CELEBRATIONS

EMORY WIND ENSEMBLE  
Paul Bhasin, conductor

EMORY UNIVERSITY CHORUS  
Eric Nelson, conductor
Jonathan Easter, assistant conductor and rehearsal pianist

SATURDAY, APRIL 6, 2019, 8:00 P.M.

EMERSON CONCERT HALL  
SCHWARTZ CENTER FOR PERFORMING ARTS
PROGRAM

Sinfonia Voci

David Holsinger
(b. 1945)

Paul Bhasin, conductor

In Your Light

Daniel Elder
(b. 1986)

Eric Nelson, conductor

Variations on a “Porazzi” Theme

Alfred Reed
(1921–2005)

Paul Bhasin, conductor

“Hear Blessings Dropping their Blossoms
Around You” from The Here and Now

Christopher Theofanidis
(b. 1967)

Eric Nelson, conductor

Down a Country Lane

Aaron Copland
(1900–1990)

transc. M. Patterson

Paul Bhasin, conductor

Celebrations

Vincent Persichetti
(1915–1987)

I. Sing Me the Universal
II. I Sing the Body Electric
III. Stranger
IV. I Celebrate Myself
V. You Who Celebrate Bygones (The History of the Future)
VI. There is That in Me
VII. A Clear Midnight
VIII. Voyage

Paul Bhasin, conductor
PROGRAM NOTES

_Sinfonia Voci_

Subtitled “I Sing The Mighty Power Of God,” _Sinfonia Voci_ is a large-scale work for chorus and band with vocal lines that are broad and hymn-like at all times. The wind and percussion parts project the rhythmic energy of the composition, with virtuosic ostinato patterns and mixed meter passages demarcating each section of the work.

—Paul Bhasin

_In Your Light_

_In Your Light_ is the first part of a three-movement cycle by Daniel Elder on the texts of Rumi (1207–1273), translated into English by Coleman Barks. Elder writes the following about the work: The primary sense of this piece is the wordless expression of emotion on syllables such as ‘la.’. As the significant words of the poem are ‘light’ and ‘love,’ this repeated syllable acts as a fragmentation and an alliteration to aid in the grounding of these ideas, allowing the melody to float above the background texture.

In your light I learn how to love. In your beauty, how to make poems.
You dance inside my chest, where no one sees you.

But sometimes I do.
And that sight becomes this art.

—Eric Nelson

_Variations on a “Porazzi” Theme_

The second movement of the Symphony No. 3 is a freely developed variation form based on what is probably the last piece of music that Richard Wagner wrote before his death. Intended as a private, loving tribute to his wife, Cosima, it has come to be called the “Porazzi” theme, named after the villa in Italy where the Wagner family had been staying for several months. Now believed to have begun during the years 1858–1859 while Wagner was composing the opera _Tristan und Isolde in exile_, it was only completed after his final opera _Parsifal_. It is also almost certain that this was the music that he was reported to have been playing on the piano the night before he died in February 1883 at the Palazzo Vendramin Calergi in Venice. As Cosima’s diary notes, this variation represents his “last musical thoughts.”

—Alfred Reed

_“Hear Blessings Dropping Their Blossoms Around You”_

_“Hear Blessings Dropping Their Blossoms Around You”_ is the second work of the evening that uses a text by Rumi. Rumi reminds us that the world around us is filled with blessings and that we should take the time to “look again at love with love” and “for one moment, quit being sad.” The piece comes from a larger work, _The Here and Now_ composed by Christopher Theofanidis for the Atlanta Symphony Orchestra and the Atlanta Symphony Chorus. It was
later adapted by the composer for choir and wind ensemble. Theofanidis is professor of composition at Yale University.

