



ABO | ATLANTA
BAROQUE
ORCHESTRA

JULIE ANDRIJESKI, DIRECTOR

**GEORGIA TECH
CHAMBER CHOIR**

JERRY ULRICH, DIRECTOR

Holidays in Dublin
Handel's "Messiah"

Teresa Wakim, Soprano ∞ Katherine Growdon, Alto

Aaron Sheehan, Tenor ∞ Mischa Bouvier, Bass

Friday 30 November 2012, 7:30 p.m.
First Presbyterian Church of Atlanta
1328 Peachtree Street NE ∞ Atlanta, Georgia

Sunday 2 December 2012, 4:00 pm
Roswell Presbyterian Church
755 Mimosa Boulevard ∞ Roswell, Georgia

Messiah, George Frideric Handel (1685-1759)
Words compiled from the Holy Scriptures by Charles Jennens (1700-1773)

PART ONE

1. Sinfonia (Overture)

2. Tenor Recitative. — *Isaiah 40:1-3*

Comfort ye, 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.

3. Tenor Air — *Isaiah 40:4*

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

4. Chorus — *Isaiah 40:5*

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.

5. Bass Recitative — *Haggai 2:6,7; Malachi 3:1*

Thus saith the Lord of Hosts; Yet once, a little while and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations, and the desire of all 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.

6. Bass Air — *Malachi 3:2*

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

7. Chorus — *Malachi 3:3*

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

8. Alto Recitative — *Isaiah 7:14; Matthew 1:23*

Behold, a virgin shall conceive, and bear a Son, and shall call his name Emmanuel, God with us.

9. Alto Air and Chorus — *Isaiah 40:9; Isaiah 60:1*

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, and 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.

10. Bass Recitative — *Isaiah 60:2,3*

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11. Bass Air — *Isaiah 9:2*

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

12. Chorus — *Isaiah 9:6*

For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.

13. Pifa (Pastoral Symphony)

14. Soprano Recitative — *Luke 2:8,9*

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.

15. Soprano Recitative — *Luke 2:10,11*

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.

16. Soprano Recitative — *Luke 2:13*

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

17. Chorus — *Luke 2:14*

Glory to God in the highest, and peace on earth, good will toward men.

18. Soprano Air — *Zechariah 9:9,10*

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Savior. And he shall speak peace unto the heathen.

19. Alto Recitative — *Isaiah 35:5,6*

Then the eyes of the blind shall 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.

20. Alto Air — *Isaiah 40:11; Matthew 11:28, 29*

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, that are heavy laden, and He shall 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.

21. Chorus — *Matthew 11:30*

His yoke is easy, and His burthen is light.

INTERMISSION

PART TWO

22. Chorus — *John 1:29*

Behold the Lamb of God, that taketh away the sin of the world.

23. Alto Air — *Isaiah 53:3; Isaiah 50:6*

He was despised and rejected of men, a man of sorrows, and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

24. Chorus — *Isaiah 53:4,5*

Surely he hath borne our griefs, and carried our sorrows. He was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon Him.

25. Chorus — *Isaiah 53:5*

And with His stripes we are healed.

26. Chorus — *Isaiah 53:6*

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

27. Tenor Recitative — *Psalms 22:7*

All they that see Him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

28. Chorus — *Psalms 22:8*

He trusted in God that He would deliver Him: let Him deliver Him, if he delight in Him.

29. Soprano Recitative — *Psalms 69:20*

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him but there was no man; neither found He any to comfort Him.

30. Soprano Air — *Lamentations 1:12*

Behold, and see if there be any sorrow like unto His sorrow!

31. Tenor Recitative — *Isaiah 53:8*

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

32. Tenor Air — *Psalms 16:10*

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

33. Chorus — *Psalms 24:7-10*

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

34. Tenor Recitative — *Hebrews 1:5*

For unto which of the angels said He at any time, Thou art my Son, this day have I begotten thee?

35. Chorus — *Hebrews 1:6*

Let all the angels of God worship Him.

36. Bass Air — *Psalms 68:18*

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.

37. Chorus — *Psalms 68:11*

The Lord gave the word: great was the company of the preachers.

38. Duetto for 2 Alto Solos and Chorus — *Isaiah 52:7, 9*

How beautiful are the feet of him that bringeth glad tidings of salvation; that saith unto Sion, Thy God reigneth!

Break forth into joy, glad tidings. Thy God reigneth!

[39. Chorus — *Romans 10:18*

Their sound is gone out into all lands, and their words unto the ends of the world. *Not sung in the original performance.*]

40. Bass Air — *Psalms 2:1,2*

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsels together against the Lord and His anointed.

41. Chorus — *Psalms 2:3*

Let us break their bonds asunder, and cast away their yokes from us.

