a Son
to free a slave
first made of nought;
With all since bought.

Sin, Death and Hell
His glorius Name
quite overcame,
yet I rebel
and slight the same.

But I'll come in
before my loss
me further toss
as sure to win
Under His Cross.

TLEYCANTIMO CHOQUILIYA

Gaspar Fernandes

(ca.1563/1571-1629)

Mestizo e Indio

Tleycantimo choquiliya
mis prasedes mi apission.
Tleycantimo choquiliya
mis prasedes mi apission.
Alleloya, alleloya, alleloya.

Coplas

Dejalto el llando creçida
mizalto el mulo y el guey.
Jimoiol lali mi rey
tleinmir tolinia mi lada.

No se porque de meis pena
tan lindo cara de rosa,
mor pihol lochin miño hermosa
nochalchiuh asojena.
Jesos de mi goraçon
no lloreis mi fantasia.

TO YOU WE SING, OH LITTLE FLOWER

Gaspar Fernandes (ca.1563/1571-1629)

Mestizo and Indian

To you we sing, oh little flower
my joy, my heart's desire.
To you we sing, oh little flower
my joy, my heart's desire.
Halleluya, halleluya, halleluya!

Verse

Suddenly, his crying grew
as the mule and the ox looked on.
There my king lay moaning
my love.

Why you are sad I cannot tell,
oh lovely, rosy-faced child,
my beautiful boy,
my lily.
Oh, Jesus of my heart,
don't cry, my fantasy.

YOU GONNA REAP WHAT YOU SOW

Slave song

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap just what you sow.

Imma tell you brother, keep right on fighting
Tellin you sister, keep right on fighting
Fighting on the mountain
Fight harder in the valley
You gonna reap what you sow.

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap what you sow.

‘AL NÀHĀRÓT BAVÉL

Salomone Rossi (1570-1630)

Psalm 137, 1-6

Al naharot Bavel,
sham yashavnu gam bachinu,
bezochrenu et Tsiyon.

Al aravim betochah
talinu kinoroteinu.
Ki sham she’elnunu shoveinu divrei shir,
vetolaleinu simcha:
Shiru lanu mishir Tsiyon.

Ech nashir et shir Adonai
al admat nechar?

Im eshkachech Yerushalayim,
tishkack yemini.

Tidbak l’shoni l’chiki im lo ezkerechi,
im lo a’aleh et Yerushalayim
al rosh simchati.

Zechor, Adonai, livnei Edom et yom Yerushalayim;
ha’omerim: aru, aru ad hay’sod ba!

Bat Bavel hashedudah,
ashrei sheyeshalem lach
et gemulech shegamalt lanu.

Ashrei sheyochetz venipets
et olalayich et hasala.

BY THE RIVERS OF BABYLON

Salomone Rossi (1570-1630)

Psalm 137, 1-6

By the rivers of Babylon
we sat and wept
when we remembered Zion.

There on the poplars
we hung our harps.
For there our captors asked us for songs,
our tormentors demanded songs of joy;
they said,
“Sing us one of the songs of Zion!”

How can we sing the songs of the Lord
while in a foreign land?

If I forget you, Jerusalem,
may my right hand forget its skill.

May my tongue cling to the roof of my mouth
if I do not remember you,
if I do not consider Jerusalem
my highest joy.

Remember, Lord, what the Edomites did
on the day Jerusalem fell.
“Tear it down,” they cried,
“tear it down to its foundations!”

Daughter Babylon, doomed to destruction,
happy is the one who repays you
according to what you have done to us.

Happy is the one who seizes your infants
and dashes them against the rocks.

XICOCHI CONETZI

(ca. 1563/1571-1629)

Villancico (texto náhuatl)
RBMSA, 202 (Catedral de
Oaxaca, México)

Xicochi, xicochi,
xicochi conetzintlé
ca omie hui, hui,
yoco angelosme:
Aleluya, aleluya.

XOCHIPITZAHUATL

Anónimo náhuatl

Tiata compañero
Ti paxalo te María
Timiyehualotzin pa Tonantzin
Santa María Guadalupe.

