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ATLANTA SYMPHONY ORCHESTRA ANNOUNCES 2026-27 DELTA CLASSICAL SEASON

***Brahms Revealed* dives into the music of this master orchestral architect, performing all four symphonies, both piano concertos, his only violin concerto and more.**

Artist-in-Residence Anna Genuishene performs three piano concertos throughout the season

Superstar violinist Joshua Bell opens the season

Highlights include music from opera and jazz, along with two world premieres

ATLANTA— The GRAMMY® Award-winning Atlanta Symphony Orchestra (ASO) announces programming for its 2026/27 Delta Classical Series today—its 82nd season and Music Director Nathalie Stutzmann’s fifth season at its helm. The season is distinctive for its focus on the works of Johannes Brahms (on the heels of its wildly successful Beethoven Project), the welcome of a new Artist-in-Residence, Anna Genuishene, and the presentation of two world premieres.

“Each Atlanta Symphony Orchestra season is custom-curated for our community with an eye to the past, present and future of Atlanta, bridging tradition and innovation,” said Executive Director Jennifer Barlament. “Tying it all together are the brilliant musicians of the Atlanta Symphony Orchestra, our Music Director Nathalie Stutzmann, and our guests, who inspire us with their passion and virtuosity. This season, following the tradition of focusing on major composers, we bring Johannes Brahms into focus, hearing his works in new ways with new voices. I’m particularly excited to hear Nathalie, the Orchestra and our Chorus performing his German Requiem, as well as Faure’s Requiem.”

In addition to Stutzmann’s penchant for programming the great works of the early orchestral and choral repertoire, she has brought in-depth exploration of Beethoven and Bruckner—and now, Brahms. All four of his symphonies will be paired with complementary works that provide artistic dialogue and context.

About the Brahms symphonies, Stutzmann remarks, “These symphonies represent the whole adventure of my early days as a conductor. My first audition for Jorma Panula, my dreams when I first saw Karajan

conduct them, and my first symphonic program. I had conducted them all in my dreams for so long, and the day it finally happened was one of the most intense moments I have ever experienced.”

The unparalleled Atlanta Symphony Orchestra Chorus (ASOC) under the leadership of Norman Mackenzie will tackle one of their signature pieces, Brahms’ *German Requiem*. Conducted by Stutzmann, she said that it is “One of the most radiant requiems ever written. Both in terms of the musical treatment and in terms of the subject matter itself—where death leads us on a journey to life.”

With her programs, Stutzmann is creating a throughline across the seasons, highlighting composers that the ASO will come back to again and again. Bruckner (Nov. 19/21) and Shostakovich (Apr. 1/2), along with Mahler, have nearly become must-have composers when programming each season. Featuring their voices is a continuation of the conductor’s own journey with repertoire and the orchestra.

“These are composers that she feels close to the orchestra with. There is a feeling of mutual understanding that is organic and immediate,” said Gaetan Le Divelec, the ASO’s vice president of artistic planning. “They’re likely to be a feature of most of her seasons, if not every season.”

Joshua Bell performs Lalo’s *Symphonie espagnole* in a September 2026 special concert. ASO musicians also take solo turns with the orchestra as well. David and Julie Coucheron perform the rarely performed Mendelssohn Double Concerto, and wind principals Cameron Bonner and Jesse McCandless perform Strauss’ Duet Concertino.

Notable guest artists include violinist Johan Dalene, jazz pianist Sullivan Fortner, Veronika Eberle and Johannes Moser (Brahms Double Concerto), and an incredible lineup of vocal talent (Ian Bostridge, Leon Košavić, Emily Pogorelc, Samuel Hasselhorn, Felecia Moore, and Clay Hilley, among many others).

World premieres of works by Jasmine Arielle Barnes and Adam Schoenberg are scheduled for April.

Brahms Revealed

Works by Brahms are paired throughout the season with works and composers that help tell a musical and historical story. The friction of Brahms and Wagner; the classic combinations of Bach and Brahms (Nov. 5/7); Brahms and Richard Strauss (Apr. 8/10/11); and even Brahms and Shostakovich (Apr. 1/2).

“On the Brahms programs, some pairings are fairly orthodox,” said Le Divelec, adding that putting Brahms with Wagner at first felt counterintuitive. “We know that Wagner felt very, very little of Brahms’s music, but somehow it felt like it was the right thing to do. There’s a beautiful flow going through those programs.”

Twice this season, Romantic-era rivals Wagner and Brahms will be forced together in musical dialogue when Stutzmann performs music from *Lohengrin* and *Tristan und Isolde* with Brahms’s Third Symphony (Oct. 8/10). Then the duo returns (Jan. 14), when Stutzmann conducts Brahms’ Fourth Symphony alongside music from “Die Meistersinger von Nürnberg” and “Die Walküre.”

Stutzmann saves the only all-Brahms showcase for the penultimate concerts of the season (May 27/29), when she welcomes pianist Benjamin Grosvenor for the composer's first piano concerto alongside the second symphony. More about this season-long exploration, *Brahms Revealed*, can be found at aso.org/brahms.

