Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are prohibited during the performance.

#ugapresents
**PROGRAM**

**Antonio Vivaldi** (1678-1741)
Gloria in D Major, RV 589

**INTERMISSION**

**George Friderick Handel** (1685-1759)
Christmas portion and “Hallelujah!”
Chorus from *Messiah* (1742)

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**PROGRAM NOTES, TEXTS, AND TRANSLATIONS**

Notes on the Program by Ken Meltzer

**Gloria in D Major, RV 589**

Antonio Vivaldi was born in Venice, Italy, on March 4, 1678, and died in Vienna, Austria, on July 28, 1741. The *Gloria* is scored for soprano and alto soloists, mixed chorus, oboe, trumpet, continuo, and strings. Approximate performance time is thirty minutes.

Antonio Vivaldi was one of the most prolific and influential musicians of the Baroque era—not just as a composer, but also as a violin virtuoso and teacher. The son of a professional violinist, Vivaldi originally trained for the priesthood and was ordained in 1703. However, Vivaldi suffered from an ailment he described as *stretta di petto* (“tightness of the chest”)—in all likelihood, asthma. As a result, Vivaldi later recalled: “I said Mass for year or a little more. Then I discontinued it, having on three occasions had to leave the altar without completing it because of this ailment.”

Vivaldi left the priesthood in 1703. That same year, he began his association with Venice’s *Ospedale della Pièta*, a home for orphaned girls renowned for its excellence in musical education. Despite extensive travels throughout Europe, Vivaldi remained affiliated with the *Ospedale* as a teacher, composer and music director for the better part of four decades.

Although Vivaldi enjoyed great success during much of his life, the composer was poverty-stricken when he died in Vienna on July 28, 1741, at the age of 63. Like Wolfgang Amadeus Mozart, Antonio Vivaldi was buried in a pauper’s grave.

It is in the realm of the concerto that Vivaldi exerted his most profound influence. Vivaldi composed approximately 550 concertos in which he explored a wide variety of instrumental combinations. But his compositions also include numerous other chamber works, operas, and sacred vocal music, the latter including two settings in D Major of the *Gloria* (RV 588 and 589).

The date and specific circumstances surrounding the composition of the *Gloria*, RV 589, are unknown. However, its omission of any male soloists (unlike RV 588) indicates that Vivaldi may well have composed this beautiful work for performance at the *Ospedale della Pièta*.

**Gloria in excelsis (Chorus)**

Gloria in excelsis Deo,  
Glory be to God on high,

**Et in terra pax (Chorus)**

Et in terra pax  
hominibus bonae voluntatis.
and on earth peace
to men of good will.

**Laudamus te (Sopranos I and II)**
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise You, we bless You,
we adore You, we glorify You.

**Gratias agimus tibi (Chorus)**
Gratias agimus tibi
We give thanks to You

**Propter magnam gloriam tuam (Chorus)**
propter magnam gloriam tuam.
for Your great glory.

**Domine Deus (Soprano Solo)**
Domine Deus, Rex celestis,
Deus Pater omnipotens.

Lord God, heavenly King,
Father almighty.

**Domine Fili unigenite (Chorus)**
Domine Fili unigenite,
Jesu Christe.

Lord the only-begotten Son,
Jesus Christ.

**Domine Deus, Agnus Dei (Alto Solo and Chorus)**
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi,
miserere nobis.

Lord God, Lamb of God,
Son of the Father,
who takes away the sins of the world,
have mercy upon us.

**Qui tollis (Chorus)**
Qui tollis peccata mundi,
suscipe deprecationem nostram.

You who take away the sins of the world,
receive our prayer.

**Qui sedes ad dexteram Patris (Alto solo)**
Qui sedes ad dexteram Patris,
miserere nobis.

You who sit at the right
hand of the Father,
have mercy upon us.

**Quoniam tu solus sanctus (Chorus)**
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,

For You alone are the Holy One,
You alone art the Lord,
You, Jesus Christ, are the Most High,

**Cum Sancto Spiritu (Chorus)**
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

with the Holy Ghost,
in the glory of God the Father.
Amen.