SLEEP SOFTLY, LITTLE BABY

Gaspar Fernandes

(ca. 1563/1571-1629)

Villancico (texto náhuatl)
RBMSA, 202 (Catedral de
Oaxaca, México)

Sleep softly, little baby,
softly, softly sleep.
Oh, hear the angels’ chorus
as over you their watch they keep.
Alleluya, alleluya!

COME, ALL MY FRIENDS

Anonymous Nahuatl

Come, all my friends,
come, let us visit Mary,
and gather around Tonantzin,
the Virgin of Guadalupe.

AY QUE ME ABRASO, AY

*Juan García de Zéspedes
(ca. 1619-1678)*

Guaracha

EL ARRANCAZACATE

Son tradicional de Tixtla

¡Ay, que me abraso, ay!
divino dueño, ¡ay!
en la hermosura, ¡ay!
de tus ojos, ¡ay!

¡Ay, cómo llueven, ¡ay!
ciento luceros, ¡ay!
rayos de gloria, ¡ay!
rayos de fuego, ¡ay!

¡Ay, que la gloria, ¡ay!
del portalino, ¡ay!
ya viste rayos, ¡ay!
si arroja hielos, ¡ay!

¡Ay, que su madre, ¡ay!
como en su espero, ¡ay!
mira en su luna, ¡ay!
sus crecimientos, ¡ay!

¡En la guaracha, ¡ay!
le festinemos, ¡ay!
mientras el niño, ¡ay!
se rinde al sueño, ¡ay!

¡Toquen y bailen, ¡ay!
porque tenemos, ¡ay!
fuego en la nieve, ¡ay!
nieve en el fuego, ¡ay!

Quereré, quereré
Quereré, quereré, quereré.

Cuatro naranjas corté
y las puse a madurar;
Si tu no las amancuernas,
yo sí las se amancornar.
Déjala que vaya,
que ya volverá;

OH, HOW I BURN

*Juan García de Zéspedes
(ca. 1619-1678)*

Guaracha

EL ARRANCAZACATE

Traditional son from Tixtla

Oh, how I burn,
oh, master divine,
in the beauty
of your eyes!

Oh, how they shed
a thousand stars
of glorious
fiery tears!

Oh, the glory
of Bethlehem, bright
with beams of sunlight
and shafts of ice!

Oh, how His mother,
in the glass as she gazes,
watches Him grow
in her mirror reflected!

As the child
yields to slumber,
with a guaracha
we'll fête Him.

So play, then, and dance,
as now we admire
the fire in the snow
and the snow in the fire!

Quereré, quereré
Quereré, quereré, quereré.

I picked four oranges
And left them to ripen;
If you don't tie them with a knot,
I'll tie them up myself.
Let her go,
She'll be back soon enough;

Si amores la llevan,
celos la traerán.
Quereré, quereré.

¡Pero el chicote, ay!
a un mismo tiempo, ay!
llora y se ríe, ay!
qué dos extremos, ¡ay!

INDODANA

*Traditional isiXhosa (South
Africa)*

Spiritual song and prayer

Ngob'umthatile eh umtwana
wakho
Uhlale nathi hololo helele

Indodana ka Nkulunkulu
Bayi'bethelela hololo helele

Oh Baba!, Baba, Baba Yehova!
Baba, hololo, helele

Love may take her away,
But jealousy will bring her back.
Quereré, quereré.

But oh, how the Little One,
laughing and crying,
unites two extremes
at the very same time!

Peace to all men
from heaven is given,
and thanks be to God,
for now we'll be quiet!

THE SON

*Traditional isiXhosa (South
Africa)*

Spiritual song and prayer

The Lord has taken his son who
lived among us.

The son of the Lord God was
crucified.

Oh Father Jehovah.

TONADA EL CONGO: A LA MAR ME LLEVAN

A voz y bajo, para baylar cantando

Anónimo

Códice "Trujillo del Perú", n° 3 (E 178)
Baltazar [Baltasar] Martínez Compañón
Catedral de Lima (Perú), ca. 1780
Real Biblioteca, Palacio Real (Madrid)

A la mar me llevan
sin tener razón,
dejando a mi madre
de mi corazón.