Artist-in-Residence Anna Genuishene

Pianist Anna Genuishene, a rising star in the concert world, will be the ASO's Artist-In-Residence for the 2026-27 season. Over three performances throughout the year, audiences will be treated to the dynamic interplay among Stutzmann, pianist Anna Genuishene, and the Orchestra. Genuishene first joined Stutzmann with the ASO in April 2025 for Tchaikovsky's First Piano Concerto.

Stutzmann said, "This artist captivated us all during her first visit. I consider her to be one of the Grandes Dames of today's piano world. Anna possesses everything—technique, but the ultimate technique, the kind that serves the music. She displays extreme sensitivity and finesse, and plays every note with all her heart and soul. It is an immense joy for me to welcome her this year."

Le Divelec noted the importance of having the orchestra's first artist in residence being "a discovery rather than a household name."

Genuishene is a Berlin-based pianist who won the silver medal at the 2022 Van Cliburn Competition, and she will make time for three performances with the ASO in the 2026-27 season. Performances include Brahms Piano Concerto No. 2, Schumann's Piano Concerto, and the Rachmaninoff *Rhapsody on a Theme of Paganini*.

Stutzmann's Operatic Flair with Acclaimed Guest Vocalists

This summer, Stutzmann takes the podium at the storied Bayreuth Festival in Germany to conduct Wagner's rarely performed opera *Rienzi*. She will channel this work into two concerts that feature works by Wagner. The fall concert features the *Rienzi* Overture, the Prelude to *Lohengrin*, and the iconic Prelude and Liebestod from *Tristan und Isolde* (Oct. 8/10). A January performance features selections from *Die Walküre* (Jan. 14/16).

Elijah McCormack, Juliette Mey, and Leon Košavić join Stutzmann for a program featuring the music of Berlioz (Nov. 12/14/15) and Fauré's heartbreakingly beautiful Requiem.

In addition, French singer-turned-conductor Viktor Jacob leads the orchestra in an evening (Dec. 3/5) of French opera repertoire—Bizet, Offenbach and Gounod—with Macon-native Jasmine Habersham and an all-star cast of vocalists. The evening features memorable melodies from Bizet's unforgettable opera *Carmen*, along with Offenbach's fantastical, darkly romantic *Tales of Hoffmann* and Gounod's rapturous *Romeo and Juliet*.

World Premieres

Composer Jasmine Arielle Barnes will debut a new work written in honor of Coretta Scott King's 100th birthday, and Adam Schoenberg's "Concerto for Body" debuts in April 2027, as well.

"Concerto for Body" by Emmy-winning American composer Adam Schoenberg (April 22/24) uses the instruments of the orchestra to explore the relationship between "the individual body and the collective consciousness through musical expression," according to the composer.

Schoenberg went on to say, "This piece is a direct response to a personal health crisis I faced, which forced me to confront the intricate functions and vulnerabilities of the human form. I've been struck by the parallel between a deteriorating body and a fragmented orchestra, and the journey from discord to harmony will be the central theme of this new work. *Concerto for Body* will use the structure of a traditional concerto. The orchestra represents the collective body, while specific solo instruments or sections represent individual systems."

Music Director Laureate Robert Spano Returns

Esteemed Music Director Laureate Robert Spano returns to conduct two crowd-favorites with a nod to Shakespeare: Prokofiev's Suite from *Romeo and Juliet* (April 15/17), and Mendelssohn's Overture to *A Midsummer Night's Dream* (April 22/24). The Mendelssohn program also features his Double Concerto with Concertmaster David Coucheron and pianist Julie Coucheron, and the world premiere of *Concerto for Body* from Adam Schoenberg.

As part of the *Brahms Revealed* festival, Spano welcomes pianist Dejan Lazić for his Piano Concerto No. 4, which is Lazić's own piano arrangement of Brahms' Double Concerto for violin and cello. The Orchestra similarly collaborated with Lazić in 2009 under Spano for a new arrangement of Brahms' Violin Concerto for piano and orchestra.

World-Class Guest Artists and Exciting Debuts

Pianist Sullivan Fortner, a jazz musician on the rise, makes his ASO debut (Oct. 22/24) performing Gershwin's *Rhapsody in Blue* with conductor Kristiina Poska. Fortner recently won the very first Gilmore Jazz Award, and this spring, he nabbed a Best Jazz Instrumental Grammy for his album "Southern Nights."

Conductor Peter Oundjian leads saxophonist Steven Banks in a fresh work by Joan Tower, *Love Returns* (May 20/22). "Stephen Banks is someone I've wanted to invite here even before moving to Atlanta. "He's not just a great saxophonist; he's an extraordinary musician," Le Divelec said, adding that Oundjian is "one of the best conductors for American repertoire." The program also features music by Samuel Barber (*Adagio for Strings*) and John Adams.

Other highlights this season include Hindemith's epic *Matis der Maler* (Feb. 4/7), Bartók's *Concerto for Orchestra* (Jan. 21/23), and a Tchaikovsky Symphony No. 4 finale (Jun. 3/5/6) with Stutzmann.

TICKETS: Subscriptions go on sale March 25 at noon. Details are available at aso.org. A full chronological listing, including programming and artists, can be found below.

About Nathalie Stutzmann

Nathalie Stutzmann is the Music Director of the Atlanta Symphony Orchestra and the second woman in history to lead a major American orchestra. She was Principal Guest Conductor of The Philadelphia Orchestra from 2021-2024.