**Christmas Portion and “Hallelujah!” Chorus from Messiah (1742)**

George Frideric Handel was born in Halle, Germany, on February 23, 1685, and died in London, England, on April 14, 1759. The first performance of *Messiah* took place at the New Music Hall in Fishamble Street, Dublin, Ireland, on April 13, 1742. *Messiah* is scored for soprano, alto, tenor, and bass soloists, mixed chorus, two oboes, two bassoons, two trumpets, timpani, organ, continuo, and strings. Approximate performance time of the Christmas portion is 1 hour.

The creation of George Frideric Handel’s most beloved work, *Messiah*, took place during a challenging period in the composer’s life. The steady decline in London of the popularity of Italian opera had caused Handel tremendous financial hardship.
In addition, Handel's rigorous work schedule had taken a profound toll on the composer's health. By the summer of 1741, a period of lethargy had set in.

It was at this point that Handel received a libretto for a new work, an oratorio based upon the birth, life, crucifixion, and resurrection of Jesus Christ. The author of the libretto was Charles Jennens, who collaborated with Handel on several oratorios.

In July of 1741, Charles Jennens wrote to a friend:

Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excel all his former Compositions, as the Subject excels every other subject. The Subject is Messiah.

Handel began composition of Messiah on August 22, 1741. There seems to be no question that the libretto, based upon the Old and New Testaments, proved to be a source of majestic inspiration. Handel, working at a lightning pace, composed Messiah in just 24 days.

Once Handel completed Messiah, he focused his attention upon Samson, another oratorio inspired by the Bible. It was during this period that Handel accepted an invitation to travel to Dublin for a series of concerts in aid of charity. In November, Handel set sail for Dublin, bringing with him several works for performance at the charity concerts. Among those works was Messiah.

The premiere of Messiah took place at Dublin's New Music Hall in Fishamble Street on April 13, 1742. Three days prior to the performance, the Dublin Journal printed the following admonition:

Many Ladies and Gentlemen who are well-wishers to this Noble and Grand Charity for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence would be pleased to come without Hoops, as it will greatly increase the Charity, by making room for more company.

Gentlemen were also requested to refrain from bringing their swords to the performance, again for the purpose of increasing the audience capacity.

The performance was a tremendous success. As the Dublin Journal reported:

'The best Judges allowed (Messiah) to be the most finished piece of music. Words are wanting to express the exquisite Delight it afforded to the admiring crowded audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport and charm the ravished Heart and Ear. It is but justice to Mr. Handel, that the World should know, he generously gave the Money arising from this Grand Performance, to be equally shared by the Society for relieving Prisoners, the Charitable Infirmary, the Mercer's Hospital, for which they will ever gratefully remember his Name…

The London premiere of Messiah, which took place at Covent Garden on March 23, 1743, was more problematic. It appears that the London public accorded Handel's Messiah a mixed reception. However, at least according to one observer, those in attendance—including one very prominent member of the audience—were particularly moved by a portion of the oratorio. This resulted in the birth of a tradition that continues to this day: “When the chorus struck up ‘for the Lord God Omnipotent’ (in the ‘Hallelujah’ Chorus), they were so transported that they all together, with the King (who happened to be present), started up and remained standing till the chorus ended.”

In May of 1750, Handel agreed to present Messiah as a benefit for London's Foundling Hospital. The performance venue of the Hospital's Chapel, coupled with the worthy cause, removed any possible objections. Charity concerts of Messiah became a yearly tradition at the Foundling Hospital.

On April 6, 1759, Handel made his final public appearance, conducting a London performance of Messiah. On April 13, Handel died at the age of 74. The funeral, held in Westminster Abbey, attracted an estimated 3,000 mourners. Three years later, the great church unveiled a monument to Handel, created by the French sculptor, Louis François Roubiliac. The monument depicts Handel, holding the score of Messiah. Overhead, an angel plays a lyre. The score is opened to the soprano solo that serves to begin the oratorio's Third Part: “I know that my redeemer liveth, and that He shall stand at the latter day upon the earth.”

This concert features Part I, the Christmas Portion, of Messiah, as well as the “Hallelujah!” Chorus from Part II.

**Messiah**

*Music by George Frideric Handel (1685-1759)*

*Texts selected from Holy Scripture by Charles Jennens (1700-1773)*

**Part I**

*Sinfonia*

Tenor

Comfort ye my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. 