Ay que dice el congo
lo manda el congo!
Cusucuvan ve estan
cusucuva ya esta.*

No ay nobedad,
no ay nobedad.
Quel palo de la geringa
derecho va a su lugar.

* Cusucuvan: idioma de fantasía imitando el hablar africano.

**TONADA EL CONGO: THEY ARE TAKING ME
AWAY TO THE SEA**

For voices and bass, sung while dancing
Anonymous

Codex “Trujillo del Perú”, No. 3 (E 178)
Baltazar [Baltasar] Martínez Compañón
Cathedral of Lima (Peru), ca. 1780
Real Biblioteca, Palacio Real (Madrid)

They are taking me away to the sea,
Although they have no right,
And my beloved mother
I must leave behind.

Ah, the Congo speaks,
The Congo commands!
Cusucuvan ve estan*
Cusucuva ya esta.

Nothing new,
Nothing new,
The moringa stick**
Delivers its load.

* *Cusucuvan*: made-up word imitating African speech.

** *Palo de jeringa*: the moringa shrub.

TONADA DE EL CHIMO: JAYA LLÛNCH, JAYA LLÔCH

A dos voces, Bajo y tamboril, para baylar cantando
Anónimo (en lengua antigua *mochica*, considerada extinta)
Códice “Trujillo del Perú”, n° 6 (E 180)
Baltazar [Baltasar] Martínez Compañón
Catedral de Lima (Perú), ca. 1780
Real Biblioteca, Palacio Real (Madrid)

Jaya llûnch, jaya llôch,
jaya llûnch, jaya llôch.

In poc cha tan muisle pecan
muisle pecan enecam.
Jaya llûnch, jaya llôch.

Emens poc chi famalequi
tenque ans muisle Cuerpo lens.
Jaya llûnch, jaya llôch.

Emens lo cunmunon chi perdonar
moitin Rocchondo colo mec chec Jesuchristo.
Jaya llûnch, jaya llôch.

Poque si famali muisle cuerpoem
lo que es mucho perdonar meñefe chêtas.
Jaya llûnch, jaya llôch.

TONADA DE EL CHIMO: JAYA LLÛNCH, JAYA LLÔCH

For two voices, bass and tabor, sung while dancing*
Anonymous

Codex “Trujillo del Perú”, No. 6 (E 180)
Baltazar [Baltasar] Martínez Compañón
Cathedral of Lima (Peru), ca. 1780
Real Biblioteca, Palacio Real (Madrid)

*Jaya llûnch, jaya llôch**;*
jaya llûnch, jaya llôch.

Whoever speaks with you in their soul touches [me]
Touches [me] in the soul, they say.
Jaya llûnch, jaya llôch.

And (as you say) if they speak weeping
You come to their soul and are bodily present.
Jaya llûnch, jaya llôch.

As you say, communion is forgiveness,
The blood of our Lord Jesus Christ was shed for me.
Jaya llûnch, jaya llôch.

Which means weeping in body and soul,
And that is great forgiveness, you have been my Father.
Jaya llûnch, jaya llôch.

* In Mochica, a language now considered extinct.

** English translation based on Rita Eloranta’s translation
of the Moche to Spanish.
(The meaning of the first verse and refrain remains unknown.)

**CACHUA SERRANITA, NOMBRADA EL HUICHO NUEBO:
NO AY ENTENDIMIENTO HUMANO**

Que cantaron y baylaron “8” pallas del Pueblo de Otusco a
Nuestra Señora del Carmen de la ciudad de Trux[ill]o

Anónimo

Códice “Trujillo del Perú”, n° 19 (E 192)
Baltazar [Baltasar] Martínez Compañón
Catedral de Lima (Perú), ca. 1780
Real Biblioteca, Palacio Real (Madrid)

[Cantan dos]

No ay entendimiento humano
que diga tus glorias hoy
y solo basta desir
qu’ eres la Madre de Dios.

[Respondes todas]

Anananana ...

En la mente de Dios Padre,
fuiste Electa para Madre,
del Bervo que se humanó,
tomando en ti nuestra carne.

Anananana ...