Nathalie's 2025-26 season includes major debuts with the Symphonieorchester des Bayerischen Rundfunks, Staatskapelle Berlin, and Royal Concertgebouw Orchestra. She also returns to conduct the London Symphony Orchestra, Swedish Radio Symphony Orchestra, and Oslo Philharmonic.

Named Best Conductor of the Year at the 2024 Oper! Awards, she earned acclaim for Wagner's *Tannhäuser* at the Bayreuth Festival in 2023 and 2024, with *Frankfurter Allgemeine Zeitung* praising her as "a genius who makes music irresistible." In 2026, she returns for the festival's 150th anniversary with a new production of *Rienzi*, and debuts at the Bayerische Staatsoper conducting *Faust*. She also opens the 2025–26 season at Dutch National Opera with *Tosca*.

An exclusive recording artist with Warner Classics/Erato, Nathalie's first symphonic release with the Atlanta Symphony—Dvořák's Symphony No. 9 and American Suite—earned her cover recognition from *Gramophone* magazine. The album was highlighted by *The New York Times* as one of "5 Classical Music Albums You Can Listen to Right Now," and received OPUS Klassik nominations for Best Conductor and Best Symphonic Recording of the Year. This followed her 2023 OPUS Klassik win for Concerto Recording of the Year, for her album featuring the Glière and Mosolov harp concertos with Xavier de Maistre and the WDR Sinfonieorchester. In 2022, she released the complete Beethoven piano concertos with Haochen Zhang and The Philadelphia Orchestra, which *Gramophone* hailed as "a brilliant collaboration".

Nathalie started her studies at a young age in piano, bassoon, and cello, and studied conducting with legendary Finnish teacher Jorma Panula. As one of the world's most celebrated contraltos, she has made over 80 recordings and received numerous international accolades. Named "Chevalier de la Légion d'Honneur" and "Commandeur dans l'Ordre des Arts et des Lettres" by the French government, she is also an Honorary Member of the Royal Academy of Music.

About the Atlanta Symphony Orchestra

Under the leadership of Music Director Nathalie Stutzmann, the Atlanta Symphony Orchestra (ASO) offers live performances, media initiatives, and learning programs that unite, educate and enrich our community through the engaging and transformative power of orchestral music experiences. The ASO engages the diverse international community of our city, bringing people together in harmony—including our youngest citizens, with extensive opportunities for youth and families to experience the power of live orchestra music.

The Orchestra's range and depth are featured in more than 150 concerts each year, including the flagship Delta Classical Series, Movies in Concert, Family Concerts, Coca-Cola Holiday series, and many community and education concerts. In addition, the ASO presents many vibrant, wide-ranging events and artists through its Delta Atlanta Symphony Hall Live presentations. The ASO also performs regularly with the ASO Chorus, originally founded by Robert Shaw, and currently under the direction of Norman Mackenzie. The Chorus is featured on nine of the ASO's 27 GRAMMY® Award-winning recordings.

2026/2027 Atlanta Symphony Orchestra Season

*ASO debut

Violinist Joshua Bell

Wednesday, September 16, 2026, 8pm

Michael Stern, conductor

Joshua Bell, violin

Atlanta Symphony Orchestra

PROKOFIEV: Symphony No. 1, "Classical"

LALO: *Symphonie espagnole*

RACHMANINOFF: *Symphonic Dances*

Violin superstar Joshua Bell returns to the Atlanta Symphony Orchestra for one night only in an evening of swaggering, non-stop fun. Conductor Michael Stern presents Prokofiev's snappy and impish "Classical" Symphony. Joshua Bell adds the smoky, violinistic fireworks to Lalo's zesty paean to Spanish dance, *Symphonie espagnole*. And the crack musicians of the Atlanta Symphony Orchestra shimmer in Rachmaninoff's swashbuckling orchestral showcase, the *Symphonic Dances*.

Opening Weekend with Nathalie Stutzmann

Thursday, October 1, 2026, 8pm

Saturday, October 3, 2026, 8pm

Sunday, October 4, 2026, 3pm

Nathalie Stutzmann, conductor

Johan Dalene, violin*

Atlanta Symphony Orchestra

HANDEL: Overture to *Music for the Royal Fireworks*

BRAHMS: Violin Concerto

BRAHMS: Symphony No. 1

Music Director Nathalie Stutzmann tees up a season-long homage to the spirited delights of Johannes Brahms. Starting with an audience favorite, the Atlanta Symphony Orchestra welcomes the young violin hotshot Johan Dalene, a "tantalizing talent," for Brahms' feverishly impassioned Violin Concerto. After intermission, the Orchestra roars back to life with Brahms's thundering Symphony No. 1. Maestro Stutzmann opens the program with a pyrotechnic classic, the Overture to Handel's *Music for the Royal Fireworks*.