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. Every valley shall be exalted, and every mountain and hill made low: the crooked straight and the rough places plain. 

*[Isaiah 40:1-4]*
Chorus
And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.
[Isaiah 40:5]

Bass
Thus saith the Lord of Hosts:
Yet once a little while, and I will shake the
heavens, and the earth, and the sea and the dry land,
and I will shake all nations,
and the desire of nations shall come.
The Lord whom ye seek, shall suddenly come
to His temple, even the messenger of the covenant,
whom ye delight in, behold,
He shall come, saith the Lord of Hosts.
[Haggai 2:6-7; Malachi 3:1]

Chorus
And He shall purify the sons of Levi,
that they may offer unto the Lord
an offering in righteousness.
[Malachi 3:3]

Alto
Behold, a virgin shall conceive, and bear a son,
and shall call his name Emmanuel,
God with us.
[Isaiah 7:14; Matthew 1:23]

Alto and Chorus
O thou that tellest good tidings to Zion,
get thee up into the high mountain;
O thou that tellest good tidings to
Jerusalem, lift up thy voice with strength;
lift it up, be not afraid;
say unto the cities of Judah:
Behold your God! Arise, shine,
for thy light is come,
and the glory of the Lord is risen upon thee.
[Isaiah 40:9; 60:1]

Pastoral Symphony
Soprano
There were shepherds abiding in the field,
keeping watch over their flocks by night.
And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about
them, and they were sore afraid.
And the angel said unto them:
Fear not, for behold, I bring you good tidings
of great joy, which shall be to all people:
for unto you is born this day in the city of David a
Saviour, which is Christ the Lord.
And suddenly there was with the angel
a multitude of the heavenly host,
praising God, and saying:
[Luke 2:8-11,13]

Chorus
Glory to God in the highest,
and peace on earth, good will towards men.
[Luke 2:14]
Soprano
Rejoice greatly, O daughter of Zion, shout,
O daughter of Jerusalem, behold, thy King
cometh unto thee. He is the righteous Saviour,
and He shall speak peace unto the heathen.
[Zechariah 9:9-10]

Alto
Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped;
then shall the lame man leap as an hart,
and the tongue of the dumb shall sing.
[Isaiah 35:5-6]

Alto and Soprano
He shall feed his flock like a shepherd,
and He shall gather the lambs with His arm,
and carry them in His bosom, and gently lead
those that are with young.
Come unto Him, all ye that labour,
and are heavy laden, and He will give you rest.
Take His yoke upon you, and learn of Him,
for he is meek and lowly of heart,
and ye shall find rest unto your souls.
[Isaiah 40:11; Matthew 11:28-29]

Chorus
His yoke is easy, and His burthen is light.
[Matthew 11:30]

Chorus
Hallelujah!
for the Lord God omnipotent reigneth.
The kingdom of this world is become the
kingdom of our Lord and of His Christ;
and He shall reign for ever and ever.
King of Kings, and Lord of Lords.
[Revelation 19:6; 11:15; 19:16]

ABOUT THE ARTISTS

NORMAN MACKENZIE
Norman Mackenzie’s abilities as musical collaborator, conductor and concert organist have brought him international recognition. As Director of Chorus for the Atlanta Symphony Orchestra (ASO) since 2000, he was chosen to help carry forward the creative vision of legendary founding conductor Robert Shaw.

During his tenure, the Chorus has made numerous tours and garnered several Grammy Awards, including best classical album and best choral performance.

At the ASO, he prepares the Choruses for all concerts and recordings, works closely with Nathalie Stutzmann on the commissioning and realization of new choral-orchestral works and conducts holiday concerts. In his 14-year association with Mr. Shaw, he was keyboardist for the ASO, principal accompanist for the ASO Choruses and ultimately assistant choral conductor. In addition, he was musical assistant and accompanist for the Robert Shaw Chamber Singers, the Robert Shaw Institute Summer Choral Festivals in France and the United States and the famed Shaw/Carnegie Hall Choral Workshops.