42. Tenor Recitative — *Psalms 2:4*

He that dwelleth in the heavens shall laugh them to scorn; the Lord shall have them in derision.

43. Tenor Air — *Psalms 2:9*

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

44. Chorus — *Revelation 19:6, 11:15, 19:16*

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, Lord of lords.

PART THREE

45. Soprano Air — *Job 19:25, 26; 1 Corinthians 15:20*

I know that my redeemer liveth, and that He shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the firstfruits of them that sleep.

46. Chorus — *1 Corinthians 15:21, 22*

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

47. Bass Recitative — *1 Corinthians 15:51, 52*

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

48. Bass Air — *1 Corinthians 15:52, 53*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

49. Alto Air — *1 Corinthians 15:54b*

Then shall be brought to pass the saying that is written, "Death is swallowed up in victory."

50. Duetto for Alto and Tenor — *1 Corinthians 15:55, 56*

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

51. Chorus — *1 Corinthians 15:57*

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

52. Alto Air — *Romans 8:31, 33, 34*

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

53. Chorus — *Revelation 5:12, 13*

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power to be unto Him that sitteth upon the throne and unto the Lamb, for ever and ever. Amen.



The Atlanta Baroque Orchestra is the first and longest-running professional Baroque chamber orchestra in the Southeastern United States, and has been performing continuously since 1998. The ABO has been applauded for its freshness and verve, and for its delightful, convincing performances of instrumental works, sacred vocal music, and dance. Orchestra members are life-long specialists in Baroque and early music; many serve on the faculty of leading music schools across the United States, and gather from around the country for each concert. ABO musicians frequently perform within a large network of other early music ensembles and chamber orchestras throughout the nation and across the world.

Dr. Julie Andrijeski, Artistic Director of the Atlanta Baroque, is one of the foremost Baroque violin soloists in the U.S. She is a full-time Lecturer in the Music Department at Case Western Reserve University in Cleveland, Ohio, where she directs the Case/CIM Baroque Orchestra and Chamber Ensembles. Dr. Andrijeski was Visiting Assistant Professor at Oberlin College during 2009-10. She regularly appears with ensembles including Apollo's Fire, the New York State Baroque Orchestra, Quicksilver, the Boston Early Music Festival Orchestra, Cecilia's Circle, and the Renaissance group The King's Noyse, and for many years was a member of Chatham Baroque. Dr. Andrijeski's unique performance style is further informed by her expertise as a Baroque dancer. She teaches violin and dance at summer festivals including the Baroque Performance Institute at Oberlin, Madison Early Music Festival, Vancouver Early Music Festival, and Magnolia Baroque in North Carolina. She has recorded for the Dorian, Centaur, and Musica Omnia labels.

The Georgia Tech Chamber Choir was founded in 1998 in order to provide students who are especially skilled vocal musicians with the means to perform more challenging choral repertoire. Over the last decade, the group has performed in concerts throughout the Southeast to critical acclaim. In addition to their recent forays into historical performance of Bach and Handel, the Chamber Choir has established a reputation for concerts and premieres of contemporary works using multi-media presentations and electronic music. Recent highlights include a performance with the Atlanta Symphony Orchestra, and the award-winning premiere of Frank Clark's *Theatre of the Imagination* at the 2011 Music in Architecture – Architecture in Music conference at the University of Texas in Austin. Visit them at gtchamberchoir.com.

Dr. Jerry Ulrich, Director of the Georgia Tech Chamber Choir, is Associate Professor of Music and Director of Choral Activities at Georgia Tech, and co-director of the choral program at the Lovett School. An award-winning arranger and composer, his commissions include works for professional choirs and orchestras, universities, churches and schools across the U.S. and abroad. Dr. Ulrich came to Atlanta from LaGuardia High School in New York City, where his choirs were featured in major New York concert venues and on national and international television and radio. Dr. Ulrich's prior university teaching experiences include positions in Ohio and New York, and he was Visiting Fulbright Professor at the Royal Scottish Academy in 1990-91. His early training included four years singing in Robert Shaw's Atlanta Symphony Orchestra Chorus and Chamber Chorus. Dr. Ulrich holds degrees from Southern Methodist University and the University of Cincinnati.

