

Concerts of
Thursday,
March 17, 2022,
8:00pm

Friday,
March 18, 2022,
8:00pm

Sunday,
March 20, 2022,
3:00pm

NATHALIE STUTZMANN,
conductor

MARTINA JANKOVÁ,
soprano

SARA MINGARDO,
mezzo-soprano

KENNETH TARVER,
tenor

BURAK BILGILI,
bass

ATLANTA SYMPHONY
ORCHESTRA CHORUS

NORMAN MACKENZIE,
Director of Choruses

These performances are generously sponsored by The Slumgullion Charitable Fund in celebration of Nathalie Stutzmann's appointment as Music Director of the Atlanta Symphony Orchestra.

The use of cameras or recording devices during the concert is strictly prohibited. Please be kind to those around you and silence your mobile phone and other hand-held devices.

RICHARD STRAUSS (1864–1949)

***Tod und Verklärung*, Op. 24**

(Death and Transfiguration) (1889) 25 MINS

INTERMISSION 20 MINS

WOLFGANG AMADEUS MOZART (1756–1791)

Requiem, K.626 (1791; completed by Franz Xaver

Süssmayr) 52 MINS

I. Introitus: Requiem

II. Kyrie

III. Sequenz

No. 1 Dies irae

No. 2 Tuba mirum

No. 3 Rex tremendae

No. 4 Recordare

No. 5 Confutatis

No. 6 Lacrimosa

IV. Offertorium

No. 1 Domine Jesu

No. 2 Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio: Lux aeterna

Martina Janková, soprano

Sara Mingardo, mezzo-soprano

Kenneth Tarver, tenor

Burak Bilgili, bass

Atlanta Symphony Orchestra Chorus

Tod und Verklärung

***Tod und Verklärung* is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps and strings.**

Richard Strauss was raised in a strict home. His father was a famous horn player and about as nasty as he was talented. Franz Strauss hated modernism in music and filled his son's head with the sounds of Mozart, Haydn, and Beethoven—all of whom were long dead. He earnestly groomed his son as a pianist and composer rooted in classical forms. Of course, as many parents discover, there's nothing like a little prohibition to fuel a kid's curiosity.

Young Strauss had just turned 17 when he wrote a wind serenade, still using the classical models taught by his father. The serenade found its way to the desk of Hans von Bülow, the conductor of the famed Meiningen Orchestra. The maestro was so impressed, he decided to perform the piece and followed it with a commission for something new. Strauss obliged, and this time was invited to come and conduct—never mind the fact that he had never before conducted an orchestra in public.

Strauss was a natural. At the age of 20, he stepped onto the podium and within six months was Bülow's assistant. Within a year, he had replaced him in Meiningen, and within another year had taken over his father's orchestra, the Munich Court Opera.

By this time, young Strauss had written dozens of works—symphonies, sonatas, a concerto, a mass—all works that adhere to classical forms. And then an 1886 trip to Italy inspired something different: he wrote a symphonic poem. Painting vivid pictures of Italian landscapes, Strauss began to stretch his legs as a modernist.

Immediately, he set to work on a second tone poem, *Macbeth*, and then followed that with *Don Juan*. In 1889, Strauss was reaching the end of his tenure in Munich when he chose an unlikely subject for a 25-year-old: death.

"It occurred to me to present the dying hours of a man who had striven towards the highest idealistic aims, maybe

by Noel Morris

Program Annotator

- First ASO performances:
- January 25–26, 1962
- Henry Sopkin, conductor
- Most recent
- ASO performances:
- November 1–3, 2012
- Asher Fisch, conductor



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indeed those of an artist," he wrote. "Friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies . . . as the pain leaves off, his childhood passes before him, the time of his youth with its strivings and passions. . . . The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below."

That same year, Strauss left his father's orchestra to become Kapellmeister in Weimar. He had all but finished *Death and Transfiguration* when he rocketed to stardom after the premiere of *Don Juan*. Seven months later, he conducted the premiere of *Death and Transfiguration*.