He prepared the ASO Chorus for its acclaimed 2003 debut and successive 2008 and 2009 performances in Berlin with the Berlin Philharmonic, in Britten’s War Requiem, Berlioz’s Grande Messe des Morts and Brahms’ Ein deutsches Requiem, respectively, conducted by ASO Principal Guest Conductor Donald Runnicles.

JESSICA RIVERA
Grammy Award-winning soprano Jessica Rivera has enjoyed unique artistic collaborations with many of today’s most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff, Nico Muhly, and Paola Prestini. She has worked with such esteemed conductors as Gustavo Dudamel, Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, Markus Stenz, Bernard Haitink, and Michael Tilson Thomas.

Rivera treasures her decade-long collaboration with Robert Spano and the Atlanta Symphony Orchestra, and was recently featured as soprano soloist in Brahms’s Ein deutsches Requiem and Jonathan Leshnoff’s Zohar with the ASO and Chorus at Carnegie Hall. Additionally, she joined Spano for Christopher Theofanidis’s Creation/Creator in Atlanta and at the Kennedy Center’s 2017 SHIFT Festival of American Orchestras.
Recent orchestral highlights include Mozart’s Requiem with the Louisville Orchestra conducted by Teddy Abrams, Handel’s Messiah with the Nashville Symphony and Giancarlo Guerrero, and Beethoven’s Ninth Symphony with the Atlanta Symphony Orchestra conducted by Thomas Søndergård.

As a recording artist, Rivera’s extensive discography includes releases on the Deutsche Grammophon, Nonesuch, Naxos, Telarc, Urtext, VIA Records, Opus Arte, CSO Resound, and ASO Media labels.

KELLEY O’CONNOR

Grammy Award-winning mezzo-soprano Kelley O’Connor is one of the most compelling performers of her generation. She is internationally acclaimed equally in the pillars of the classical music canon—from Beethoven and Mahler to Brahms and Ravel—as she is in new works of modern masters—from Adams and Dessner to Lieberson and Talbot.

In the 2022-23 season Kelley O’Connor is Alto Soloist in performances of Mahler’s Second Symphony with Giancarlo Guerrero and the Nashville Symphony and with Louis Langrée and the Cincinnati Symphony Orchestra. She joins Jaap van Zweden and the New York Philharmonic to open the renovated David Geffen Hall at Lincoln Center in a gala performance of Beethoven’s Ninth Symphony and makes a debut with the Taiwan Philharmonic in the renovated David Geffen Hall at Lincoln Center interpreting Schubert’s Die Winterreise. Lawson is the student of Carmen Monarcha.

In the 2020-21 season Kelley O’Connor was engaged for performances with the Deutsche Grammophon, Nonesuch, Naxos, Telarc, Urtext, VIA Records, Opus Arte, CSO Resound, and ASO Media labels.

MILES MYKKANEN

Miles Mykkanen’s 2022-23 season features three prominent role debuts: he sings Steuermann in Der fliegende Holländer in a return engagement with the Canadian Opera Company; the title role of Albert Herring in his debut at Chicago Opera Theater; and his first Fenton in Falstaff for a company debut at the Staatsoper Hamburg. Concert engagements of the season are anchored in Handel’s Messiah with performances at University Musical Society, Ann Arbor, and with the Atlanta and New Jersey symphonies.

Last season the Finnish-American tenor appeared at the Metropolitan Opera in no less than three productions: Boris Godunov conducted by Sebastian Weigle, Die Meistersinger von Nürnberg led by Sir Antonio Pappano, and Ariadne auf Naxos with Marek Janowski. He joined David Danzmayr and the Oregon Symphony for Messiah and presented a Lieder recital program of Beethoven and Schubert under the auspices of the State University of New York at Buffalo.

Mykkanen is a 2019 Sara Tucker Study Grant winner, youngARTS Gold winner and the recipient of prizes from the Sullivan Foundation, Toulmin Foundation, Novick Career Advancement Grant, and Juilliard’s Joseph W. Polisi Award. Miles Mykkanen is a graduate of the Interlochen Arts Academy and earned his Artist Diploma in Opera Studies, along with his Bachelor’s and Master’s degrees, from The Juilliard School under the tutelage of Cynthia Hoffmann and is the founder and artistic director of the Emberlight Festival.

