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25|26 SEASON

Tenebrae

A Prayer for Deliverance

SUN, MAR 15, 7:00 pm
Hodgson Concert Hall

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PROGRAM

GUSTAV HOLST (1874-1934)
The Evening-Watch (1924-5)

CECILIA MCDOWALL (1951-)
Standing As I Do Before God (2013)

FRANCIS POTT (1957-)
The Souls of the Righteous (2000)

CAROLINE SHAW (1982-)
and the swallow (2017)

RICHARD RODNEY BENNETT (1936-2012)
A Good-Night (1999)

RALPH VAUGHAN WILLIAMS (1872-1958)
Rest (1902)

JOEL THOMPSON (1988-)
A Prayer for Deliverance (2021)

INTERMISSION

JOHN TAVENER (1944-2013)
Song for Athene (1993)

VAUGHAN WILLIAMS (1944-2013)
Valiant-for-Truth (1940)

ROBERT PEARSALL (1795-1856)
Lay A Garland (1840)

ARTHUR SULLIVAN (1842-1900)
The Long Day Closes (1868)

HERBERT HOWELLS (1892-1983)
Requiem (1932)

- I. Salvator mundi
- II. Psalm 23
- III. Requiem aeternam 1
- IV. Psalm 121
- V. Requiem aeternam 2
- VI. I heard a voice from Heaven

WILLIAM HARRIS (1883-1973)
Bring us, O Lord (1959)

PERSONNEL

SOPRANOS

Anna Grieve
Victoria Meteyard
Laura Newey
Emma Walshe
Rosanna Wicks
Clover Willis

ALTOS

Hannah Cooke
Elisabeth Paul
Anna Semple
Olivia Shotton

TENORS

Jeremy Budd
Jack Granby
Tom Robson
Dominic Wallis

BASSES

Jimmy Holliday
Johnny Howard
Angus McPhee
Henry Montgomery
Simon Whiteley

DIRECTOR

Nigel Short

PROGRAM NOTES

by Edward Bhesania

Tenebrae's program tonight centers on the theme of rest, repose and acceptance—a sequence of mostly English choral gems spanning close to two centuries.

It opens with Holst's popular *The Evening-Watch*, a setting of Henry Vaughan. While *The Morning-Watch* from the metaphysical poet's same collection hails the new day and its "symphony of nature," *The Evening-Watch* is a darker meditation—in the form of a dialogue between the Body (tenor and mezzo-soprano solo) and Soul (choir)—on the Body's final hours. Holst, who conducted the work's premiere at the Three Choirs Festival at Gloucester in 1925, responded with dense but radiant harmonies that convey the mystery of "the last gasp of time."

The theme of mystery and afterlife continues in Cecilia McDowall's *Standing as I do before God*, but the soul here is of a given person: Edith Cavell, the nurse executed by a German firing squad after helping Allied servicemen to escape into neutral territories. Couched in a choral haze, the solo soprano—angelic, even disembodied—sings Cavell's own words, while the choir largely sings poet Seán Street's reflection on her final steps from the prison cell to face her brutal end. In the hushed final lines, the solo soprano is echoed by fellow sopranos before the whole texture recedes poignantly into nothing.

The eternity in Francis Pott's *The Souls of the Righteous* comes from the Book of Wisdom. The text describes how, "in the sight of the unwise" (i.e. those left behind), the death of others stands for misery and destruction. We are reminded that "they are in peace." Though the sound world is richly 20th-century, the clarity of the part writing references William Byrd, whose setting of the same text (*Justorum animae*) had long been admired by Pott. The solo tenor joins in only after the choir has sung the three verses of the text, rising to a more impassioned mood. The closing "Amen" is mellifluous and gloriously extended.