Una eres en la substancia,
y en advocaciones barias;
pero en el Carmen, Refugio,
y consuelo de las Almas.

Anananana ...

Tu manto en el Purgatorio
es con qu’ el fuego le aplacas
a el porque Madre te clama,
y en Sábado lo rescatas.

Anananana ...

No tiene la criatura
otro auxilio si no clama,
pues por tus Ruegos se libra
de la Sentencia más Santa.

Anananana ...

Más y más misericordia,
le muestras al que te clama;
y pues que somos tus hijos
llevanos a buestra Patria.

Anananana ...

El devoto fervoroso,
que a selebrarte se inclina,

lleba el premio más seguro
como qu’ eres madre pia.

Anananana ...

Pues no habrá quien siendo esclavo
al fin no se vea libre
de las penas d’ esta vida
si con acierto te sirve.

Anananana ...

**CACHUA SERRANITA, CALLED EL HUICHO NUEBO:
NO HUMAN UNDERSTANDING**

Sung and danced by 8 *palla* dancers of the village of
Otusco in honour of Our Lady of Carmel of the city of Trujillo

Anonymous

Codex “Trujillo del Perú”, No. 19 (E 193)
Baltazar [Baltasar] Martínez Compañón
Cathedral of Lima (Peru), ca. 1780
Real Biblioteca, Palacio Real (Madrid)

[Two voices]

No human understanding
Today can sing your glories
And so suffice it to say
That you are the Mother of God.

[All]

A na na na na ...

In the mind of God the Father
You were chosen to be Mother
Of the Word that was made Man,
Who in you took on human flesh.

A na na na na ...

You are one being,
With diverse holy names;
But as Carmel you are the Refuge
And Consolation of souls.

A na na na na ...

In purgatory it is your cloak
That appeases the fire
For him who calls on you as Mother;
And on Saturday* you save him.

A na na na na ...

As man gets no help
Unless he asks for it,
By your intercession he is spared
The judgement of the Holiest One.
A na na na na...

You show endless mercy
To those who call upon you;
Since we are your sons,
Lead us to your Father.
A na na na na...

The devout man in his fervour
Who bows to honour you
Reaps certain reward
From his merciful mother.
A na na na na...

For there is no slave
Who will not at last be freed
From the sorrows of this life,
If he serves you faithfully.
A na na na na...

* Allusion to the “Sabbatine Privilege”, by which the Virgin Mary liberates pious souls from Purgatory.

ABOUT THE ARTISTS

JORDI SAVALL

“Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time.”— *The Guardian*

Jordi Savall is one of the most versatile musical personalities of his generation. For more than fifty years, he has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music.

Together with Montserrat Figueras, Savall founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987) and Le

Concert des Nations (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world. Then, in 2017, he founded the Jove Capella de Catalunya, and in 2020, La Capella Nacional de Catalunya, with the aim of creating a new generation of international singers for La Capella Reial de Catalunya and making both historical and contemporary music accessible to all audiences. In 2018, he created Orpheus 21, a musical ensemble made up of professional musicians, migrants, and refugees from the Mediterranean region. Five years later, in 2023, he founded Les Musiciennes du Concert des Nations, an all-female orchestra specializing in Baroque repertoire, inspired by the women’s orchestras of the 18th century, particularly in Italy.

With his key participation in Alain Corneau’s film *Tous les Matins du Monde* (awarded the César cinema prize for the best soundtrack), his intense concert activity (about 140 concerts per year), his record releases (6 recordings per year) and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Jordi Savall has shown that early music does not have to be elitist, but rather that it appeals to an increasingly wide and diverse audience of all age groups.

Savall has recorded and released more than 230 discs covering the Medieval, Renaissance, Baroque and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions such as the Midem Classical Award, the International Classical Music Award and the Grammy Award. His concert programmes have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican and North American musicians. In 2008 Jordi Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named Artist for Peace under the UNESCO Good Will Ambassadors programme.

Between 2020 and 2021, to mark Ludwig van Beethoven’s 250th anniversary, he conducted the complete symphonies with Le Concert des Nations and recorded them in 2 CDs entitled *Beethoven Révolution*. The impact they have had in the record market worldwide has been defined as “a miracle” (*Fanfare*), and volume II has been distinguished with the Schallplattenkritik Prize for the best orchestral record.