Brahms + Wagner

Thursday, October 8, 2026, 8pm

Saturday, October 10, 2026, 8pm

Nathalie Stutzmann, conductor

Atlanta Symphony Orchestra

WAGNER: Prelude to Act I of *Lohengrin*

BRAHMS: Symphony No. 3

WAGNER: Prelude and Liebestod from *Tristan und Isolde*

WAGNER: Overture to *Rienzi*

19th-century folk called them rivals, pitting the Romani-flavored, incomparably crafted works of Johannes Brahms against the freewheeling passion and Teutonic bombast of Richard Wagner. To our ears, they just sound Romantic. But what's more Romantic than a good rivalry?

Immerse yourself in the lush and richly hued sounds of Brahms and Wagner when Music Director Nathalie Stutzmann cues the next installment in *Brahms Revealed*. The Atlanta Symphony Orchestra injects explosive energy into Brahms' tumultuous Third Symphony, passing through a wistful allegretto to a blazing finale. Stutzmann contrasts the Brahms with the Romantic opulence of Richard Wagner, with excerpts from three operas, including the ecstatic Prelude and "Liebestod" from *Tristan und Isolde*.

America @ 250: Rhapsody in Blue

Thursday, October 22, 2026, 8pm

Saturday, October 24, 2026, 8pm

Kristiina Poska, conductor*

Sullivan Fortner, piano*

Atlanta Symphony Orchestra

GERSHWIN: Catfish Row: Suite from *Porgy and Bess*

GERSHWIN: *Rhapsody in Blue*

NIELSEN: Symphony No. 4, "The Inextinguishable"

It's known as "the great American opera." Since 1935, *Porgy and Bess* has rippled through American culture in the hands of artists such as Maya Angelou, Miles Davis, Janis Joplin, and Sublime. And it's no surprise — no one could write a tune like George Gershwin. Not quite jazz and not quite classical, the beguiling sounds of *Porgy*, plus the watershed *Rhapsody in Blue*, render the spirit of New York City into irresistible, toe-tapping fun.

After intermission, the orchestra drops into overdrive for Carl Nielsen's indomitable Fourth Symphony, nicknamed *The Inextinguishable*. The Orchestra welcomes the debuts of Estonian conductor Kristiina Poska and jazz pianist Sullivan Fortner.

Bach + Brahms

Thursday, November 5, 2026, 8 pm

Saturday, November 7, 2026, 8 pm

Nathalie Stutzmann, conductor

Anna Geniushene, piano

Atlanta Symphony Orchestra

BACH: Orchestral Suite No. 3

BRAHMS: *Academic Festival Overture*

BRAHMS: Piano Concerto No. 2

Brahms Revealed, the season-long Brahms festival, continues with a psychological profile of the composer. Music Director Nathalie Stutzmann kicks it off with a splendid orchestral suite by Brahms's hero, Johann Sebastian Bach. She follows the suite with something of a joke. When the officials at the University of Breslau awarded Brahms an honorary degree, they hoped that he would write them a symphony. Ever bullheaded and often a tease, Brahms instead gave them the *Academic Festival Overture*, a rollicking piece packed with student drinking songs.

In 1881, Brahms poured that same free spirit into his Piano Concerto No. 2. It's an absolute charmer for audiences, but a bear for the pianist. A concerto with the grandeur of a symphony, it is athletic, turbulent, tender, and fiery, and a perfect showcase for the talents of pianist and ASO Artist-in-Residence, Anna Geniushene.

Fauré's Requiem

Thursday, November 12, 2026, 8pm

Saturday, November 14, 2026, 8pm

Sunday, November 15, 2026, 3pm

Nathalie Stutzmann, conductor

Elijah McCormack, soprano

Juliette Mey, mezzo soprano

Leon Košavić, baritone

Atlanta Symphony Orchestra

Atlanta Symphony Orchestra Chorus

BERLIOZ: Selections from *La damnation de Faust*

BERLIOZ: *Les nuits d'été*

FAURÉ: Requiem

Music Director Nathalie Stutzmann presents two of the most potent voices in 19th-century French music: Hector Berlioz and Gabriel Fauré. Feast your ears on a little *Faust*, once described as a "sort of opera," but filled with dazzling, Berlioz-style ear candy. The Atlanta Symphony Orchestra also performs his lush and atmospheric song cycle *Les nuits d'été*, featuring the "magnificent and majestic" (*Forum Opera*) mezzo-soprano Juliette May. After intermission, Maestro Stutzmann brings out the internationally renowned ASO Chorus for Gabriel Fauré's hauntingly beautiful "lullaby of death," the Requiem Mass.

Schumann + Bruckner

Thursday, November 19, 2026, 8pm

Saturday, November 21, 2026, 8pm

Nathalie Stutzmann, conductor

Anna Geniushene, piano

Atlanta Symphony Orchestra

SCHUMANN: Piano Concerto

BRUCKNER: Symphony No. 5

“Geniushene shows that she is the kind of artist who takes risks for intensity, to transport us beyond this planet and deeper into the mystery of ourselves.”

—*Boston Musical Intelligencer*

Atlanta Symphony Orchestra Artist-in-Residence Anna Geniushene returns to play Schumann’s marvelously genial Piano Concerto, with its beaming repartee between piano and orchestra. After intermission, Music Director Nathalie Stutzmann unleashes the mighty Atlanta Symphony Orchestra brass in Bruckner’s epic Symphony No. 5, a piece that traverses the space between hymn-like poignance and Herculean muscle for a symphonic and psychological adventure.