LAWSON ANDERSON

A former management consultant with an MBA from Columbia Business School, Lawson Anderson has made waves in the opera world coming off of his top prize finish at the 2018 George London Foundation Competition; First Prize award from the Gerda Lissner Foundation’s 2017 International Vocal Competition; 2017 Opera Index top prize Arthur E. Walters Memorial Award; representing the USA as a finalist of the 2017 Hans Gabor Belvedere finals in Moscow and the 2018 Viñas Contest in Barcelona; Grand Finalist of the 2017 Anita Cerquetti Voice Competition; 2017 grant winner from the Giulio Gari Foundation; grant recipient of the Olga Forrai Foundation for Dramatic Voices, and 2017 Eastern Region Finalist in the Metropolitan Opera National Council Auditions.

In 2019, Anderson joined the principal roster of the Semperoper Dresden, taking on the roles of Figaro (Le nozze di Figaro), Guglielmo (Cosi fan tutte), Schaunard (La bohème), Angelotti (Tosca), Marcel (Les Huguenots), Sprecher (Die Zauberflöte), Barone Douphol (La traviata), and more.

Recent highlights also include a lauded interpretation of Nick Bottom in Britten’s A Midsummer Night’s Dream at Nevill Holt; his debut as Méphistophélès in Gounod’s Faust and Colline in La Bohème; and on the concert stage as bass soloist in Handel’s Messiah and Verdi’s Requiem. Anderson has also been heard at the Palacio de Bellas Artes, Mexico City as Rocco in Fidelio; in debut at Carnegie Hall singing Wotan from Das Rheingold; and in recital at the National Opera Center interpreting Schubert’s Die Winterreise. Lawson is the student of Valentín Peýchínov.
ATLANTA SYMPHONY ORCHESTRA

The Atlanta Symphony Orchestra (ASO) is in its 78th season with Nathalie Stutzmann as only the fifth Music Director in the history of the Orchestra, and the only woman to ever hold the position. Maestro Stutzmann will continue the ASO’s mission of bringing new and exciting composers and guest artists to Atlanta.

The ASO is one of the leading orchestras in the United States, performing more than 150 concerts each year from the Delta Classical, Movies in Concert, Family Concert, and Coca-Cola Holiday series, as well as the Atlanta Symphony Hall LIVE concerts and many community and education concerts.

In addition, the ASO performs with the 200+ voice, all-volunteer ASO Chorus, originally founded in 1970 by Robert Shaw, and currently under the direction of Norman Mackenzie. The Chorus was featured on nine of the ASO’s Grammy Award-winning recordings.

The ASO remains dedicated to music education through its engaging education initiatives, the Atlanta Symphony Youth Orchestra (ASYO), now in its 49th year, and the Talent Development Program (TDP), one of the longest-running musical education diversity programs in the country.

The Orchestra continues to record regularly on its in-house label, ASO Media, further demonstrating the Orchestra’s commitment to celebrating classical masterworks while continuing to perform, commission, premiere, and record with some of today’s leading composers. During the ASO’s history with Telarc, the Orchestra and Chorus have recorded more than 100 albums and won 27 Grammy Awards in categories including Best Classical Album, Best Orchestral Performance, Best Choral Performance, and Best Opera Performance.

ATLANTA SYMPHONY ORCHESTRA CHORUS

The Atlanta Symphony Orchestra Chorus (ASOC) was founded in 1970 by former ASO Music Director Robert Shaw. An auditioned ensemble composed entirely of volunteers, the Chorus meets weekly for rehearsals and performs regularly with the ASO. Led by ASO Director of Choruses Norman Mackenzie, the ASO Chorus is known for its precision and expressive singing quality. Current Music Director Nathalie Stutzmann, a world-renowned contralto, is sure to expand on the Chorus’s already incredible repertoire and reputation.

In addition to its regular performances with the Atlanta Symphony Orchestra, the Chorus is featured on many of the ASO’s recordings, which have won multiple Grammy® Awards, including nine for Best Choral Performance, four for Best Classical Recording and one for Best Opera Recording. Those include Vaughan Williams’ A Sea Symphony and Berlioz’s Requiem.