Jordi Savall's prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the Universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium) and Basel (Switzerland), the order of Chevalier de la Légion d'Honneur (France), the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony, the Gold Medal of the Generalitat of Catalonia, the Helena Vaz da Silva Award and the prestigious Léonie Sonning Prize, which is considered the Nobel Prize of the music world. This year, he has been elected Honorary Member by the Royal Philharmonic Society, the Royal Swedish Academy of Music and la Accademia Nazionale di Santa Cecilia.

LA CAPELLA REIAL DE CATALUNYA

Following the model of the famous Medieval "royal chapels" for which the great masterpieces of both religious and secular music were composed on the Iberian Peninsula, in 1987 Montserrat Figueras and Jordi Savall founded *La Capella Reial*, one of the first vocal groups devoted to the performance of Golden Age music on historical principles and consisting exclusively of Hispanic and Latin voices. In 1990, when the ensemble received the regular patronage of the Generalitat of Catalonia, it changed its name to La Capella Reial de Catalunya.

The newly formed ensemble specialized in the recovery and performance on historical principles of the polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. La Capella Reial de Catalunya shares with Hespèrion XXI the same artistic outlook and goals, rooted in respect for the profoundly spiritual and artistic dimension of each work, combining quality and authenticity regarding the style of the period with a careful attention to the declamation and expressive projection of the poetic text.

The ensemble's extensive repertory ranges from the Medieval music of the various cultures of the Mediterranean to the great masters of the Renaissance and the Baroque. Some of their most celebrated concert programs are the *Missa de Batalla* by Joan Cererols, *Vespro della Beata Vergine* by Claudio Monteverdi, the *Cantigas* of Alfonso X (the Wise), *El Llibre Vermell* of Montserrat, Sephardic songs, the music of *The Elche Mystery Play*, the ballads from Miguel de Cervantes's *Don Quijote*, the *Cancioneros del Siglo de Oro* (the Songbooks of the Golden Age) and Mozart's

Requiem. Recently, the group has also performed and recorded J. S. Bach's Saint Mark's Passion, Handel's *Messiah*, Vivaldi's oratorio *Juditha Triumphans*, J.S. Bach's Christmas Oratorio, and Joseph Haydn's *The Creation*, which has won international critical acclaim.

The group has distinguished itself in various Baroque and Classical opera repertoires, as well as in contemporary works by Arvo Pärt. The Capella Reial de Catalunya played on de Jacques Rivette's soundtrack of the film *Jeanne La Pucelle* (1993) on the life of Joan of Arc.

In 1992, La Capella Reial de Catalunya made their opera debut accompanying all the performances of Le Concert des Nations. They have received various awards and distinctions in recognition of their more than 40 CDs, notably the Midem Classical Award and the Grammy Award. Under the direction of Jordi Savall, La Capella Reial de Catalunya pursues an intense programme of concerts and recordings all over the world, and since the ensemble's creation it has regularly performed at the major international early music festivals.

HESPÈRION XXI

Ancient music's most important value stems from its ability as a universal artistic language to transmit feelings, emotions and ancestral ideas that even today can enthrall the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, Hespèrion XXI searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ancient music ensemble *Hespèrion XX* in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century on the basis of historical criteria and the use of original instruments. The name *Hespèrion* means "an inhabitant of Hesperia", which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century *Hespèrion XX* became known as Hespèrion XXI.

Today Hespèrion XXI is central to the understanding of the music of the period between the Middle Ages and the Baroque. Their labors to recover works, scores, instruments and unpublished documents have a double and incalculable value. On one hand, their rigorous research provides new information and understanding about the historical knowledge of the period, and on the other hand, the exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of this period.

Right from the beginning Hespèrion XXI set out on a clearly innovative and artistic course that would lead to the establishment of a school in the field of ancient music because they conceived, and continue to conceive, ancient music as an experimental musical tool, and with it they seek the maximum beauty and expressiveness in their performances. Any musician in the field of ancient music will have a commitment to the original spirit of each work and has to learn to connect with it by studying the composer, the instruments of the period, the work itself and the circumstances surrounding it. But as a craftsman in the art of music, he is also obliged to make decisions about the piece being played: a musician's capacity to connect the past with the present and to connect culture with its dissemination depends on his skill, creativity and capacity to transmit emotions.

