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Yo-Yo Ma, cello
30th Anniversary Gala Performance

SUN, FEB 1, 3:00 pm
Hodgson Concert Hall



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At the University of Georgia, the performing arts are a vital component of our world-class learning environment. Through the creativity and talent of playwrights and performers, musicians and artists, our minds are enriched and our emotions are moved by performances that explore the world around us.

For 30 years, the Performing Arts Center has served as a cultural epicenter for the arts on our campus and acted as a bridge connecting UGA to our broader community. Performance after performance, we have experienced remarkable moments and shared memories that will truly last a lifetime.

On behalf of the University of Georgia, I want to thank our past University leaders and loyal donors who played a critical role in bringing the Performing Arts Center to life 30 years ago, as well as all those who have continued to generously support it in the years since. I, along with so many of you, look forward to seeing what the next 30 years will bring for this cherished venue.

Jere W. Morehead
President
University of Georgia

Welcome — and thank you for being part of this very special day.

Thirty years ago, the University of Georgia Performing Arts Center opened its doors with a bold vision: to bring the world’s great artists to Athens and serve as a cultural home for our campus and community. As we celebrate our 30th anniversary, I am deeply grateful to everyone who has helped turn that vision into a legacy.

Today we celebrate where we have been and commit to where we are going. Funds raised through this gala concert support critical facility upgrades. They also strengthen our Arts Impact Endowment, which sustains bold programming, educational initiatives, and community engagement well into the future.

Your generosity makes this work possible. Because of you, the University of Georgia Performing Arts Center continues to serve as a cultural beacon — one that enriches lives, supports artists, and reflects the creative spirit of this university and our community.

Thank you for celebrating with us, and for believing in the power of the performing arts.

Jeffrey Martin
Director
University of Georgia Performing Arts Center

est. 1996

PROGRAM

ZHAO JIPING (1945-)
Summer in the High Grassland

J.S. BACH (1685-1750)
Cello Suite No. 1 in G major, BWV 1007
I. Prélude
II. Allemande
III. Courante
IV. Sarabande
V. Minuet I and II
VI. Gigue

A.A. SAYGUN (1907-1991)
Allegretto from Partita, Op. 31 for Solo Cello

J.S. BACH
Cello Suite No. 5 in C minor, BWV 1011
I. Prélude
II. Allemande
III. Courante
IV. Sarabande
V. Gavotte I and II
VI. Gigue

INTERMISSION

GEORGE CRUMB (1929-2022)
Sonata for Unaccompanied Cello
I. Fantasia
II. Tema Pastorale con variazioni
III. Toccata

J.S. BACH
Cello Suite No. 3 in C major, BWV 1009
I. Prélude
II. Allemande
III. Courante
IV. Sarabande
V. Bourrée I and II
VI. Gigue

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PROGRAM NOTES

by Laurie Shulman ©2025

***Summer in the High Grassland* Zhao Jiping (b.1945)**

A native of the northwestern Chinese province of Shaanxi, Zhao Jiping grew up in the provincial capital of Xi'an, an important city for trade and culture and the Far Eastern origin locale of the Silk Road. He is known for his integration of indigenous Chinese music—including aspects of regional opera as well as folk instruments such as *pipa*, *sheng*, and *banhu*—with Western styles and forms. Zhao Jiping is celebrated for his film scores in collaboration with the Chinese directors Chen Kaige (*Farewell My Concubine*) and Zhang Yimou (*Red Sorghum*, *Raise the Red Lantern*). His concert works also synthesize Eastern and Western sonorities.

Zhao Jiping has toured with Yo-Yo Ma's Silk Road Project, and the ensemble commissioned him to write some chamber works for the group, including *Moon Over Guan Mountains*. Ma included *Summer in the High Grassland* on two of the Project's albums: *Silk Road Journeys: Beyond the Horizon*, and *Enchantment*. A single movement of about 4 1/2 minutes, *Summer in the High Grassland* opens in the cello's high register, then echoes its songful melody in the more resonant baritone range. Though it sometimes employs double stops, the piece relies largely on the elegance of its melodic line, a serene tribute to nature's beauty.

The Bach Suites for Unaccompanied Cello: An Introduction Johann Sebastian Bach (1685-1750)

The six suites for unaccompanied cello, BWV 1007-1012, are bedrock to the cello literature. Every cellist studies them, starting with the familiar prelude to the Suite No.1 in G major, BWV 1007 (the easiest of the set). Most cellists retain all six in their permanent repertoire.