The Chorus made its debut at New York’s Carnegie Hall in 1976 in a performance of Beethoven’s Symphony No. 9 with the ASO, led by Robert Shaw. The Chorus also performed in Washington, D.C., for President-elect Jimmy Carter’s inaugural concert in 1977 and traveled to Germany three times with ASO Principal Guest Conductor Donald Runnicles to be a special guest of the Berlin Philharmonic: in December 2003 for performances of Britten’s War Requiem, in May 2008 for Berlioz’s Requiem and in December 2009 for Brahms’ Ein deutsches Requiem.
Atlanta Symphony Orchestra

Nathalie Stutzmann
Music Director
The Robert Reid Topping Chair

Jerry Hou
Assistant Conductor; Music Director of the Atlanta Symphony Youth Orchestra
The Zell Foundation Chair

Sir Donald Runnicles
Principal Guest Conductor
The Neil and Sue Williams Chair

Norman Mackenzie
Director of Choruses
The Frannie and Bill Graves Chair

FIRST VIOLIN
David Crockerton
Concertmaster
The Mr. and Mrs. Howard R. Pewey Chair
Justin Bruss
Associate Concertmaster
The Charles McKenzie Taylor Chair
Vacant
Assistant Concertmaster
Joon-Ching Lin
Assistant Concertmaster
Anastasia Agopoulos
Acting Assistant Concertmaster
Kevin Chen
Carolyn Tell H数据中心
The Wells Fargo Chair
John Mester
Christopher Pulson
Juan R. Ramirez Hernandez
Ulrich Stiftka
Kelly Wagner
Lisa Wiedman Yancich
Sissi Yang Zheng

SECOND VIOLIN
Judith Cox
The Carolyn McClatchey Chair
Sanford Salzinger

SENIOR VIOLA
Takayuki Kanai
The Balfour Chair

VIOLA
Seiju Oh
Assistant Principal
The Edith and Howard W. Schuster Chair
Markus Rahn
Associate Principal
The Robert and Laura Echols Chair
Kevin Riebl
Assistant Principal
The Hugh and Jessie Hodgson Memorial Chair

CELLO
Bart Edelfer
Principal
The Robert and Laura Echols Chair
Daniel Lauber
Acting/Associate Principal
The Jill Hertz Chair
Karin Feiner
Acting Associate/Assistant Principal
The Jill Hertz Chair
Tom Caffrey
The UPS Foundation Chair
Peter Garrett
Assistant Principal
The UPS Foundation Chair

BASSETOON
Juan de Gomar
Principal
The William A. Schwartz Chair
Laura Najarian
Acting/Associate Principal
The Jill Hertz Chair

TRUMPET
Bruce Kenney
Kimberly Gilman

TROMBONE
William Cooper
Mark Maliniak

HORN
Stuart Stephenson
Susan Welty

VIOLIN
Catherine Lynn
Assistant Principal
The Harry and Joan McSwain Chair
Marian Knecht
Vacant
Jessica Oudin

OBOTRUSSON
Elizabeth Koch Tiscione
The George M. and Corrie Hoyt Chair
Narita Ikeda
Associate Principal
The Earl and Linda Long Chair
Richard Gelb
Assistant Principal
The Ralph and Judith Davis Chair

CONTRA-BASSOON
Juan de Gomar
The Mary and Lawrence Gellerstedt Chair

PIANO
Kenneth Gereaux
Assistant Principal
The Neil and Sue Williams Chair
Rusania Bazzini

ENGLISH HORN
Denise Wilson
Laura Najarian

SHRUTI
The Robert Shaw Chair

CONDUCTOR
Nathalie Stutzmann
美术 Director of the Atlanta Symphony Youth Orchestra

ASSISTANT CONDUCTOR
Sir Donald Runnicles
Principal Guest Conductor
The Neil and Sue Williams Chair

ASSISTANT CONDUCTOR
Nathalie Stutzmann
美术 Director of the Atlanta Symphony Youth Orchestra

ASSISTANT CONDUCTOR
The Robert Shaw Chair

FEMALE VOICE
The Atlanta Symphony Associates

MEN'S VOICE
The Atlanta Symphony Associates

ór

The Robert Reid Topping Chair

The Edith and Howard W. Schuster Chair

The Mary and Lawrence Gellerstedt Chair

The Charles McKenzie Taylor Chair

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