American composer Caroline Shaw (born 1982) won a Pulitzer Prize more than a decade ago, becoming the youngest composer to do so. *and the swallow* is a setting of verses from Psalm 84, expressing a yearning to be close to God. There's a dreamlike surging, churning quality thanks to the close repetition of short figures. The second verse speaks of a sparrow and a swallow

finding a home, which put the composer in mind of the Syrian refugee crisis and the search for a home where a family can grow.

Next comes another memorial to a real-life figure. Composer and jazz pianist Richard Rodney Bennett wrote **A Good-Night** for a tribute album, *A Garland for Linda*, in honor of Linda McCartney (the wife of Paul McCartney), who died of breast cancer in 1998. Bennett had met Linda (who established her meat-free food business in 1991) through Paul and the two would swap vegetarian recipes. Bennett said he wanted the piece to be “a gentle goodbye to a remarkable woman.” He set a text by Francis Quarles (1592–1644), keeping a foot in the English part-song tradition. The hushed repeat of the last line, “No sleep so sweet [as thine], no rest so sure” is especially affecting.

A Garland for Linda was first performed in 2000 at Charterhouse School, from where, 110 years earlier, Ralph Vaughan Williams had graduated. Only a dozen years after leaving the school, in 1902, came **Rest**. It is one of the 10 settings of Christina Rossetti he made over that year and the next, including the famous “Silent Noon.” (Four years later, Gustav Holst would set Rossetti’s “In the bleak midwinter.”) *Rest* clearly identifies with the English partsong tradition, though in its harmony it is not readily recognizable as Vaughan Williams. The composer underlines “Paradise” with a bright D major chord but saves the most gentle beauty for the penultimate line, “Her rest shall not begin nor end, but be.”

The first half of tonight’s concert ends with **A Prayer for Deliverance**, which receives its UK premiere in this touring program by Tenebrae. Atlanta-based composer Joel Thompson made this setting of Psalm 13 in 2021 during the Covid-19 pandemic and was moved by the shooting of Ahmaud Arbery and the death at the hands of the police of George Floyd and Breonna Taylor. It’s a bold, ambitious piece whose performing challenges are well suited to the virtuosity of Tenebrae’s singers: including writing in up to 16 parts and a soaring high B for solo soprano.

One of John Tavener’s most popular choral pieces, along with the William Blake settings *The Lamb* and *The Tyger*, **Song for Athene** gained a huge worldwide audience when it was heard at the funeral of Diana, Princess of Wales in 1997. It was written four years earlier, after Tavener had attended the funeral of Athene Hariades, the daughter of a family friend, whose “beauty, both outward and inner,” the composer said, “was reflected in her love of acting, poetry and music.” The text was compiled by his collaborator and

spiritual adviser Mother Thekla from the Eastern Orthodox Service and Shakespeare’s *Hamlet*. Over a perpetual bass drone, six appearances of “Alleluia” receive choral responses before a final Alleluia. The sixth Alleluia prompts a dazzling climax on the words “Come, enjoy rewards and crowns I have prepared for you,” marked in the score to be sung “With resplendent joy in the Resurrection.”

Vaughan Williams was once described as a “Christian agnostic,” though his less than wholehearted acceptance of the Christian faith didn’t deter him from editing *The English Hymnal* in 1904–6. His opera based on John Bunyan’s 1678 Christian allegory *The Pilgrim’s Progress* was a project that occupied him on and off for around 40 years. **Valiant-for-Truth** is a setting from the book that did not make it into the opera, in which Mr. Valiant-for-Truth considers his impending death. Vaughan Williams achieves a clear distinction between narrative and direct speech, and an effective evocation of the trumpets that sounded after the character’s passing.

Robert Lucas Pearsall is perhaps best known for his setting of “In dulci júbilo,” a Christmas favorite, but **Lay a garland** is nevertheless among his most popular pieces. The text (adapted into the third person) is Aspatia’s song from the play *The Maid’s Tragedy* (published in 1619) by Francis Beaumont and John Fletcher. In the play, Aspatia meets her death by the sword of her betrothed, Amintor, who has been ordered to marry another. “Upon my body lie lightly, gently earth,” she beseeches in her song. The music is dripping with glorious chains of suspensions that swell in tension before relaxing into resolution.