—Eric Nelson

**Down a Country Lane**

When Aaron Copland wrote this atmospheric miniature he had already adopted a gritty, dissonant style for such works as orchestral variations, dance panels, and connotations. Yet here, Copland reverted to his American pastoral sound, made famous by the quiet sections of *Appalachian Spring*. The reason: *Down a Country Lane* was commissioned by and published in the middlebrow *Life* magazine as a piano solo for children. In an article appearing with the two-page score, Copland explained that the music “is descriptive only in an imaginative, not a literal sense. I didn’t think up the title until the piece was finished.” Copland fabricated what he called a “baby-simple” diatonic melody with harmony in thirds and fifths, much like the “Grovers Corners” segment of his score for the film *Our Town*. In 1964, he prepared a version for small orchestra, intended as fodder for youth groups. The piece could serve as a lullaby, with its gently rocking rhythm; the melodic line, however, wanders all over the staff without developing a strong profile, and without great care and balance, it can easily become submerged in the chordal accompaniment.

—James Reel

**Celebrations**

Vincent Persichetti, who was a pianist, conductor, writer, and teacher at the Juilliard School, interprets Walt Whitman’s verbal art in *Celebrations* for Chorus and Wind Ensemble. Written in 1966, it stands as an excellent example of a moving and evocative large-scale choral setting of nine of Whitman’s poems. Warmth and joy pervade the score musically, as the settings allow the words to flow naturally. Persichetti was undoubtedly attracted to the themes, language, and rhythm of Whitman’s verse, for these are elements that are continually brought out from one movement to the next. The overall progression moves from slow, delicate settings to more rapid ones, finally working up to the climactic eighth movement, *The Voyage*. Persichetti also makes remarkable use of word painting throughout the work with vocal range and choice of register. For example, in the first movement, the line “For ev’ry atom belonging to me as good belongs to you,” unlike before, is sung in unison by all four voice parts, evoking unity and expressing Whitman’s sense of his sympathetic attachment to others. The very narrow range of the vocal parts serves to “narrow” the gap between one person and another and crystallize the concept that we are all part of one human family. In this composition Persichetti captures the tone and feeling of vitality and exuberance in Whitman’s lyric. At the same time, the setting expresses the essence of Whitman’s spirit and message—adventurous and future-oriented. The composer’s skillful craft enables these qualities to be conveyed in a work of great openness, warmth, and joy.

—Caryn Block
EMORY WIND ENSEMBLE

The Emory Wind Ensemble (EWE) is dedicated to performing wind band and chamber literature of the highest caliber while nurturing individual artistic excellence within an ensemble setting. Concert programming comprises a wide variety of styles, forms, and genres from several centuries of compositional practice, designed to provide a comprehensive exposure to the masterpieces for winds and percussion from the Renaissance period through the modern era.

EWE performs two concerts each semester; regularly participates in world premieres of new music; tours the United States and abroad; and is a national leader in the commissioning of new music, including works by Warren Benson, Bruce Broughton, Jennifer Higdon, Libby Larsen, John Mackey, Jonathan Newman, Joseph Schwantner, and many others. EWE’s recent collaborations include performances with the Emory University Chorus; the Emory Dance Company; Emory’s Mary Emerson Professor of Piano William Ransom; Chris Martin, principal trumpet of the Chicago Symphony Orchestra; Stuart Stephenson, principal trumpet of the Atlanta Symphony Orchestra; Joe Alessi, principal trombone of the New York Philharmonic; Adam Frey, international euphonium solo artist; and Grammy Award–winning clarinetist Richard Stoltzman; among many others.

EWE has performed concert tours of Munich, Salzburg, Innsbruck, Lucerne, Graz, Prague, Vienna, and Greece. Additionally, the EWE has performed at the Georgia Music Educators Association State Convention in Savannah, Georgia; the Southern Division College Band Directors National Association Conference (CBDNA); and for various events on the Emory campus, including the inauguration of James Wagner as president of Emory. EWE was recognized in 2017 as a “Top 10” program among its peers by CBDNA, and it was featured at the 2017 CBDNA National Conference “Small Band Showcase.” EWE is recorded on the NAXOS music label.

Paul Bhasin, conductor

Paul Bhasin serves on the faculty of Emory University as director of wind studies and interim director of orchestral studies. In this capacity, he conducts the Emory University Symphony Orchestra, Emory Youth Symphony Orchestra, and Emory Wind Ensemble, and he teaches conducting.