These six suites were not always so beloved. Bach was nearly a forgotten composer in the 19th century. Those acquainted with his music classified it as academic, useful for pedantic purposes, but not suitable performance material. Not until the early 20th century, when Pablo Casals began to play the suites in public, did they acquire a broader audience. Their popularity today is undisputed. They vary widely in difficulty, which means that even beginning cellists can learn a couple of the easier movements, incorporating Bach into their repertoire early in their studies.

Bach probably intended these works as a companion group to his sonatas and partitas for unaccompanied violin, which date from the years he was employed by Prince Leopold of Anhalt-Cöthen. Prince Leopold loved music, and encouraged his *Kapellmeister* to compose instrumental pieces, rather than limiting himself to church music. Leopold employed a court orchestra that was then one of the finest in Europe, although small by modern standards: about 20 players. We know that Bach played both violin and viola. In composing these works for cello, he must have learned a considerable amount about the instrument's technique, capabilities

— and limitations (for example, the cello cannot play chords as easily as the violin). It is possible that he was writing for Christian Bernhard Linike, a cellist in the Cöthen court orchestra.

No autograph score survives for the cello suites. The earliest copy is in the hand of Anna Magdalena, Bach's second wife, and dates from the late 1720s. Later manuscripts have come down to us in various copyists' hands, which means that there is no definitive version. It is likely that Bach returned to these suites and continued revising them through the 1720s and 1730s; he did so with many other works. Furthermore, the expectation that Baroque performers would embellish the music, particularly during repeated halves of dances, lends another measure of interpretive flexibility.

All six suites follow the same pattern: an introductory Prelude and a closing Gigue, with a series of four dance movements in between. By Bach's time, these dances were standardized: *Allemande* (the word means "German," and signifies a dance in moderate duple time); *Courante* (literally "running;" French *courantes* were in moderate 3/12 or 6/4 time); *Sarabande* (a dignified dance of Spanish origin, in slow triple meter) and the closing *Gigue* (a relative of the Irish jig; the French type is usually in brisk 6/8 time with contrapuntal texture and dotted rhythms). A variable movement—Minuet, *Bourrée* or *Gavotte*—was often inserted before the Gigue. The nature of a Baroque suite is such that all six movements are in the same key (unlike a sonata, where the tonality may change, particularly in slow movements).

Suite No.1 in G major, BWV 1007 J.S. Bach

The first suite's opening Prelude is one of the best-known movements in the entire cello literature. The G major suite is the easiest of the six, and this lovely arpeggiated prelude is one of the first pieces that intermediate level cellists learn. Nowhere in the suite does Bach go above 4th position, and when he calls for double stops, they are on open strings.

The variable movement in the G major Suite is a pair of minuets. The entire Suite has an intimacy, warmth, and openness that draw us into what we might imagine as the sunlit anteroom of Bach's composing studio. Casals is said to have described the overall mood of this suite as optimistic. His characterization is a wonderful thought to govern our listening.

Allegretto from Partita, Op. 31 for Solo Cello Ahmet Adnan Saygun (1907-1991)

Turkey's Ahmet Adnan Saygun was both an ethnomusicologist and a composer. As a child, he studied piano and *oud*, a traditional Turkish instrument shaped like a short-necked lute, and had begun composing by age 14. Within two years after his graduation from high school, he was teaching high school music in Izmir, the city of his birth. Two years later, the Turkish state awarded him a grant to study in Paris at the Schola Cantorum.

A pioneer of Western classical music in his homeland, Saygun also synthesized traditional Turkish folk music into his original compositions. By 1934 he had taken

up conducting, and led the Presidential Symphony Orchestra in Ankara. At the behest of the Turkish President Mustafa Kemal Atatürk, he composed the first Turkish operas, works that established him as the musical voice of the new Turkish Republic. When Hungary's Béla Bartók visited Turkey in 1936 to learn its indigenous folk music, the two became good friends. Bartók's string writing, particularly his quartets, had a profound influence on Saygun.

After the war he turned to other large-scale works, notably the oratorio *Yunus Emre*, setting text by the eponymous 13th-century mystical poet, as well as his first two symphonies and a piano concerto. The Juilliard Quartet premiered his Second String Quartet in 1958, adding to his international renown. Saygun taught at Istanbul's State Conservatory from 1972. Today he is revered as the most important of Turkey's first generation of contemporary classical composers.