Strauss went on to become one of the most celebrated opera composers of the 20th century. He won fame and fortune, had a loving wife and son and a beautiful country home. The year before he died, he wrote an autobiographical song, "Im Abendrot," about a couple in the twilight of their lives. In it, he makes a passing reference to the music of *Death and Transfiguration*. And then, in 1949, Strauss suffered a series of heart attacks. As he lay on his deathbed, witnesses reported him saying: "Dying is just like I composed it."

First ASO performance: **Requiem, K.626**

January 19, 1965

The Choral Guild of Atlanta

Robert Shaw, conductor

Most recent

ASO performances:

February 8-11, 2018

Atlanta Symphony

Orchestra Chorus

Roberto Abbado, conductor

Requiem is scored for soprano, alto, tenor, and bass solos, mixed chorus, two basset horns (clarinets may replace basset horns), two bassoons, two trumpets, three trombones, timpani, organ and strings.

Two generations ago, the film *Amadeus* swept the Oscars. People clamored for Mozart recordings, and classical musicians enjoyed a newfound audience. Based on a play by Peter Shaffer, the film recreates Mozart's demise and places his life among the great tragedies. In it, director Miloš Forman artfully plays the puppet master, stoking suspense as the dying man labors to finish his requiem mass. By the end, Mozart's Requiem lies unfinished, and one is left with an aching heart over music that will never be heard.

The film *Amadeus* gets many things wrong about those days. It clouds the origin of the Requiem. It unfairly maligns

Antonio Salieri, but it also imparts great truths about Mozart: his humanity, his unrivaled genius and the tragic loss of what might have been.

Even in his day, Mozart was a cultural phenomenon—his father saw to that, showing off the mind-blowing abilities of the child Mozart in cities across Europe. In time, this wondrous prodigy grew into a major public figure who enjoyed a lavish lifestyle (one that exceeded his income). Slipping away at the age 35, the great Mozart spent his final hours composing a mass for the dead—an irony that was lost on no one. To this day, Mozart's Requiem is shrouded in mystery. And this was partly by design.

On February 14, 1791, Anna von Walsegg, wife of Count Franz von Walsegg, died at the age of 20. So distraught was the count, he commissioned two monuments to his fallen bride: one to hold her remains and one to be performed on the anniversary of her death—a requiem mass.

A serious music lover and amateur flutist and cellist, Count Walsegg kept musicians on staff at his estate and performed alongside them, often presenting his own compositions—or so he said. In that society, it was an open secret that the boss hired ghostwriters. A rather pathetic business, Count Walsegg commissioned works from prominent composers, insisting on secrecy, and exclusivity and then recopied the music in his own hand. When Anna died, only the best would do. He hired Mozart.

The business was handled by an intermediary who was authorized to pay a substantial sum, half of it upfront. With bills piling up, Mozart accepted the commission, even though he didn't quite have the time to work on it.

Mozart wrote a staggering amount of music in 1791. Between April and September, he composed two operas: *La clemenza di Tito* for the emperor's coronation in Prague, and *The Magic Flute*. Within three weeks, Mozart himself conducted their premieres, one in Prague and one in Vienna. After the triumphant premiere of *The Magic Flute* on September 30, he continued to conduct the opera at night and started in on a new masterpiece, his Clarinet Concerto during the day. Finishing that in November, he then wrote a cantata to mark the opening of a new Masonic

lodge. With the Requiem due by the anniversary of Anna von Walsegg's death, he had started serious work on it in September.

Through the autumn of 1791, Mozart grew increasingly distressed. He drank too much, suffered from exhaustion, and struggled with depression. People close to him insisted that the Requiem—a Roman Catholic mass for the dead—had gotten to his head. He became preoccupied with death, they said, and mused that “he was writing the Requiem for himself.” To his wife, Constanza, he even wondered if he'd been poisoned.