Arthur Sullivan was much less prolific than Pearsall in the part-song department, contributing fewer than 20 (as against Pearsall’s 70). **The long day closes** is a gentle Victorian setting, reflecting the muted autumnal imagery of the poem, by Sullivan’s friend H. F. Chorley, who had written the libretto for Sullivan’s now-lost first opera *The Sapphire Necklace*.

Until relatively recently it was believed that Howells wrote his unaccompanied Requiem following the death of his 9-year-old son Michael in 1935. In fact it was written three years earlier, though elements of it found their way into the *Hymnus paradisi*, which memorialised his son. Curiously, Howells only set one text from the Requiem Mass – the ‘Requiem aeternam’ – and set it twice over the Requiem’s six movements. In addition to two Psalm

settings (23 and 121), there are the framing movements, whose texts are drawn respectively from the Burial Service according to the 1928 proposed Book of Common Prayer and from Revelation. Howells's biographer Paul Spicer describes the *Requiem* as having "that heady mixture of Palestrina's purity of expression coupled to a subterranean white-hot lava."

William Henry Harris was organist at St George's Chapel, Windsor Castle, for more than 30 years from 1933, during which time he tutored the then Princess Elizabeth (Her Late Majesty Queen Elizabeth II) and her sister Margaret. Like Harris's popular *Faire is the heaven*, **Bring us, O Lord** also presents a vision of the beyond, this time to a text by John Donne. Alastair Sampson, a chorister at St George's from 1953 to 1958, has recalled how, in the first read-through, Harris (affectionately known as "Doc H.") slowed down ahead of the harmonic sleight of hand at the very close — more a rug-pulling from under the feet — in order to gauge the effect. "A stifled gasp went round the room," Sampson said, "and he knew full well that he had achieved his purpose."



Sim Cannetty-Clarke

TEXTS & TRANSLATIONS

GUSTAV HOLST - *The Evening-Watch*

Text: Henry Vaughan THE BODY:

Farewell! I go to sleep; but when
The day-star springs, I'll wake again.

THE SOUL:

Go, sleep in peace; and when thou liest
Unnumber'd in thy dust, when all this frame
Is but one dram, and what thou now descriest
In sev'ral parts shall want a name,
Then may his peace be with thee, and each dust
Writ in his book, who ne'er betray'd man's trust!

THE BODY:

Amen! But hark, ere we two stray
How many hours dost think 'till day?

THE SOUL:

Ah! Go; th'art weak, and sleepy. Heav'n
Is a plain watch, and without figures winds
All ages up; who drew this circle even
He fills it; days and hours are blinds.
Yet, this take with thee; the last gasp of time
Is thy first breath, and man's eternal prime.

CECILIA MCDOWALL - *Standing As I Do Before God*

Text: Edith Cavell and Seán Street

I have seen death so often that it is not strange or fearful to me.
Standing as I do in view of God and eternity,
I realise patriotism is not enough:
I must have no hatred or bitterness towards anyone.
And when the time was close,
For once her eyes filled with tears,
Then she quietly rose, walked silently through the stilled prison,
The grey dawn light, passed gas flame,
Tired flowers, out beyond her final night,
A flame alight in hours before infinity,
In the presence of death leaving all enmity:
In view of God we are air after breath.
Standing as I do.

FRANCIS POTT - The Souls of the Righteous

Text: Wisdom of Solomon, Chapter II, Verses 1-3

The souls of the righteous are in the hand of God,
and there shall no torment touch them.
In the sight of the unwise they seemed to die,
and their departure is taken for misery,
and their going from us to be utter destruction:
but they are in peace.
Amen.