Saygun composed his five-movement Partita for solo cello in 1954; it was published the following year. Its fourth movement Allegretto relies on modal scales whose bent pitches lend a distinctly Middle Eastern flavor. Its relatively narrow melodic compass at the beginning suggest origins in Turkish folk song, while the second half of the movement is more improvisatory.

Suite No.5 in C minor, BWV 1011 **J.S. Bach**

Only two of Bach's cello suites are in minor mode, and both are more serious in mood than their companions. The C minor suite belongs to another subset: Bach's final two suites of the six are significantly more difficult than the first four. That difficulty is due to several factors. The suite calls for *scordatura*, an intentional mistuning of one or more of the strings. In this case Bach specifies that the cello's highest string, normally an A, be tuned down to a G. The result makes certain chords available; it also subtly alters the instrument's timbre. The downside is that it makes fingering less idiomatic for the player—which also adds to the difficulty. (Not every cellist plays it *scordatura*; a second version exists with conventional tuning. That is what Mr. Ma plays.)

The Fifth Suite also calls for more multiple stops throughout than its predecessors. This is immediately apparent in its extraordinary opening movement. Essentially it is a French overture: a prelude in slower tempo employing dotted rhythms, followed by a bracing fugue in 3/8 meter. Bach's ingenuity in this fugue is astounding: We practically hear the countersubject when he introduces a second statement of the fugue subject, so successfully has he established the harmonic framework. Judiciously introduced double stops fill out the harmony just enough to persuade us that there must be at least two, and possibly three, players—but it is just the solo cellist.

The C minor Sarabande is unusual in that it contains no double stops. Bach's mournful melody transfixes without benefit of harmony, taking us to the darkest reaches of the human soul.

The variable movements in the C minor suite are a pair of gavottes. This French dance originated in the 17th century. It is in moderate 4/4 time with an upbeat

of two quarter notes; phrases generally also end mid-measure. Bach returns to liberal use of double and triple stops, usually on strong beats. The second gavotte remains in C minor, but introduces triplets for rhythmic variety. The sinuous melody is again free of double stops. The Suite closes with a lively Gigue whose dotted rhythms connect it to France as much as to Ireland. Here again, Bach eschews double stops, leaving the solitary melodic line to underscore the stark character of the C minor tonality.

The Fifth Suite is the only one that has a sibling for a different instrument among Bach's works. He transcribed it for lute, an instrument that enabled richer chords and more elaborate ornamentation. The Lute Suite BWV 995 is also transposed to G minor.

Sonata for Unaccompanied Cello **George Crumb (1929-2022)**

West Virginia native George Crumb rocketed to national prominence in 1968 when his *Echoes of Time and the River* won the Pulitzer Prize in music. The Kronos Quartet's championship of his *Black Angels* for electric string quartet gave him an enviable *entrée* to a crossover audience as well. Crumb was perhaps best identified with alternative performance modes, ranging from wearing masks to whistling to amplified and/or prepared piano, and for his continued efforts to achieve unusual sonorities from conventional instruments.

His unaccompanied cello sonata is one of the rare early works Crumb did not repudiate. It dates from October 1955, when Crumb held a Fulbright Fellowship at the Hochschule für Musik in Berlin, where he studied with Boris Blacher. Perhaps in the knowledge that Crumb's postwar experience in that divided city must have been bleak, cellists find this sonata very moving. Its technical demands are challenging, calling for pizzicato, harmonics, *spiccato* [dropping the bow on the string and lifting it again after each note] and fast staccato. But the music itself wields a magnetism.

Each movement, and each of the second movement variations, begins with an upward gesture built on successive intervals—thirds, fifths, or sixths—sometimes pizzicato, elsewhere in harmonics or bowed. The first movement is a dialogue: alternating *fantasia*-like from pizzicato chords to impassioned recitative. Highly expressive, it is replete with dramatic—sometimes tortured—gestures.

Crumb's theme for the variations is almost *molto amoroso* (he marks it *grazioso e delicato*). One can imagine dancing to it; it could be ballet music. Variation I is sinuous and chromatic; Var. II entirely pizzicato. Var. III recalls the intense expressivity and fraught gestures of the first movement. The coda returns to the pastoral mood of the theme.

The concluding Toccata opens with a broad cadenza, then becomes frenetic, like a chase scene. Did something alarming happen in Berlin, prompting the 26-year-old Crumb to run? His rhythms in this finale are tricky. For the most part, he writes in 6/4, but he phrases across the bar, changing almost every measure. The sonata, which takes about ten minutes in performance, is an important addition to the unaccompanied literature for cello.