Hespèrion XXI's repertoire includes, amongst others, the music of the Sephardic Jews, Castilian romances, pieces from the Spanish Golden Age, and Europa de les Naciones. Some of their most celebrated concert programmes are Les Cantiques de Santa Maria d'Alfons X El Savi, La Diàspora Sefardí, the music of Jerusalem, Istanbul, Armenia and the Folías Criollas. Thanks to the outstanding work of numerous musicians and collaborators who have worked with the ensemble over all these years, Hespèrion XXI still plays a key role in the recovery and reappraisal of the musical heritage, and one that has great resonance throughout the world. The group has published more than 60 CDs and performs concerts for the whole world, appearing regularly at the great international festivals of ancient music.

TEMBEMBE ENSAMBLE CONTINUO

Ensamble Continuo is dedicated to exploring, recreating, and promoting the musical connections between the Hispanic Baroque period and traditional music from Mexico and Latin America. This overlapping breaks the imaginary musical wall dividing them by

opening new possibilities for enjoying, expanding, and understanding music. Continuo blends Baroque guitar music pieces gathered from Spanish and Mexican tablatures, and links them with contemporary Mexican and Latin American *sones*. By exploring commonalities in terms of musical practices and instruments, it puts together a music, singing, and dancing show that revives the festive spirit of 17th century and contemporary fandango gatherings (popular festivities with live song and dance).

Their show is a fandango-concert exploring subtlety and contrast in music, dancing, and singing. The program includes Spanish and Mexican Baroque music for guitar and tiorba linked together with *sones* from Mexico and Latin America. These include *sones* from Veracruz, Tixtla (Guerrero), the Huasteca region, Michoacan, and Jalisco, as well as Bambuco and Joropo music from the plains of Colombia and Venezuela. This musical interweaving aims at showing how 17th century Baroque music and traditional contemporary Mexican and Latin American music are two faces of the same coin, distant in time and close in spirit. They can be blended together in one single festivity and one single fandango.

Tembembe has performed in Mexico's main concert halls as well as in the United States, France, Spain, Germany, Austria, Colombia, Malaysia, Singapore, and Korea.

To date, Tembembe has recorded CDs with important labels such as Urtext Digital Classics, Sony, BMG-Deutsche Harmonia Mundi and Alia Vox.

Tembembe has performed in several festivals and chamber music seasons, such as: International Early Music Encounter in Mexico City; National Encounter of "Jaraneros" in Tlacotalpan, Mexico; International Cervantino Festival; Gateway to the Americas (N.Y, USA); Early Music Festival in Gijón, Spain; Eldkirch Festival (Austria); Singapore Arts Festival; Chamber Music Festival in Bogotá, Colombia; Hi Seul Festival in Korea.

Recently, Tembembe has developed a strong collaboration with maestro Jordi Savall and Hesperión XXI, performing in several tours across Europe and the U.S.A.

the 10th and 18th centuries,

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.

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?



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

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.



Contact Carlton Bain, Development Coordinator, at (706) 542-2031 or cbain@uga.edu or scan a QR code with your phone's camera to get started.



Performing Arts Center
UNIVERSITY OF GEORGIA



UGA
presents.
pac.uga.edu



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



ÉBÈNE QUARTET

Fri, Apr 10, 7:30 pm
Ramsey Concert Hall

-<>-

"In line with the quartet's name, the performance evoked the characteristics of ebony: opaque and dense, much like the hardwood that gains depth and significance through polishing and appreciation of its intricate grain."

— *Bachtrack*

The group's first visit to UGA in 16 years promises to showcase the musicians at their very best, performing Ravel's brilliant string quartet alongside two of Beethoven's iconic works.

CÉCILE McLORIN SALVANT

Fri, Apr 17, 7:30 pm
Hodgson Concert Hall

-<>-

"There's an intellectual playfulness to everything that Cécile McLorin Salvant's velvety voice touches. It rises and falls with authority, striking highs that flutter and lows that-grumble and roar."