On November 20, Mozart developed a fever. His hands and feet began to swell. Unable to keep food down, he grew sicker until he succumbed on December 5, 1791. The official cause of death was listed as rheumatic fever, a conclusion supported by a 2009 epidemiological analysis published in *The Annals of Internal Medicine*.

Almost immediately, the rumors began to smolder. Within a week, a Berlin newspaper stated that Mozart had been poisoned. In 1830, the great Russian poet Alexander Pushkin added a dash of kerosene with his drama *Mozart and Salieri*. The forerunner to Peter Shaffer's *Amadeus*, the Pushkin play pins the murder on Antonio Salieri. Scholars have never been able to substantiate this theory.

As for the Requiem, only the opening movement was completed and fully orchestrated at the time of his death. He had partially composed subsequent movements, the Kyrie through the Hostias. As for the exquisite Lacrymosa, only the first eight bars are written in his hand.

After her husband's death, Constanza pushed the project along to collect the second half of the Count's payment. There are varying and unverified accounts suggesting that Mozart talked people through the work's completion, including his assistant Franz Xaver Süssmayr, the man who ultimately accepted the job.

Mozart's funeral took place at St. Stephen's Cathedral in the heart of Vienna. In accordance with local regulation, his body was wrapped in linen and transported from the city center to St. Marx Cemetery and placed in an unmarked

plot with several other bodies. A standard Viennese burial at the time, Mozart's grave likely received fresh corpses within a decade. No one knows exactly where in St. Marx he was buried.

On December 10, five days after his death, friends gathered in his memory and performed completed portions of the Requiem.

MOZART: Requiem TEXT AND TRANSLATION

I. INTROITUS: Requiem

Requiem aeternam dona eis, Domine,
Grant them rest eternal, Lord,
et lux perpetua luceat eis.
and may perpetual light shine on them.

Te decet hymnus, Deus, in Sion,
To you hymns are offered, Lord, in Zion,
et tibi reddetur votum in Jerusalem.
and to you vows are made
in Jerusalem.

Exaudi orationem meam!
Listen to my prayer!

Ad te omnis caro veniet.
Unto you all flesh shall come.

II. KYRIE

Kyrie eleison, Christe eleison,
Lord, have mercy. Christ, have mercy.

Kyrie eleison.
Lord, have mercy.

III. SEQUENZ

1. Dies irae

Dies irae, dies illa
Day of wrath, that day
solvet saeculum in favilla,
will dissolve the world in ashes,

teste David cum Sibylla.
as witness David and the Sibyl.

Quantus tremor est futurus,
What trembling there will be,
quando iudex est venturus
when the judge shall come,
cuncta stricte discussurus.
all will thoroughly be shattered.

2. Tuba mirum

Tuba mirum spargens sonum
The wondrous trumpet, spreading its
sound

per sepulchra regionum,
throughout the tombs of all regions,
coeget omnes ante thronum.
will gather all before the throne.

Mors stupebit et natura
Death will be stupefied, also nature,
cum resurget creatura
when all creation arises
judicanti responsura.
to answer to the judge.

Liber scriptus proferetur
A written book will be brought forth
in quo totum continetur,
in which everything is contained
unde mundus iudicetur.
by which the world will be judged.



Judex ergo, cum sedebit
When the judge is seated,
quidquid latet, apparebit;
whatever is hidden will be exposed;
nil inultum remanebit.
nothing will remain unavenged.
Quid sum, miser! tunc dicturus?
What am I, miserable one! then to say?
quem patronum rogaturus,
What patron shall I request,
cum vix justus sit securus?
When the righteous are scarcely
secure?

3. Rex tremendae

Rex tremendae majestatis!
King of dreadful majesty,
qui salvandos salvas gratis,
who freely saves the redeemed,
salva me, fons pietatis.
save me, fount of mercy.