French Opera Night

Thursday, December 3, 2026, 8pm

Saturday, December 5, 2026, 8pm

Victor Jacob, conductor*

Jasmine Habersham, soprano*

Julien Behr, tenor*

Atlanta Symphony Orchestra

OFFENBACH: Overture to *Orphée aux enfers*

BIZET: Selections from *Carmen*

BERTIN: Overture to *Fausto*

GOUNOD: Selections from *Roméo et Juliette*

THOMAS: Overture to *Mignon*

OFFENBACH: Selections from *Les contes d’Hoffmann* (The Tales of Hoffman)

Enjoy an evening at the Paris Opera as the Atlanta Symphony Orchestra welcomes the French singer-turned-conductor Victor Jacob for a fête of operatic delights. Savor delectable melodies from Bizet’s unforgettable opera *Carmen*, along with Offenbach’s magical *Tales of Hoffmann* and Gounod’s rapturous *Romeo and Juliet*. The rising-star maestro delivers French favorites with panache. The Orchestra welcomes the debut of the radiant and virtuosic French tenor Julien Behr, along with Macon, Georgia-native Jasmine Habersham.

Soprano Jasmine Habersham “really bloomed [as Juliette]...” — *Opera Tattler*

Christmas with the ASO

Thursday, December 10, 2026, 8pm

Saturday, December 12, 2026, 3pm

Saturday, December 12, 2026, 8pm

Sunday, December 13, 2026, 3pm

Norman Mackenzie, conductor

Atlanta Symphony Orchestra

Atlanta Symphony Orchestra Chorus
Morehouse College Glee Club, David Morrow, conductor

Handel's *Messiah*

Thursday, December 17, 2026, 8pm
Norman Mackenzie, conductor
Atlanta Symphony Orchestra
Atlanta Symphony Orchestra Chamber Chorus
BACH: Cantata No. 140
HANDEL: *Messiah (part I)*

Sounds of the Season

Wednesday, December 23, 2026, 7pm
Atlanta Symphony Hall
Atlanta Symphony Orchestra

The Four Seasons

Thursday, January 7, 2026, 8pm
Sunday, January 10, 2026, 3pm
David Coucheron, director and violin
Atlanta Symphony Orchestra
VIVALDI: *The Four Seasons*

Brahms Fourth Symphony

Thursday, January 14, 2027, 8pm
Saturday, January 16, 2027, 8pm
Nathalie Stutzmann, conductor
Felicia Moore, soprano
Clay Hilley, tenor
Atlanta Symphony Orchestra
BRAHMS: Symphony No. 4
WAGNER: Act I, Scene 3 from *Die Walküre*

WAGNER: Prelude to Act I from *Die Meistersinger von Nürnberg*

Music Director Nathalie Stutzmann continues the Atlanta Symphony Orchestra's season-long exploration of works by Brahms with the enthralling Symphony No. 4, an explosive, Romantic colossus, dappled with flecks of sunshine and poetry. To make a perfect pairing of German Romantics, Maestro Stutzmann also presents Richard Wagner's majestic Prelude to *Die Meistersinger von Nürnberg*, before turning to a symphony orchestra rarity: the luxurious love scene from Wagner's *Die Walküre*. To send your heart soaring, the Orchestra welcomes two rising stars of the opera house, the "lustrous,

commanding soprano" (*The New York Times*) Felicia Moore and the heroic tenor Clay Hilley, praised by *The Times* for his "vocal heft, clarion sound, and stamina."

Concerto For Orchestra

Thursday, January 21, 2027, 8pm

Saturday, January 23, 2027, 8pm

Ben Glassberg, conductor*

Simone Lamsma, violin*

Atlanta Symphony Orchestra

GOULD: *Spirituals for Orchestra*

KORNGOLD: Violin Concerto

BARTÓK: Concerto for Orchestra

Rising-star conductor Ben Glassberg joins the Atlanta Symphony Orchestra for mid-century delights. During World War II, Jewish exile Erich Korngold created sweeping melodies for Hollywood, only to repurpose them for his 1946 Violin Concerto, which will be performed by the captivating Dutch violinist Simone Lamsma. Glassberg concludes the concert with an irresistible orchestral delight written by yet another refugee, Béla Bartók, his *Concerto for Orchestra*, composed in Upstate New York in 1943. American composer Morton Gould fused jazz, folk, and show tunes to create a classic sound in his settings of spirituals during the Great Migration.

Chopin Piano Concerto No. 1

Thursday, January 28, 2027, 8pm

Saturday, January 30, 2027, 8pm

Andrew Manze, conductor

Elisabeth Brauß, piano*

Atlanta Symphony Orchestra

CHOPIN: Piano Concerto No. 1

ELGAR: Symphony No. 1

Experience the charisma of English maestro Andrew Manze as he returns to the Atlanta Symphony Orchestra for an evening of eloquent and nuanced romance. The marvelous Chopin interpreter Elisabeth Brauß makes her ASO debut with the Piano Concerto No. 1—a work that combines haunting introspection with staggering virtuosity. On the second half, Manze leans into the burly might of the ASO's brass section for Elgar's noble, wistful, and soaring Symphony No. 1.