Suite No.3 in C major, BWV 1009

J.S. Bach

Bach's Prelude to his Third Suite is more like a *fantasia*: commingling direct and forthright scale patterns with arpeggiated figures that enrich the harmony and facilitate the movement's narrative. The postlude includes a series of quadruple stops. Bach's intertwining of scales and arpeggios recurs somewhat in the Allemande, but more noticeably in the Courante.

His C major Sarabande realizes its tonality more fully, approximating more organ-like sonorities with eloquent use of multiple stops.

The wild card is a pair of *Bourrées*, a French dance in quick duple meter with a single upbeat. Bach's two are in C major and C minor, with the first Bourrée repeated after the second is played (in the manner of a minuet repetition following the contrasting central trio section). Both are melodious and uplifting, capturing the spirit of the dance. The Gigue is noteworthy for its unusual use of a drone. Throughout the suite, Bach achieves variety through tempo shifts, metrical changes, wide leaps, and the extraordinary ingenuity with which he approaches the cello.



Brantley Gutierrez

ABOUT THE ARTIST

YO-YO MA

Yo-Yo Ma's multifaceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works for cello, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, Yo-Yo strives to foster connections that stimulate the imagination and reinforce our humanity.

Most recently, Yo-Yo began *Our Common Nature*, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. *Our Common Nature* follows the Bach Project, a 36-community, six-continent tour of J. S. Bach's cello suites paired with local cultural programming. Both endeavors reflect Yo-Yo's lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society.

Yo-Yo is an advocate for a future guided by humanity, trust, and understanding. Among his many roles, Yo-Yo is a United Nations Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, a member of the board of Nia Tero, the US-based nonprofit working in solidarity with Indigenous peoples and movements worldwide, and the founder of the global music collective Silkroad.

His discography of more than 120 albums (including 19 Grammy Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as *Hush* with Bobby McFerrin and *The Goat Rodeo Sessions* with Stuart Duncan, Edgar Meyer, and Chris Thile. Yo-Yo's recent releases include *Six Evolutions*, his third recording of J.S. Bach's cello suites, and *Beethoven for Three: Symphony No. 1 / Op. 70, No. 1, "Ghost" / Op. 11, "Gassenhauer,"* the fourth in a series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos.

Yo-Yo was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age 4 and three years later moved with his family to New York City, where he continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard. He has received numerous awards, including the Avery Fisher Prize (1978), the National Medal of the Arts (2001), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the Birgit Nilsson Prize (2022). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration.

Yo-Yo and his wife have two children. He plays four cellos: two modern instruments made by Moes & Moes, a 1733 Montagnana from Venice, and the 1712 Davidoff Stradivarius.



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?

30th Anniversary Campaign

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.