4. Recordare

Recordare Jesu pie,
Remember, merciful Jesus,
quod sum causa tuae viae;
that I am the cause of your journey;
ne me perdas illa die.
do not lose me on that day.
Quaerens me, sedisti lassus;
Seeking me, you remained exhausted;
redemisti crucem passus.
you redeemed me by suffering the
cross.
Tantus labor non sit cassus.
Such great labor should not be in vain.
Juste judex ultionis
Just judge of vengeance,

donum fac remissionis
make the gift of remission
ante diem rationis.
before the day of accounting.
Ingemisco, tanquam reus.
I sigh as one accused;
culpa rubet vultus meus.
Shame reddens my face.
supplicanti parce, Deus!
Spare the supplicant, God!
Qui Mariam absolvisti,
You who absolved Mary [Magdalene]
et latronem exaudisti,
and listened to the thief
mihi quoque spem didisti.
have given me hope also.
Preces meae non sunt dignae,
My prayers are not worthy,
sed tu bonus fac benigne,
but you, good one, be merciful,
ne perenni cremer igne!
lest I remain in burning flames!
Inter oves locum praesta,
Among the sheep grant me a place,
et ab haedis me sequestra,
and from the goats separate me,
statuens in parte dextra.
setting me in the portion on the right.

5. Confutatis

Confutatis maledictis,
Silencing the accused,
flammis acribus addictis,
to acrid flames consigning them,
voca me cum benedictis.
Call me with those blessed.
Oro supplex et acclinis,
I pray, bowed and kneeling,

cor contritum quasi cinis:
my heart contrite as ashes:
gere curam mei finis.
take care of me at the last.

6. Lacrymosa

Lacrymosa dies illa,
That tearful day,
qua resurget ex favilla
when from the embers rises
judicandus homo reus.
guilty man, to be judged.
Huic ergo parce Deus,
Oh, therefore spare him, God,
pie Jesu Domine!
merciful Lord Jesus!
Dona eis requiem. Amen.
Grant them rest. Amen.

IV. OFFERTORIUM

1. Domine Jesu

Domine Jesu Christe, Rex gloriae!
Lord Jesus Christ, glorious King!
Libera animas omnium fidelium
Free the souls of all the faithful dead
defunctorum de poenis inferni,
from punishment in the inferno,
et de profundo lacu!
and from the deep lake!
Libera eas de ore leonis!
Deliver them from the lion's mouth!
ne absorbeat eas tartarus,
lest the abyss swallow them up.
ne cadant in obscurum.
lest they fall into darkness.
Sed signifer sanctus Michael
But may the standardbearer St. Michael

repraesentet eas in lucem sanctam,
present them in holy light,
quam olim Abrahae promisisti,
as once you promised Abraham
et semini ejus.
and his seed.

2. Hostias

Hostias et preces tibi,
Sacrifices and prayers to you,
Domine, laudis offerimus.
Lord, we offer with praise.
Tu suscipe pro animabus illis,
Receive them for the souls of those
quarum hodie memoriam facimus;
whom today we commemorate.
Fac eas, Domine,
Make them, Lord,
de morte transire ad vitam,
to pass from death to life,
Quam olim Abrahae promisisti,
As once you promised to Abraham
et semini ejus.
and his seed.

V. SANCTUS

Sanctus, sanctus, sanctus
Holy, holy, holy
Dominus Deus Sabaoth,
Lord God of Hosts,
pleni sunt coeli et terra
heaven and earth are filled
gloria tua.
with your glory.
Osanna in excelsis!
Hosanna in the highest!

VI. BENEDICTUS

Benedictus qui venit
 Blessed are they who come
in nomine Domini.
 in the name of the Lord.
Osanna in excelsis!
 Hosanna in the highest!