Praised for his “crisp, clear” conducting and “highly expressive” interpretations, Bhasin has led a variety of university, youth, and professional ensembles throughout North America and abroad including recent performances at the Kennedy Center in Washington, D.C., and throughout the People’s Republic of China. Bhasin’s most recent guest engagements include appearances with the Virginia Symphony Orchestra (including live radio broadcasts of subscription concerts), American Youth Philharmonic, Williamsburg Symphony, New Jersey Youth Symphony, and at Interlochen Arts Academy. He has also led performances as a guest conductor with members of the Richmond Symphony, National Symphony, Baltimore
Symphony, and Kennedy Center Opera Orchestra. He has led honor orchestras and bands, including at the all-state level; served as a guest clinician throughout the United States; and presented at national conferences including the Midwest Orchestra Clinic and the National Music Teachers Association Conference.

Bhasin is an accomplished orchestral trumpeter, having performed and recorded with the Virginia Symphony and Opera, Columbus (Ohio) Symphony, New World Symphony, the Civic Orchestra of Chicago, and at the music festivals of Aspen, Tanglewood, and Ravinia. With these institutions, he has performed under the batons of Michael Tilson Thomas, James Conlon, James DePriest, Leonard Slatkin, Andreas Delfs, and Gustav Meier, and he has participated in the conductor training program at Aspen under David Zinman and Murry Sidlin. A committed trumpet teacher, his students have won first prize at major competitions including the National Trumpet Competition. He has been featured as a soloist on National Public Radio, Detroit PBS-TV, the International Computer Music Conference, at the Chautauqua Music Festival, and at the International Dvořák Festival (Prague, Czech Republic). Bhasin has recorded as trumpeter and conductor for both the Centaur and Interscope record labels, and his 2015 Centaur Records release features the music of Brian Hulse and is performed by principal soloists from the Richmond and Virginia symphonies. A forthcoming CD project with Centaur will feature Atlanta Symphony Orchestra principals as concert soloist with Emory student musicians.

Bhasin’s transcriptions and arrangements are published by Balquhidder Music and have been performed and commissioned in the United States and abroad by the St. Louis Opera Theater, Grand Tetons Festival Orchestra, La Unió Musical l’Horta de Sant Marcel·lí (Valencia, Spain), and the Washington Symphonic Brass (Washington, D.C.). In 2015, Bhasin composed and conducted the orchestral score to 9:23 Films’ motion picture, Hogtown (award winner at the Berlin, Los Angeles and Nashville International Black Film Festivals, and Cannes Festival Marché du Film). Michael Phillips of the Chicago Sun-Times writes that the film was “. . . scored beautifully by composer Paul Bhasin . . . better than the entirety of the last few features I’ve seen, period.” In 2016, reviewer Ben Kenigsberg of the New York Times named the film a “Critic’s Pick” and one of the “Top 10 Films of 2016.”

Bhasin’s previous appointments include positions at the University of Wisconsin–Green Bay, Triton College, and the College of William and Mary. He received his musical education from the University of Wisconsin–Madison, Northwestern University, and the University of Michigan.
# EMORY WIND ENSEMBLE

## FLUTE AND PICCOLO
- **Irena Kuan**
  - Marietta, GA
  - NBB
- **Evangelia Diplas**
  - Chatham, NJ
  - Music/Psychology
- **Claire Mahon •†**
  - Norcross, GA
  - Marketing
- **Claudia Wahoski •‡**
  - Fayetteville, GA
  - Music/Biology
- **Olivia Stam**
  - Cumberland Foreside, ME
  - Music/Business
- **Katherine Pitts**
  - Murfreesboro, TN
  - Anthropology/Music

## OBOE/ENGLISH HORN
- **Kevin Qui**
  - Cranbury, NJ
  - Undecided
- **Jane Farrell**
  - Worthington, OH
  - Music/Undecided
- **Helena Haas**
  - Friendswood, TX
  - NBB/Music
- **Rachel Jennings**
  - Savannah, GA
  - Music/Biology

## BASSOON/CONTRABASSOON
- **Mehvish Kahn**
  - Lakewood, NY
  - International Studies/Economics
- **Allison Rose •†**
  - Marietta, GA
  - Quantitative Sciences/Music
- **Sohil Shah**
  - Edison, NJ
  - Music/Political Science
- **Caitlin MacDonald**
  - Scotland, UK
  - Graduate Student