— *Downbeat*

Singer and composer Cécile McLorin Salvant is one of the greatest vocalists of her generation and a true creative force. She won Grammy Awards for Best Jazz Vocal Album for three consecutive releases.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER *Quintet Revelations*

Wed, Apr 29, 7:30 pm
Ramsey Concert Hall

-<>-

"Unimpeachable quality."
— *The New York Times*

The piano quintet is a powerhouse chamber ensemble, combining the sonic richness of a string quartet with the symphonic aura of grand piano. Inspired by Robert Schumann's early example, composers from the early Romantic age all the way through the 21st century have contributed significantly to the genre.

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.

UGA
presents.

Apr
21

2026

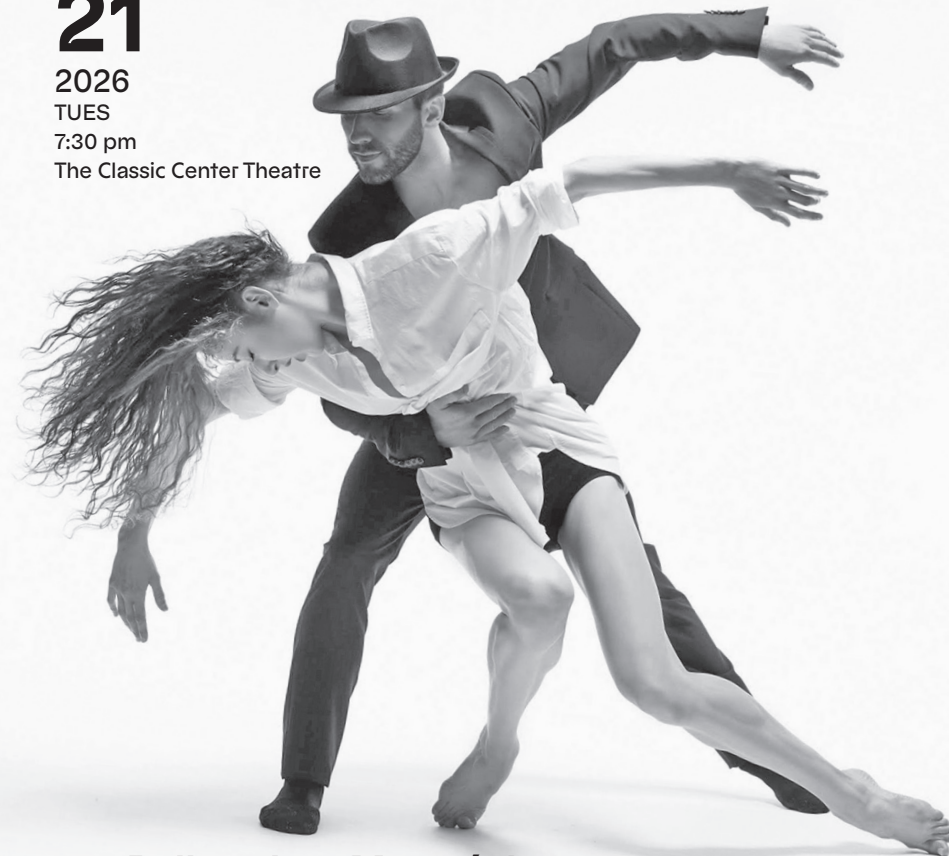
TUES

7:30 pm

The Classic Center Theatre

"Leonard Cohen's art and soul shine on in this stirring tribute."—*Telegraph*

30
YEARS
est. 1996



Ballets Jazz Montréal **Dance Me: The Music of Leonard Cohen**



Performing Arts Center
UNIVERSITY OF GEORGIA

Tickets at pac.uga.edu or (706) 542-4400.

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."

Supported by
BILL AND SHARON ROSS



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. Jeffrey 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 Sylvia Hillyard Pannell and Clifton Pannell Drs. Jeffrey 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 Dortha 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

Ashley Carney

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

UBS Financial Services Inc.

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



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