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



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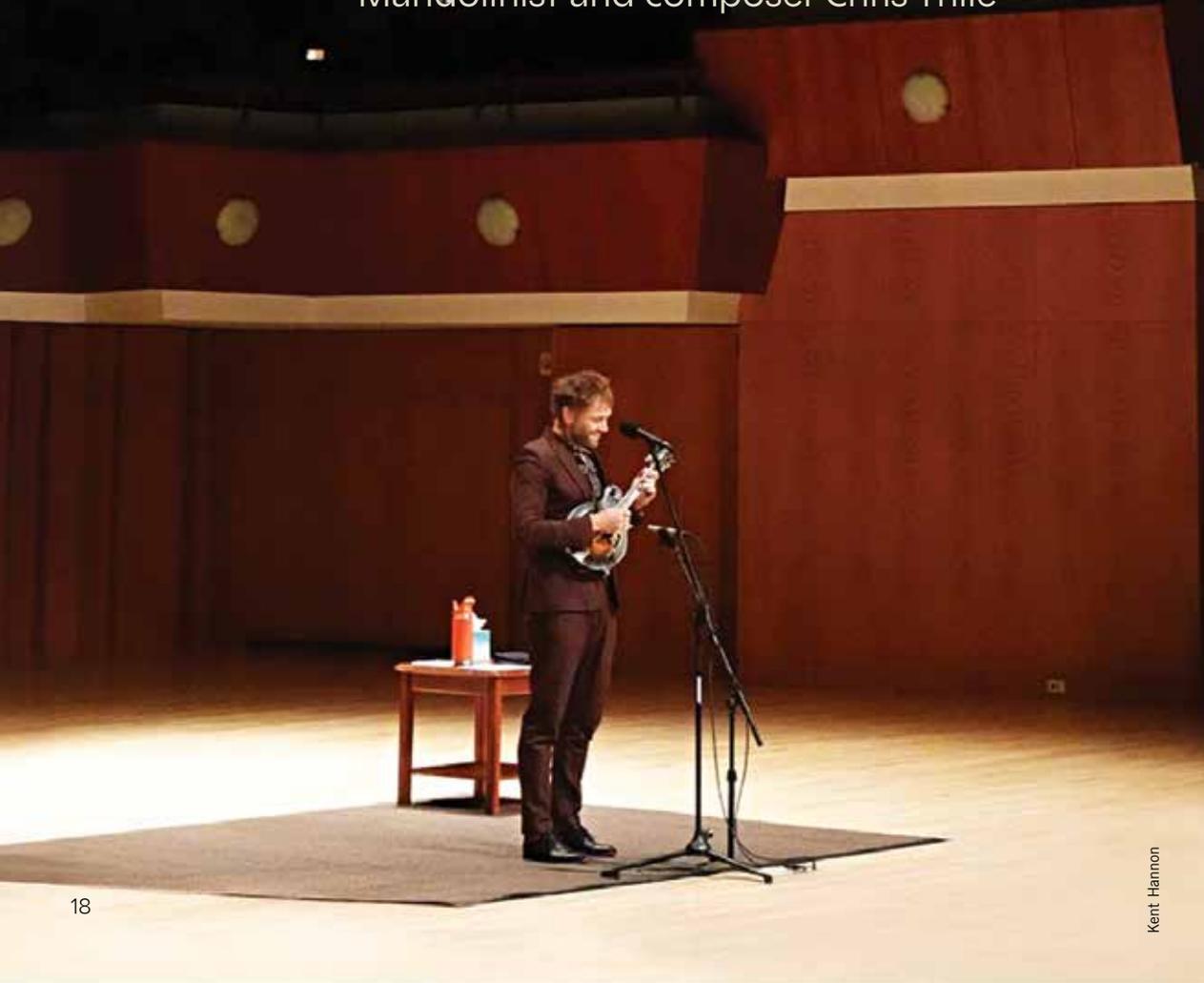


Echoes of Greatness

Time and again, international touring artists have been pleasantly surprised by the quality of Hodgson and Ramsey concert halls. Here are a few notes of appreciation from performers our audience loves.

“Not only does the Performing Arts Center at the University of Georgia have world class acoustics, but an audience whose hearts are as open as their ears. It’s that rarest and most wonderful duet of place and people wherein/with whom an artist always feels welcome to take the kind of risks that lead to the most magical evenings of live performance.”

—Mandolinist and composer Chris Thile



Kent Hannon

Easel Images



“Congratulations for 30 years of great service for the arts. It has been an honor to appear on this distinguished stage.”

—Pianist and Chamber Music Society of Lincoln Center
Co-Artistic Director Wu Han

“It's always a huge pleasure to play in Athens, Georgia. A concert hall is not just somewhere you play *in*, but rather play *with*. The piano can be a rather dry instrument until it joins with a wonderful acoustic. I certainly feel this beautiful connection when I play at UGA.”

—Pianist and author Stephen Hough



“It's not so common that you find a hall with perfect acoustics; to find two in the same building is close to unheard of. But that's the case with UGA's Performing Arts Center. The sound is warm and clear. You can whisper and make the audience lean in to listen; you can fill it with sound that never grows harsh. Whenever I've performed there, whether in recital, concerto, or chamber music, I've felt totally connected to the music and to the audience, in a way that only happens in a great hall. The Performing Arts Center is a joy to play in, and a gift to the city.”

—Pianist Jonathan Biss

“Congratulations to the Hodgson Concert Hall community for keeping the arts and live music thriving in Athens for 30 years! It is an absolute honor and privilege to have had the opportunity to experience music in that special hall. At Hodgson, the hall and the organization that run it are just as vital to the creative experience as the performers onstage. When everyone works together, the experience becomes exponentially magical. Let’s keep supporting the arts collaboratively for another 30 years!”

—Ukelele player Jake Shimabukuro



Kent Hannon



Easel Images

“Numerous lineups of The King’s Singers have had the privilege of performing at the Hodgson Concert Hall over the years. It’s a venue and a community that has welcomed us and made us all feel very much at home, and is one of those places that always excites us when it reappears on our calendar. To Jeff Martin and his team, and the whole UGA community, we wish you all our sincerest congratulations on 30 years of outstanding performing arts leadership, programming and support for artists from all walks of life and from all over the world. Here’s to the next 30 years and beyond!”