VII. AGNUS DEI

Agnus Dei,
 Lamb of God,
qui tollis peccata mundi,
 who removes the sins of the world,
dona eis requiem.
 grant them rest.
Dona eis requiem sempiternam.
 Grant them rest everlasting.

VIII. COMMUNIO: Lux aeterna

Lux aeterna luceat eis, Domine,
 May eternal light shine on them, Lord,
cum sanctis tuis in aeternum,
 with thy saints everlasting,
quia pius es.
 because you are merciful.
Requiem aeternam
 Rest eternal
dona eis, Domine,
 grant them, Lord,
et lux perpetua luceat eis.
 and may perpetual light shine on them.
Cum sanctis tuis in aeternam,
 With thy saints everlasting,
quia pius es.
 because you are merciful.

- English translation by Nick Jones



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NATHALIE STUTZMANN, CONDUCTOR

Nathalie Stutzmann was named as the Atlanta Symphony Orchestra's fifth Music Director in October of 2021, and will begin her tenure in the fall of 2022. Nathalie joined The Philadelphia Orchestra as Principal Guest Conductor beginning in the 2021/22 season, and has a regular presence in the orchestra's subscription series in Philadelphia and at its summer festivals in Vail and Saratoga. Stutzmann is also entering the third season of a highly successful tenure as Chief Conductor of the Kristiansand Symphony Orchestra, a tenure which has just been extended by a further two seasons, to the end of 22/23.

Stutzmann is considered one of the most outstanding musical personalities of our time. Charismatic musicianship, combined with unique rigour, energy and fantasy, characterize her style. A rich variety of strands form the core of her repertoire: Central European and

Russian romanticism is a strong focus — ranging from Beethoven, Schumann, Brahms and Dvořák through to the larger symphonic forces of Tchaikovsky, Wagner, Mahler, Bruckner and Strauss — as well as French 19th century repertoire and impressionism.

Highlights from her partnership with the Kristiansand Symphony Orchestra include acclaimed performances of Bruckner's Symphony No. 7, Tchaikovsky's Symphony No. 6 and a complete cycle of Beethoven's symphonies.

Stutzmann started her studies at a very young age in piano, bassoon, cello and studied conducting with the legendary Finnish teacher Jorma Panula. She was mentored by Seiji Ozawa and Sir Simon Rattle. Stutzmann continues to keep a few projects as a singer each season, primarily recitals and performances with her own ensemble. In January 2019, she was elected a Chevalier in the 'Ordre National de la Légion d'Honneur', France's highest honor. France had previously honored her unique contribution to the country's cultural life by electing her 'Commandeur des Arts et Lettres' and 'Chevalier de l'Ordre National du Mérite'.

Stutzmann is an exclusive recording artist of Warner Classics/Erato. Her most recent album, *Contralto*, was released in January 2021.

**MARTINA JANKOVÁ, SOPRANO**

Swiss soprano Martina Janková, born in Czech Republic, has been a member of the Zurich Opera House since 1998 and is one of the leading Mozart performers of today. Recent highlights include a tour with Rossini's *La Cenerentola/Clorinda* with the Musiciens du Prince and Gianluca Capuano in Switzerland, Spain and Italy, Handel's *Messiah* in Barcelona and Vic with the Zurich Chamber Orchestra and Daniel Hope, *King Arthur* by Henry Purcell at the Theater an der Wien with Concentus Musicus Wien and Stefan Gottfried, and Schubert's Mass in E-flat major in Cleveland with Franz Welser-Möst.

Her CD releases include several solo recitals, the most recent ones being a solo album with songs by Bohuslav Martinů (rewarded with a Diapason d'Ort) and the album *Prague-Vienna: A journey in songs* with songs by Tomášek, Koželuh, Mozart, Haydn and others. Further records of the label Supraphon include the album *Recollection* featuring songs by Joseph Haydn, a solo CD with songs from Mussorgsky, Dvorák, Richard Strauss and Schoeck as well as *Moravian Folk Songs* by Janáček and Bach Cantatas with Collegium 1704 under Václav Luks.