CAROLINE SHAW - and the swallow

Text: Psalm 84

How beloved is your dwelling place
O Lord of hosts.
My soul yearns
my heart and my flesh cry.
The sparrow found a house,
and the swallow her nest,
Where she may raise her young.

They pass through the valley of Bakka
They make it to a place of springs
Through the valley they pass through
The autumn rains also cover it with pools.

RICHARD RODNEY BENNETT - A Good-Night

Text: Francis Quarles

Close now thine eyes and rest secure;
Thy soul is safe enough, thy body sure;
He that loves thee, he that keeps
And guards thee, never slumbers, never sleeps.

The smiling conscience in a sleeping breast
Has only peace, has only rest;
The music and the mirth of Kings
Are all but very discords, when she sings.

Then close thine eyes and rest secure;
No sleep so sweet as thine, no rest so sure.

RALPH VAUGHAN WILLIAMS - Rest

Text: Christina Rossetti

O Earth lie heavily upon her eyes;
Seal her sweet eyes weary of watching, Earth.

Lie close around her,
Leave no room for mirth with its harsh laughter,
Nor for sound of sighs.

She hath no questions, she hath no replies,
Hushed in and curtained with a blessed dearth
Of all that irked her from her hour of birth;
With stillness that is almost Paradise.

Darkness more clear than noon-day holdeth her,
Silence more musical than any song;
Even her very heart hath ceased to stir;
Until the morning of Eternity her rest shall not begin nor end,
But be, and when she wakes she will not think it long.

JOEL THOMPSON - A Prayer for Deliverance

Text: Psalm 13

O God, my God!
How long?
Will you forget me forever?
How long will you hide your face from me?
How long must I wrestle with my thoughts
And hold sorrow in my heart day after day?
Look at me and answer me!

Give light to my eyes, O God,
Or I will sleep the sleep of death.

But I trust in your unfailing love.
May my heart rejoice in your salvation!
I will sing praises, O God, when You deliver me.

Amen.

JOHN TAVENER - Song for Athene

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, o Lord, when you come into your kingdom.
Alleluia. Give rest, o Lord, to your handmaid who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and
door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Alleluia. Come, enjoy the rewards and crowns I have prepared
for you.

RALPH VAUGHAN WILLIAMS - Valiant for Truth

Text: John Bunyan

After this it was noised abroad,
 That Mister Valiant-for-Truth
 was taken with a summons
 and had this for a token
 that the summons was true,
 "That his pitcher was broken at the fountain."
 When he understood it,
 he called for his friends, and told them of it.
 Then, said he,
 "I am going to my Father's,
 and though with great difficulty I am got hither,
 yet now I do not repent me
 of all the trouble I have been at
 to arrive where I am.
 My sword, I give to him
 that shall succeed me in my pilgrimage,
 and my courage and skill,
 to him that can get it.
 My marks and scars I carry with me,
 to be a witness for me,
 that I have fought his battles,
 who now will be my rewarder."
 When the day that he must go hence, was come,
 many accompanied him to the riverside,
 into which, as he went, he said,
 "Death, where is thy sting?"
 And as he went down deeper, he said,
 "Grave, where is thy victory?"
 So he passed over,
 and all the trumpets sounded for him on the other side.

ROBERT LUCAS PEARSALL- Lay a Garland

Text: Francis Beaumont

Lay a garland on her hearse
 Of dismal yew.
 Maidens, willow branches wear,
 Say she died true.
 Her love was false, but she was firm.
 Upon her buried body lie
 Lightly, thou gentle earth.

ARTHUR SEYMOUR SULLIVAN - The Long Day Closes

Text: Henry Fothergill Chorley

No star is o'er the lake,
 Its pale watch keeping,
 The moon is half awake,
 Through grey mist creeping.

The last red leaves fall round
 The porch of roses,
 The clock hath ceased to sound,
 The long day closes.

Sit by the silent hearth
 In calm endeavour,
 To count the sounds of mirth,
 Now dumb for ever.