"[Elisabeth Brauß's] original and unaffected Chopin-playing is fresh and a joy to listen to."

—*Gramophone* magazine

Elliott Plays Tchaikovsky

Thursday, February 4, 2027, 8pm

Saturday, February 6, 2027, 8pm

Eric Jacobsen, conductor*

Sterling Elliott, cello

Atlanta Symphony Orchestra

DEBUSSY: *Nuages and Fêtes* from *Nocturnes*

GRIFFES: *Bacchanale*

TCHAIKOVSKY: Variations on a Rococo Theme

TCHAIKOVSKY: *Andante Cantabile*

IVES: *The Unanswered Question*

HINDEMITH: *Mathis der Maler* (Matthias the Painter)

This week, the Atlanta Symphony Orchestra welcomes the stellar young cellist Sterling Elliott for the elegant and playfully charming *Variations on a Rococo Theme*. The concert gets underway with kaleidoscopic dreamscapes à la Debussy and ends with a vivid rendering of medieval altarpieces by Hindemith. In *Mathis der Maler*, Hindemith draws upon medieval chant and the Technicolor forces of the Atlanta Symphony Orchestra to capture the striking chiaroscuro of various Biblical scenes, from angelic exaltation to demonic grotesquerie. The program also features works by two early American composers, including some raucous, wine-induced merrymaking by Griffes and an alluringly mysterious piece by Ives.

Sibelius + Prokofiev

Thursday, February 18, 2027, 8pm

Saturday, February 20, 2027, 8pm

Hannu Lintu, conductor

Tom Borrow, piano

Atlanta Symphony Orchestra

STRAVINSKY: *Symphonies of Wind Instruments*

PROKOFIEV: Piano Concerto No. 2

SAARIAHO: *Ciel d'hiver* (Winter Sky)

SIBELIUS: Symphony No. 7

The young Israeli firebrand Tom Borrow tackles Prokofiev's Piano Concerto No. 2, a witty and dramatic odyssey for piano and orchestra, widely regarded as one of the most difficult piano concertos in the repertoire. Conductor Hannu Lintu opens the concert with a musical mosaic spotlighting the orchestra's exceptional wind and brass choirs, and then leans into the ASO's extraordinary capacity for nuance and subtlety in a spooky work by Kaija Saariaho. The evening comes to a close with a stunning work by Jean Sibelius, the wonderfully atmospheric Symphony No. 7.

Sallinen Conducts Sibelius

Thursday, February 25, 2027, 8pm

Saturday, February 27, 2027, 8pm

Kristian Sallinen, conductor*

Alexi Kenney, violin*

Atlanta Symphony Orchestra

T. MUSGRAVE: *Song of the Enchanter*

BERG: Violin Concerto

SIBELIUS: *Lemminkäinen Suite*

The Atlanta Symphony Orchestra welcomes the sensational young talent Kristian Sallinen, “a natural conductor” who’s winning fans by smashing “boundaries with a cheerful sense of humour” (*Helsingin Sanomat*). Sallinen leads the Orchestra in Berg’s hauntingly poetic Violin Concerto, performed by Northern California violin virtuoso Alexi Kenney. After intermission, Sallinen brings out the Nordic earthiness of fellow Finn Jean Sibelius for a set of vivid and tuneful tone poems inspired by Finnish folklore. The program opens with a Sibelius-inspired tribute written by Scottish composer Thea Musgrave to commemorate the 125th anniversary of the composer’s birth.

All-Mozart Showcase

Thursday, March 11, 2027, 8pm

Saturday, March 13, 2027, 8pm

Matthew Halls, conductor

Cédric Tiberghien, piano

Atlanta Symphony Orchestra

MOZART Symphony No. 31, “Paris” MOZART Piano Concerto No. 17

MOZART: Symphony No. 36, “Linz”

By his 18th birthday, Wolfgang Amadeus Mozart had reached the midpoint of his life. In that year, 1778, he traveled to Paris to look for a job. He and the French capital didn’t think much of one another, but he did write a dynamite symphony that bears the city’s name. In 1781, Mozart landed in Vienna, where he became a bon vivant, filling his days with concerts, new works, and glittering parties. He wrote his *Linz* Symphony in 1883 and his Piano Concerto No. 17 in 1884. He was a genius at the height of his powers, as you’ll hear in this high-energy trio of works.

“The fury of notes [Tiberghiene] worked up in his first-movement cadenza were particularly impressive. But just as captivating was the atmosphere of calm he could create, taking extreme care with something as simple as the final broken chord that ends a phrase. Uniting it all were his near-flawless execution and an interpretation that accounted for every detail.”

—ClevelandClassical.com

Mozart + Mendelssohn

Thursday, March 18, 2027, 8pm

Saturday, March 20, 2027, 8pm

David Danzmayr, conductor

Saleem Ashkar, piano

Atlanta Symphony Orchestra

MACMILLAN: *Larghetto*

MOZART: Piano Concerto No. 20

MACMILLAN: *One*

MENDELSSOHN: Symphony No. 5, “Reformation”

Scottish composer James Macmillan has made a magical cocktail of Celtic folk music, rhythmic intensity, social conscience, and Catholic faith to become one of the leading composers of our time. Conductor David Danzmayr contrasts two of his works with Mendelssohn's fiery and majestic *Reformation* Symphony. The Atlanta Symphony Orchestra offers an 18th-century version of musical fire in Mozart's Piano Concerto No. 20 with the Palestinian-Israeli pianist Saleem Ashkar, music director of the Galilee Chamber Orchestra.