—The King’s Singers: Pat, Eddie, Julian, Chris, Nick, and Piers



Easel Images

“I had a tremendous time at UGA in the Hodgson Concert Hall. I could think of no better way to connect to students than through the music of the maestro Duke Ellington.

“The students had been so well rehearsed that all I asked was for them to push the music towards the edge. By the time we reached Hodgson Hall, the music was ripe.

“I vividly recall the sound of the room, the quiet of the audience, and the thunder of applause. One of the saxophonists felt the spirit that night and literally said of himself, “I’ve never played that well EVER.”

I think it was the combination of the music, the musicians, the room and the moment! When these elements combine, unforgettable performances are bound to unfold. I am thankful to have shared that experience with them, and look forward to returning in the future. Cheers!”

—Pianist and composer Jason Moran

“I always look forward to performing at the at the UGA Performing Arts Center. The hall’s acoustics carry every nuance of sound effortlessly, allowing the music to breathe and resonate. I can hear other sections of the orchestra very easily and the sound in the hall is vibrant. The intimate sense of connection between the performers and audience make this a unique space in which to perform.”

—Atlanta Symphony Orchestra Concertmaster David Coucheron



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“Congrats on the 30th Anniversary of your beautiful Concert Hall! After graduating from Heritage High School in nearby Conyers, UGA was one of the places I visited to potentially attend college. Although things didn’t work out, I am blessed to have come back home with the JLCO numerous times over the last 30+ years to perform in my home state at the UGA Performing Arts Center.

“Some halls sound great to the audience ONLY, as this is the job of a good sound engineer. As musicians, we sometimes have to change our dynamics in order to listen or to be heard onstage. I remember the sound being crystal clear and FANTASTIC onstage as well. You can hear everything and play freely. I can’t wait to grace the stage again!

“One last thing . . . GO DAWGS!!!!”

—Marcus Printup, trumpeter,
Jazz at Lincoln Center Orchestra (upper right)





Photo by Mark Mobley

Why I Give . . .

Meet Betsy and Blair Dorminey, who graduated from UGA in 1976. She is a Double Dawg, a lawyer in Athens and a hotelier in Vermont. He is an immigration attorney and works in small town redevelopment through historic properties. They supported the November performance of Beethoven's Ninth Symphony by the Atlanta Symphony Orchestra and Chorus.

The PAC brings world-class talent to our little college town and it's a privilege to be able to contribute to this effort. Even the smallest gift brings a sense of belonging. Small drops do mighty oceans make!



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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.

UPCOMING PERFORMANCES



DRUM TAO

Friday, Feb 6, 7:30 pm
Hodgson Concert Hall

-<>-

"Their physicality is a wonder to behold . . . It's executed with passion and precision."
— *Broadway World*

Get ready to feel the awesome power of *wadaiko* when Drum Tao returns! In this show, the group's extraordinary athleticism, large-scale *taiko* drums, and precise choreography merge with contemporary costumes and traditional flute, harp, and guitar melodies to create an energetic and electrifying experience.

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS *Duke in Africa*

-<>-

Saturday, Feb 14, 7:30 pm
Sunday, Feb 15, 2:00 pm
Hodgson Concert Hall

Duke Ellington found deep inspiration in Africa, traveling with his orchestra to Dakar, Senegal in 1966. This trip led him to compose several of his most iconic works, including *Afro-Bossa*, *Liberian Suite*, and the Grammy Award-winning *Togo Brava Suite*. These concerts celebrate the spirit of Duke's historic trip nearly 60 years later.

SPHINX VIRTUOSI RANDALL GOOSBY, violin

Saturday, Feb 21, 7:30 pm
Ramsey Concert Hall

-<>-

"A propulsive, richly hued interpretation... demonstrated the ensemble's polish and tonal allure."
— *The New York Times*

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Haochen Zhang piano

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**Feb
10**

TUES
7:30 pm
Ramsey Concert Hall

Since his gold medal win at the 2009 Van Cliburn International Piano Competition, Haochen Zhang has captivated audiences in the United States, Europe, and Asia with a unique combination of deep musical sensitivity and spectacular virtuosity. In 2017, he received the prestigious Avery Fisher Career Grant, which recognizes a talented musician with the potential for a major solo career in classical music. His UGA Presents debut features a program of four late Beethoven sonatas.

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“Even more impressive than Zhang’s virtuosity is his quicksilver imagination.”
— *Gramophone*





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.



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

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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.

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

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

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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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