Heed not how hope believes
 And fate disposes:
 Shadow is round the eaves,
 The long day closes.

The lighted windows dim
 Are fading slowly.
 The fire that was so trim
 Now quivers lowly.

Go to the dreamless bed
 Where grief reposes;
 Thy book of toil is read,
 The long day closes.

HERBERT HOWELLS - Requiem

I - Salvator Mundi

O saviour of the world,
 who by thy cross and thy precious blood
 has redeemed us,
 save us and help us,
 we humbly beseech thee, O Lord.

II - Psalm 23

The Lord is my shepherd:
 therefore can I lack nothing.
 He shall feed me in a green pasture:

and lead me forth beside the waters of comfort.
He shall convert my soul:
and bring me forth in the paths of righteousness,
for his name's sake.

Yea, though I walk in the valley of the shadow of death,
I will fear no evil:
thy rod and thy staff comfort me.

Thou shalt prepare a table before me
against them that trouble me:
thou hast anointed my head with oil,
and my cup shall be full.

But thy loving-kindness and mercy
shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

III - Requiem Aeternam (1)

Requiem aeternam dona eis.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.

Rest eternal grant unto them.
And may light perpetual shine upon them.
Rest eternal grant unto them, O Lord

IV - Psalm 121

I will lift up mine eyes unto the hills:
from whence cometh my help
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.

Behold, he that keepeth Israel:
shall neither slumber nor sleep.
The Lord himself is thy keeper:
he is thy defence upon thy right hand.
So that the sun shall not burn thee by day:
neither the moon by night.

The Lord shall preserve thee from all evil:
yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in:
from this time forth and for evermore.

V - Requiem Aeternam (2)

Requiem aeternam dona eis.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.

Rest eternal grant unto them.
And may light perpetual shine upon them.
Rest eternal grant unto them, O Lord

VI - I heard a Voice from Heaven

I heard a voice from heaven saying unto me,
Write, from henceforth blessed are the dead which die
in the Lord:
even so saith the Spirit;
for they rest from their labours.

WILLIAM H HARRIS - Bring Us, O Lord God

Text: John Donne

Bring us, O Lord God, at our last awakening
Into the house and gate of heaven,
To enter into that gate and dwell in that house,
Where there shall be no darkness nor dazzling,
But one equal light;
No noise nor silence, but one equal music;
No fears nor hopes, but one equal possession;
No ends nor beginnings, but one equal eternity;
In the habitations of thy glory and dominion,
World without end. Amen.

ABOUT THE ARTISTS

TENEBRAE

Described as “phenomenal” (*The Times*) and “devastatingly beautiful” (*Gramophone Magazine*), award-winning choir Tenebrae is one of the world’s leading vocal ensembles, renowned for its passion and precision.

Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral works from the Renaissance through

to contemporary masterpieces, and it regularly commissions new music. It has enjoyed collaborations with some of the UK's leading orchestras, including the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music, and Britten Sinfonia.

Tenebrae has won two BBC Music Magazine Awards and an Edison Classical Music Award, an Opus Klassik Award, and earned a Grammy nomination for its album *Music of the Spheres*. The ensemble also undertakes regular session work, most recently contributing the vocals for the soundtrack to blockbuster sci-fi movie *Avatar: The Way of Water* (2022).

Alongside its performance and recording schedule, Tenebrae runs a thriving Learning & Connection program, through which it works with hundreds of children, young people and amateur singers each year.

NIGEL SHORT

Award-winning conductor Nigel Short has earned widespread acclaim for his recording and live performance work with leading orchestras and ensembles across the world.

A former member of renowned vocal ensemble The King's Singers, in 2001 Nigel formed Tenebrae, a virtuosic choir that combines the passion of a cathedral choir with the precision of a chamber ensemble. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles. Nigel has conducted the choir at some of the world's most prestigious venues and festivals, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival, and Sydney Festival.