Martina Janková can be seen on DVD as Tilly (*Simplicius*) by Johann Strauss, Zerlina (*Don Giovanni*), Susanna (*Le nozze di Figaro*), Despina (*Così fan tutte*), and Angelica (*Orlando*) by Handel, as well as Angelo in Händel's Oratorio *La Resurrezione*. In summer 2016, the DVD of the Salzburg Festival's production of *Le nozze di Figaro* was released, with a brilliant Martina Janková in the role of Susanna.

SARA MINGARDO, MEZZO-SOPRANO

Sara Mingardo is a regular guest of some of the most prestigious theatrical institutions, enjoying successful collaborations with such conductors as Claudio Abbado, Rinaldo Alessandrini, Ivor Bolton, Riccardo Chailly, Myung Whun-Chung, Paul Daniel, Colin Davis, Sir John Eliot Gardiner, Emmanuelle Häim, Marc Minkowski, Riccardo Muti, Roger Norrington, Trevor Pinnock, Maurizio Pollini, Christophe Rousset, Jordi Savall, Peter Schreier and Jeffrey Tate and prestigious international orchestras: Berliner Philharmoniker, London Symphony Orchestra, Boston Symphony Orchestra, Orchestre National de France,



Les Musiciens du Louvre, Monteverdi Choir e Orchestra, Concerto Italiano, Les Talens Lyriques and Academia Montis Regalis.

Her operatic repertory includes works by Gluck, Monteverdi, Handel, Vivaldi, Rossini, Verdi, Cavalli, Mozart, Donizetti, Schumann and Berlioz. In concert, she also performs Bach, Beethoven, Brahms, Dvořák, Mahler, Pergolesi and Respighi. Mingardo studied with Franco Ghitti at the Benedetto Marcello Conservatory in Venice, her native town, and completed her studies with a scholarship at the Accademia Chigiana in Siena. Winner of several national and international vocal competitions, she made her debut in *Il Matrimonio Segreto* (Fidalma) and *La Cenerentola* (title role). In 2009, the Association of Italy's Music Critics awarded her with the prestigious "Premio Abbiati".

Recent and future engagements include: *Il ritorno d'Ulisse in patria* (Penelope) at the Hamburg Staatsoper; Mozart Requiem with the Chicago Symphony Orchestra and in Aix-en-provence; Mahler's Second Symphony at Teatro La Fenice; *Giulio Cesare* (Cornelia), *Roméo et Juliette* (Gertrude) and *Semele* (Juno) at Teatro La Scala.

KENNETH TARVER, TENOR

Kenneth Tarver is considered to be one of the outstanding bel canto tenors of his generation, acknowledged for his beauty of tone, virtuosic technique, extensive and even vocal range, coupled with an attractive and elegant stage presence. A specialist in Mozart and demanding virtuosic operatic repertoire, he has appeared at the most prestigious opera houses and concert halls around the world, performing both well-known and seldom-performed works with conductors such as René Jacobs, Riccardo Chailly, Pierre Boulez, and Claudio Abbado.

Recent performances include Berlioz's Requiem and Beethoven's Symphony No. 9 with the Seattle Symphony and Ludovic Morlot, Donizetti's *Don Pasquale* at the Bolshoi in Moscow, Aufidio in Mozart's *Lucio Silla* at Teatro Real Madrid with Ivor Bolton, Rossini's *Eduardo e Cristina*, *L'Occasione fa il ladro* and *Sigismondo* at Rossini in Wildbad conducted by Antonino Fogliani, Mozart's *Die Zauberflöte* at Opera Vlaanderen, as well as Rossini's



Petite Messe Solennelle at the Wiener Konzerthaus and at the Philharmonie Luxembourg under its Music Director Gustavo Gimeno.