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Julie Andrijeski, Artistic Director
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Valerie Arsenault
Stephen Redfield
Evan Few

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Gesa Kordes, Principal
Martie Perry
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Viola

Melissa Brewer, Principal
Elena Kraineva

Cello

Katherine Rietman, Principal
David Ellis

Violone

Melanie Punter

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George Riordan, Principal
Lara Lay

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Barry Bauguess, Principal
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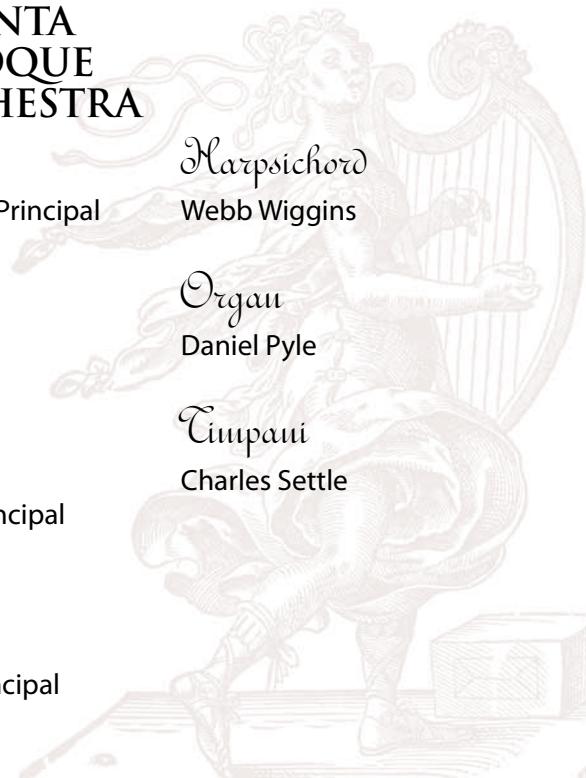
Webb Wiggins

Orgau

Daniel Pyle

Tiupau

Charles Settle



Teresa Wakim, Soprano, has garnered wide acclaim for her performances of opera, oratorio and chamber music. Praised for her “gorgeous, profoundly expressive instrument” and lauded for possessing a voice of “extraordinary suppleness and beauty,” she enjoys an international career performing and recording music from the Renaissance to today. Teresa has performed as soloist with the Cleveland Orchestra, the San Antonio Symphony, Charlotte Symphony, Tucson Symphony, and New Bedford Symphony, as well as the Amsterdam Baroque Orchestra, Apollo’s Fire, Handel and Haydn Society and Boston Baroque. She is a featured soloist on four Grammy-nominated recordings with the Boston Early Music Festival and Seraphic Fire. Operatic roles include Pamina in *The Magic Flute*, Blonde in *The Abduction*, and Galatea in *Acis & Galatea*. Renowned as a French Baroque specialist, Teresa has performed in operas by Lully, Charpentier, Royer and Rameau. Teresa holds music degrees from Oberlin and Boston University, and has studied in Lisbon, Salzburg, Vancouver, Lausanne, and Venice.

Katherine Growdon, Alto, is known for her strong dramatic presence and expressive performances. She was recently praised for an “incisively authoritative” performance as Dido and Sorceress with the Mark Morris Dance Group. Katherine is known for her exceptional versatility on stage across three centuries of operatic roles, from the Baroque through Mozart, Bizet, Puccini, Stravinsky, and even Stephen Sondheim. In song and concert repertoire, she has appeared with Emmanuel Music, American Bach Soloists, Bach Collegium San Diego, and Boston Modern Orchestra Project. This past season’s highlights include the Boston première of Kati Agocs’ *Vessel*, and J.C. Bach’s “*Ach, daß ich Wasser g’nug hätte*” with the Northwest Bach Festival. Her 2012-2013 season includes performances with Boston Baroque and the Albany Symphony, a recital of French Baroque arias with L’Accadémie, and Harbison’s *The Great Gatsby*. A recipient of fellowships to the Tanglewood Music Center, Carmel Bach Festival, and Aspen Music Festival, Katherine holds a Masters of Music from San Francisco Conservatory.

Aaron Sheehan, Tenor, has established himself as one of the leading American tenors of his generation, recognized as a first-rate interpreter of Baroque oratorios and cantatas. His voice is heard regularly in the U.S., Europe and South America, and he is known equally for his work in oratorio, chamber music and opera. His singing has taken him to festivals and venues including Tanglewood, Lincoln Center, the Metropolitan Museum of Art, Washington National Cathedral, and the early music festivals of Boston, San Francisco, Houston, Tucson, Washington, D.C., and Madison. Nominated for a Grammy, he has performed with Baroque ensembles across the nation, including the Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, Baltimore Handel Choir, Tempesta di Mare, Bach Collegium San Diego, Tragicomedia, PacificMusicworks, Folger Consort, and Les Voix Baroques. Aaron holds a Masters in Early Voice Performance from Indiana University, and teaches at Boston University, Wellesley College, and Towson University.