To date, Nigel has conducted the majority of the UK's leading orchestras, including the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Britten Sinfonia, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment, and Royal Philharmonic Orchestra. Other orchestral recordings include Mozart's Requiem with the Chamber Orchestra of Europe, and Nigel has also appeared as guest conductor with the BBC Singers, Leipzig's MDR Rundfunkchor and the Danish National Vocal Ensemble.

Nigel has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche



Grammophon, LSO Live, and Signum, as well as having contributed to a number of high-profile film soundtracks. In 2018, he received a Grammy nomination in the category of Best Choral Performance for Tenebrae's album of part songs from the British Isles, *Music of the Spheres*, and in 2025 won an Opus Klassik Award for Orchestra/Ensemble Live Performance of the Year for Tenebrae's performance of Handel's *Messiah* at the Kurhaus Wiesbaden with the Academy of Ancient Music. As a Gramophone Award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.

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Photo by Mark Mobley

Why I Give ...

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

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

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

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

Priscilla: The acoustics in the PAC are famous.

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



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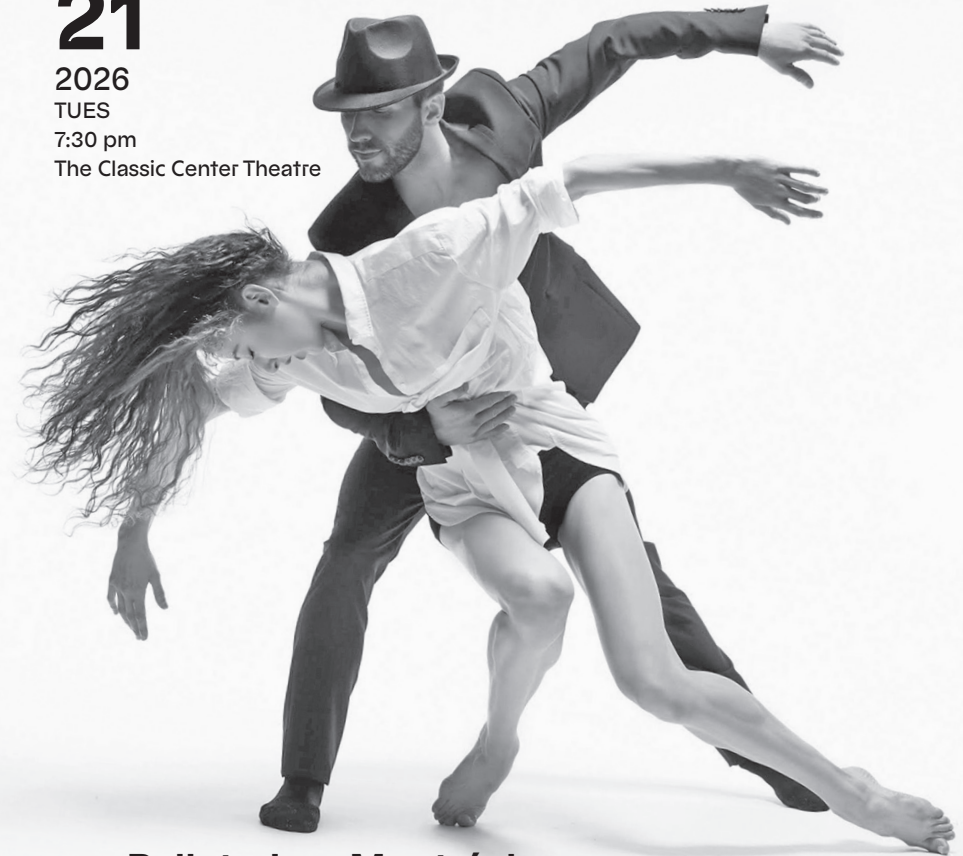
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HELPFUL INFORMATION

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

BOX OFFICE

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

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.

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

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

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

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LARGE-PRINT PROGRAMS

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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.

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

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

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

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