Brahms + Shostakovich

Thursday, April 1, 2027, 8pm

Friday, April 2, 2027, 8pm

Nathalie Stutzmann, conductor

Veronika Eberle, violin

Johannes Moser, cello

Atlanta Symphony Orchestra

GLUCK: *"Dance of the Blessed Spirits"* from *Orfeo ed Euridice*

MISSY MAZZOLI: *Orpheus Undone*

BRAHMS: Double Concerto

SHOSTAKOVICH: Symphony No. 9

Witness a musical meeting of minds when two supreme soloists share the stage with a world-class orchestra. With every appearance, the shattering virtuosity of violinist Veronika Eberle wows Atlantans. This time she teams up with the charismatic cellist Johannes Moser for Brahms' soulfully melodic Double Concerto. Music Director Nathalie Stutzmann whips up some sardonic hijinks in Shostakovich's Symphony No. 9. The concert opens with a nod to Greek mythology. Missy Mazzoli serves up jagged and layered rhythms in *Orpheus Undone*, while Gluck's 18th-century Orpheus offers the sublime "Dance of the Blessed Spirits."

Brahms Requiem

Thursday, April 8, 2027, 8pm

Saturday, April 10, 2027, 8pm

Sunday, April 11, 2027, 3pm

Nathalie Stutzmann, conductor

Jesse McCandless, clarinet

Cameron Bonner, bassoon*

Emily Pogorelc, soprano*

Samuel Hasselhorn, baritone

Atlanta Symphony Orchestra

Atlanta Symphony Orchestra Chorus

R. STRAUSS: Duet Concertino

BRAHMS: *Ein deutsches Requiem* (A German Requiem)

In 1980 and, again, in 2016, the internationally renowned Atlanta Symphony Orchestra and Chorus electrified Carnegie Hall audiences with probing, spine-tingling performances of Brahms' *A German*

Requiem. In the early 2000s, the Berlin Philharmonic brought the ASO Chorus to sing the work for Brahms's fellow countrymen.

Find out why this watershed choral masterpiece has become a defining work for Atlanta. Hear Music Director Nathalie Stutzmann lead soloists and the acclaimed Atlanta Symphony Orchestra and Chorus in Brahms's monumental hymn of consolation. The concert opens with a work featuring the artistry of two ASO principals in the tender and endearing Duet-Concertino by Richard Strauss.

Spano Conducts *Romeo and Juliet*

Thursday, April 15, 2027, 8pm

Saturday, April 17, 2027, 8pm

Robert Spano, conductor

Dejan Lazić, piano

Atlanta Symphony Orchestra

THOMAS ADÈS: *Inferno Suite*

BRAHMS/LAZIĆ: Piano Concerto No. 4

PROKOFIEV: Suite from *Romeo and Juliet*

Over the summer of 1935, Sergei Prokofiev sketched an astonishing array of dances to capture the yearning, vigor, passion, violence, hope, and searing desperation of a Shakespeare tragedy. In the end, he produced one of the greatest ballets of the 20th century.

Music Director Laureate Robert Spano leads the Atlanta Symphony Orchestra in a suite from Prokofiev's tour de force *Romeo and Juliet*. Spano opens with a suite from a 21st-century ballet, Thomas Adès' rich and vivid soundscape *Dante*. The ASO's season-long Brahms Festival continues with a winning concerto featuring piano powerhouse Dejan Lazić and his new arrangement of Brahms's captivating Double Concerto.

Mendelssohn's Double Concerto

Thursday, April 22, 2027, 8pm

Saturday, April 24, 2027, 8pm

Robert Spano, conductor

David Coucheron, violin

Julie Coucheron, piano

Atlanta Symphony Orchestra

MENDELSSOHN: Overture to *A Midsummer Night's Dream*

MENDELSSOHN: Double Concerto

ADAM SCHOENBERG: *Concerto for Body* (World Premiere)

This week, Music Director Laureate Robert Spano spotlights astonishing musical families with a Double Concerto written by a 14-year-old. Both Felix and his sister Fanny Mendelssohn were prodigies who gave fabulous recitals in the family home. Standing in for the Mendelssohn sibs, the Atlanta Symphony Orchestra presents the acclaimed brother-sister duo Julie and David Coucheron, the Orchestra's concertmaster.

The program opens with Felix Mendelssohn's first orchestral masterpiece, the Overture from *A Midsummer Night's Dream*. Spano skips ahead to the 21st century for the world premiere of "Concerto for Body" by Emmy-winning American composer Adam Schoenberg, the product of yet another musical family. In his new piece, Schoenberg uses the instruments of the orchestra to explore the relationship between "the individual body and the collective consciousness."