Mischa Bouvier, Bass, is known for his keen musicality and remarkable communicative powers. This season he performs solos in Handel’s *Apollo and Dafne* with the American Bach Soloists, Bach’s *St. John Passion* at New York’s St. Thomas Church, collaborates with Catacoustic Consort and the Wildcat Viols at the San Francisco Early Music Festival, and performs in Mozart’s *Requiem* and *St. John Passion* with the Bach Collegium San Diego. Mischa has performed in solo recitals and with Baroque ensembles and symphony orchestras across the U.S., while also being an advocate for new music by emerging composers in New York. His opera and concert roles span Handel to Puccini, Weil, Gilbert and Sullivan and Philip Glass. He has won awards from the American Bach Soloists, Oratorio Society of New York, and Concert Artists Guild. Mischa has a Masters of Music from Cincinnati Conservatory, and trained at the Lyric Opera Cleveland, the International Masterclass for Music in Zürich, Carmel Bach Festival and Tanglewood Music Festival.

Program Notes

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. The Gentlemen are desired to come without their Swords.

— the *Dublin Journal*, 10 April 1742

With these words, the gentle folk of Dublin were invited to attend the first performance of what was to become one of the most beloved and enduring works of the classical music canon. When the celebrated German composer George Frederic Handel (his name already Anglicized) was invited to Ireland, it was at a time when his opera enterprises in London were failing. He then turned his hand to a new medium, the “Religious Oratorio.” One such was *Messiah*, the first performance of which took place in the New Music-Hall in Fishamble Street in Dublin on April 13th, 1742. Today, the Orchestra and Choir present a recreation of this first performance of *Messiah*.

We can't be clear about the audience capacity of the New Music-Hall, but we suspect that it was relatively small, with a correspondingly small-sized orchestra. Though it became customary to hear the work in a church, the first performance took place in a concert hall. Perhaps this is why at the premier, Jonathan Swift, Dean of St. Patrick's Cathedral and also the author of *Gulliver's Travels*, was reluctant to let the choristers under his charge take part, not wanting to “assist at a club of fiddlers.” In a sense he was right, for it is likely that Handel saw his religious oratorios more in operatic and theatrical terms as opposed to a purely sacred experience. Of course, wherever it is performed the music is deeply moving.

Over the years it has become standard for performing groups to do a type of “averaged-out” version of *Messiah*. In reality each performance in Handel's time had special characteristics.

But what are the differences between the original and what has become standard?

- The Air for Alto or Soprano, 6. “But who may abide the day of His coming?” is originally for Bass.
- The Soprano Air 18. “Rejoice greatly, O daughter of Sion” is originally in 12/8 time, rather than in 4/4.
- The Air 20. “He shall feed his flock” is sung by the Alto rather than the standard Soprano version in a different key.
- The Air 36. “Thou art gone up on high,” usually for Soprano, is here sung by Bass.
- 38. “How beautiful are the feet” is originally a Duetto for 2 Alto solos and Chorus. The following chorus in published editions, No. 39, “Their sound is gone is out,” was not part of the original performance.
- The Air 52. “If God be for us, who can be against us?” is sung by the Alto rather than Soprano.

It has become customary for people to stand for the “Hallelujah” chorus. The tradition of standing supposedly comes from the fact that in the London performance, King George II was so moved that he stood up, and therefore the audience was obliged to stand also. But whether this story is true or not, the king was not in Dublin for the first performance, of which this concert is a recreation. So sit and enjoy!

Kevin Mallon



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The Orchestra would like to thank the following for contributing their time, talents, and energy in helping us put on our concerts.

First Presbyterian Church of Atlanta
Will Breytspraak, Director of Music
Lee Barrineau, Director of Communications
Roswell Presbyterian Church
Bruce Graham, Director of Music
Our volunteers from Roswell Presbyterian Church
Alexandria Stephenson and Alan Zaring of the
Georgia Tech Chamber Choir
The Federal Home Loan Bank of Atlanta and Cathy Adams
Atlanta Early Music Alliance (AEMA)
Melissa Brewer, Personnel Manager of the Orchestra
Lou Simmons, recording engineer
Stewart Searle, videographer

The Choir would like to thank

Dr. Wanda Yang Temko, Vocal Coach
Trey Clegg, Organ rehearsal accompanist
Dr. Erin Ellis, Cello rehearsal accompanist
Jacqueline Smiley at South Cobb High School

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Chemical & Biomolecular Engineering
Biomedical Engineering
Aerospace Engineering
Chemical & Biomolecular Engineering
Biology
Biology
Nuclear & Radiological Engineering
Biomedical Engineering
Business Administration

Tenor

Akash Gulati
AJ Kolenc*
Oliver Krancher
Brenden Leonard†
Solomon Sallas
Benjamin Seco
Wesley Shearer
Jason Walker

Major

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Computational Media
Information Technology Management
Computer Science
Physics
Computer Science
Nuclear & Radiological Engineering
Nuclear & Radiological Engineering

Alto

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Algorithms, Combinatorics, & Optimization
Mechanical Engineering
Industrial Engineering
Computer Science
Electrical Engineering
Algorithms, Combinatorics, & Optimization
Chemistry

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