Kenneth Tarver is a past winner of the Metropolitan Opera National Council Auditions and was a member of the Metropolitan Opera's Young Artist Development Program and the Staatsoper Stuttgart. A graduate of Interlochen Arts Academy, The Oberlin College Conservatory of Music, Kenneth holds a Master of Music Performance degree from Yale University School of Music, where he received the Dean's Award for the Most Outstanding Student in the graduating class.

BURAK BILGILI, BASS-BARITONE

Burak Bilgili is a Turkish operatic bass-baritone who was born in Akşehir, a town in the Konya Province of Turkey. Since his professional operatic debut at the Teatro alla Scala in 2002 as Don Alfonso in *Lucrezia Borgia*, he has sung in leading opera houses all around the world and has enjoyed a busy international career. Bilgili made his Metropolitan Opera debut in 2004, when he sang Leporello without a full-stage or orchestra rehearsal in the final performance of *Don Giovanni* that season. He returned to the Metropolitan Opera in 2009 as Ferrando in *Il Trovatore*.

Bilgili is still the only Turkish artist in history to perform a major role in Metropolitan Opera in New York City. A recipient of numerous awards, the Turkish bass garnered First Prizes in the International Hans Gabor Belvedere Singing Competition 2002 in Vienna, the International Alfredo Kraus Competition 2002 in Las Palmas, the Neue Stimmen International Opera Competition in 2001, the Mario Lanza Opera Competition and the J. Parkinson Italian Opera Competition. In 2003, Bilgili became Turkey's first ever representative at the BBC Cardiff Singer of the World competition.

Bilgili initially studied at Mimar Sinan University in Istanbul as a student of Prof. Guzin Gurel. After his graduation, he studied at the prestigious Academy of Vocal Arts in Philadelphia with the support of Sedat Gurel - Guzin Gurel Arts and Science Foundation. With Zehra Yildiz Culture and Arts Foundation's support he had the chance to study with Katia Ricciarelli in Italy.



The Atlanta Symphony Orchestra Chorus, founded in 1970 by former Music Director, Robert Shaw, is an all-volunteer, auditioned ensemble that performs on a regular basis with the Orchestra and is featured on many of its recordings. Led by Director of Choruses, Norman Mackenzie, the chorus is known for its precision and expressive singing quality. Its recordings have garnered 14 Grammy® Awards (nine for Best Choral Performance; four for Best Classical Recording and one for Best Opera Recording). The Chorus performs large symphonic choral works, under the direction of Co-Artistic Advisors Maestro Robert Spano and Principal Guest Conductor Sir Donald Runnicles, and Music Director Designate Nathalie Stutzmann. In addition, the Chorus has been involved in the creation and shaping of numerous world-premiere commissioned works.

NORMAN MACKENZIE, DIRECTOR OF CHORUSES

As Director of Choruses for the Atlanta Symphony Orchestra since 2000 and holder of its endowed Frannie and Bill Graves Chair, Norman Mackenzie was chosen to help carry forward the creative vision of legendary founding conductor Robert Shaw to a new generation of music lovers. In his 14-year association with Shaw, he was keyboardist for the Atlanta Symphony Orchestra, principal accompanist for the ASO Choruses, and ultimately Assistant Choral Conductor.

Mackenzie prepares the Atlanta Symphony Orchestra Chorus and Chamber Chorus for all concerts and recordings, works closely with Robert Spano on the commissioning and realization of new choral-orchestral works. During his tenure, the Chorus has made numerous tours and garnered its most recent four Grammy® Awards. Mackenzie also serves as Director of Music and Fine Arts for Atlanta's Trinity Presbyterian Church, and pursues an active recital and guest conducting schedule.