A Tribute to Coretta Scott King

Thursday, April 29, 2027, 8pm

Saturday, May 1, 2027, 8pm

Kedrick Armstrong, conductor*

Flora Hawk, mezzo soprano

Atlanta Symphony Orchestra

STILL: *Festive Overture*

JIMMY LÓPEZ: *Loud*

JASMINE BARNES: New Work (ASO commission)

MOZART: "Deh vieni, non tardar" from *Nozze Di Figaro* (The Marriage of Figaro)

CARLOS SIMON: New Work (ASO co-commission)

BERNSTEIN: "Take Care of this House" from *1600 Pennsylvania Avenue*

PRICE: *Symphony No. 1*

The Atlanta Symphony Orchestra pays tribute to one of Atlanta's own, the global human rights leader Coretta Scott King, who will be honored for her centenary birthday in 2027. Conductor Kedrick Armstrong makes his ASO debut with two new works commissioned for the occasion — one by composer Carlos Simon and a piece by Jasmine Barnes, who won a 2023 Capital Emmy Award for the PBS documentary, "Dreamer," about her song cycle, "Portraits: Douglass and Tubman." The concert includes *Loud*, a work by Jimmy López, chronicling the struggle for human rights among members of the LGBTQ community, as well as works by Bernstein, Florence Price, and William Grant Still.

Prokofiev's Fourth Symphony

Thursday, May 13, 2027, 8pm

Saturday, May 15, 2027, 8pm

William R. Langley, conductor*

Ian Bostridge, tenor*

Ryan Little, horn

Atlanta Symphony Orchestra

PISTON: Suite from *The Incredible Flutist*

BRITTEN: Serenade for Tenor, Horn and Strings

PROKOFIEV: *Symphony No. 4* (1947 revision)

The acclaimed tenor Ian Bostridge makes his long-awaited Atlanta Symphony Orchestra debut. With famously abundant musical intelligence, Bostridge turns imaginative vocalism to a deep and probing connection with Benjamin Britten's music, which also features ASO Principal Horn, Ryan Little. ASO

Resident Conductor William Langley also leads charming music from Walter Piston's ballet *The Incredible Flutist* and brings out the gusto for Sergei Prokofiev's fierce and boisterous Symphony No. 4.

Adagio for Strings

Thursday, May 20, 2027, 8pm

Friday, May 22, 2027, 8pm

Peter Oundjian, conductor

Steven Banks, saxophone*

Atlanta Symphony Orchestra

JOHN ADAMS: *Frenzy: A Short Symphony*

JOAN TOWER: *Love Returns*

JOAN TOWER: Suite from *Concerto for Orchestra*

BARBER: *Adagio for Strings*

BARBER: Symphony No. 1

The celebrated Canadian conductor Peter Oundjian turns the clock back to 1936 for works by the American Romantic Samuel Barber. The iconic *Adagio for Strings* equally serves as a great American elegy and a devastating Hollywood soundtrack (*Platoon, The Elephant Man, Lorenzo's Oil*, etc.). Barber's warmly melodic First Symphony delivers drama and passion, while the Atlanta Symphony Orchestra stirs up a rhythmic maelstrom in *A Short Symphony* by American John Adams. The Orchestra welcomes the "transformational" saxophone virtuoso Steven Banks for Joan Tower's fluid and lyrical concerto *Love Returns*.

Brahms Revealed Finale

Thursday, May 27, 2027, 8pm

Saturday, May 29, 2027, 8pm

Nathalie Stutzmann, conductor

Benjamin Grosvenor, piano

Atlanta Symphony Orchestra

BRAHMS: Piano Concerto No. 1

BRAHMS: Symphony No. 2

It's the culmination of the Atlanta Symphony Orchestra's season-long festival, Brahms Revealed. In this concert, Music Director Nathalie Stutzmann probes the very nature of Brahms's orchestral output by leading the dexterous ensemble in two "symphonic" excursions.

Always, for soloists, the challenge of a Brahms concerto lies in the balance, stamina, and physical demands of a highly integrated and almost symphonic approach to concerto writing. This week, the ASO welcomes one of today's most sought-after players, Benjamin Grosvenor, to ride that wave, delivering a cataclysmic, yet alluringly tuneful adventure in the Brahms Piano Concerto No. 1. Stutzmann brings the cycle to a satisfying conclusion with the ebullient Symphony No. 2.

Season Finale: Rachmaninoff + Tchaikovsky

Thursday, June 3, 2027, 8pm

Saturday, June 5, 2027, 8pm

Sunday, June 6, 2027, 3pm

Nathalie Stutzmann, conductor

Anna Geniushene, piano

Atlanta Symphony Orchestra

Atlanta Symphony Orchestra Chorus

BORODIN: "Polovtsian Dances" from *Prince Igor*

RACHMANINOFF: *Rhapsody on a Theme of Paganini*

TCHAIKOVSKY: Symphony No. 4

Out of the greatest hits of Russian music comes a program spotlighting the world-class musicianship of the Atlanta Symphony Orchestra, starting with the irresistibly tuneful, galloping "Polovtsian Dances." Music Director Nathalie Stutzmann turns up the heat with ASO Artist-in-Residence Anna Geniushene for Rachmaninoff's electrifying crowd favorite, the *Rhapsody on a Theme of Paganini*. With goosebumps intact, the ASO wraps up its season with Tchaikovsky's thundering barn burner, the Symphony No. 4.

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