ATLANTA SYMPHONY ORCHESTRA CHORUS

Norman Mackenzie
DIRECTOR OF CHORUSES
The Frannie & Bill Graves Chair

Jeffrey Baxter
CHORAL ADMINISTRATOR
The Florence Kopleff Chair

Peter Marshall
ACCOMPANIST

SOPRANO 1

Ellen Abney
Laura Foster
Michelle Griffin*
Kathryn Jennison
Erin Jones
Alexis Lundy
Mindy Margolis*
Joneen Padgett*
Mary Martha Penner
Susan Ray
Samaria Rodriguez
Natalie Rogers
Lydia Sharp
Stacey Tanner
Brianna Turgeon*
Deanna Walton
Michelle Yancich
Wanda Yang Temko*

SOPRANO 2

Sloan Atwood*
Jessica Barber
Jasmine Blue-Williams
Barbara Brown
Maggie Carpenter
Martha Craft
Erika Elliott
Mary Goodwin
Amanda Hoffman
Rachel Hughes
Kathleen Kelly-George*
Mary Mulvey
Shannon Nesbit
Rachel O'Dell
Heidi Padovano
Chantae Pittman
Tramaine Quarterman
Paula Snelling*
Anne-Marie Spalinger*
Emily Tallant
Cheryl Thrash**
Donna Weeks**

ALTO 1

June Abbott**
Pamela Amy-Cupp
Deborah Boland**
Marlysa Brooks-Alt
Donna Carter-Wood**
Patricia Dinkins-Matthews*
Angel Dotson-Hall
Katherine Fisher
Beth Freeman
Cynthia Harris
Unita Harris
Beverly Hueter*
Janet Johnson**
Susan Jones
Virginia Little*
Staria Lovelady*
Frances McDowell-Beadle**
Sara McKlin
Linda Morgan**
Katherine Murray*
Kathleen Poe Ross
Noelle Ross
Marianna Schuck
Laura Emiko Soltis
Camilla Springfield**
Rachel Stewart**
Nancy York*

ALTO 2

Nancy Adams*
Angelica Blackman-Keim
Emily Boyer
Marcia Chandler*
Carol Comstock
Meaghan Curry
Cynthia Goeltz
DeBolt**
Michèle Diamant
Sally Kann*
Nicole Khoury*

Katherine MacKenzie
Lynda Martin
Laura Rappold*
Chandler Scott
Sharon Simons*
Virginia Thompson*
Kiki Wilson**
Diane Woodard**

TENOR 1

Jeffrey Baxter**
Jordan Bell
David Blalock**
Jack Caldwell**
Daniel Cameron*
Daniel Compton
Justin Cornelius
Joseph Cortes
Clifford Edge**
Steven Farrow**
Leif Gilbert-Hansen*
James Jarrell
Keith Langston*
Christopher Patton*
Stephen Reed#
Mark Warden*

TENOR 2

Sutton Bacon
Matthew Borkowski
LaRue Bowman
Charles Cottingham#
Phillip Crumbly*
Joseph Few
Sean Fletcher
John Harr
Keith Jeffords*
Michael Parker
Timothy Parrott
Brent Runnels
Matthew Sellers
Thomas Slusher
Scott Stephens**

BASS 1

Dock Anderson
Russell Cason**
Jeremy Christensen
Trey Clegg
Michael Devine
Thomas Elston
Jon Gunnemann**
Jason Hamlet
Nick Jones#
Frank Kingsley
Peter MacKenzie
Jason Maynard
John Newsome
Hal Richards
Peter Shirts
Kendric Smith#
John Terry
Marshall Todd
Bodie Wallace*

BASS 2

Michael Arens**
Philip Barreca
Clarence Bell
Brian Brown*
John Carter
Terrence Connors
Joel Craft**
Paul Fletcher
Timothy Gunter*
Thomas Hanrahan
David Hansen**
Tamir Mickens
Michael Nedvidek
Joel Rose
John Ruff*
Jonathan Smith*
Benjamin Temko*
David Webster**
Gregory Whitmire**
Keith Wyatt*

*20+ years of service
**30+ years of service
#Charter member
(1970)