## CLARINET
- **Kelsey Newman •†**
  - Martinsville, VA
  - Music/Business
- **Esther Ro •‡**
  - Sugar Hill, GA
  - Music/Psychology
- **Nicole Pierce**
  - Savannah, GA
  - Biology
- **Lucy Mangalapalli †**
  - Chicago, IL
  - Biology/Sociology
- **Brian Nguyen**
  - Moore, OK
  - Music/Art History
- **Joyce Li**
  - Cedar Rapids, IA
  - NBB

## BASS CLARINET
- **Josh Pynn •‡**
  - Duluth, GA
  - Music/Economics

## SAXOPHONE
- **Kiran Sundar**
  - Bridgewater, NJ
  - Business/Music
- **Zigeng (Chris) Zhu**
  - Beijing, China
  - Applied Mathematics/Computer Science
- **Christopher Liu**
  - Staten Island, NY
  - Music/Applied Mathematics
- **Tito Tomei**
  - Dacula, GA
  - Environmental Studies/Music
- **Jack Douglas**
  - Huntington, NY
  - Political Science
- **Rohan Ramdeholl**
  - Suwanee, GA
  - Undecided

## TRUMPET
- **Jacob Germany •†**
  - Alpharetta, GA
  - Music/Chemistry
- **Tony Kasper**
  - Huntington, NY
  - Music/Environmental Studies
- **Andrew Mahoney**
  - Atlanta, GA
  - Chemistry, PhD student

## HORN
- **Qifan Pei**
  - Zhejiang, China
  - Music/Biology
- **Samuel Edwards †**
  - Jupiter, FL
  - Music/Philosophy
- **Jang Soo Lee**
  - Bryan, TX
  - Chemistry/Music
- **Owain Thorogood**
  - Havertown, PA
  - Business
- **Kristen Gottlieb**
  - Gaithersburg, MD
  - Undecided

## TROMBONE
- **Max Inman †**
  - Cary, NC
  - Music/Chemistry
- **Graham Cain**
  - Maryville, TN
  - Undecided
- **Ethan Feldman**
  - Minneapolis, MN
  - Political Science

## EUPHONIUM
- **Gabe Hart ★**
  - Austin, TX
  - Music/Business
- **Christopher Labaza**
  - Cary, NC
  - Music/Creative Writing
EMORY WIND ENSEMBLE

TUBA
Sean Delaney † Winchester, MA Music/Business

HARP
Amanda Melton Kennesaw, GA Music 18C

STRING BASS
Hannah Perron Princeton, NJ Undecided

PERCUSSION
Chris Prugh Swarthmore, PA Biology/Film Studies
Jason Goodman Granada Hills, CA Music/Political Science
K’mani Blyden Acworth, GA Chemistry/Music
Dana Kahn Evergreen Park, IL Music/Engineering Sciences
Zoe Zimmerman Ooltewah, TN Biology
Morissa Wisdom Douglasville, GA Political Science/Interdisciplinary Studies
Calvin Bruno New Providence, NJ Undecided
Teresa Pan Hockessin, DE Biology/Music

LIBRARIAN
Tito Tomei

OPERATIONS
Jacob Germany and Josh Pynn

NBB: Neuroscience and Behavioral Biology

Emory Youth Symphony Orchestra Alumni
Woodruff / Music Woodruff Scholar
Emory Scholar
EMORY UNIVERSITY CHORUS

Open to all Emory students as well as to members of the Emory community, the University Chorus holds a unique place in Emory life. Music majors and nonmajors, undergraduate and graduate students, faculty and staff, parents and their children, workers and retirees, alumni and neighbors, all come together to rehearse each Monday night, united by their common love of singing. The chorus regularly collaborates with the Department of Music’s instrumental ensembles, including the Emory Wind Ensemble and the Emory University Symphony Orchestra. Recently performed works include Orff’s Carmina Burana; Brahms’s German Requiem; Beethoven’s Symphony No. 9; Haydn’s oratorio The Creation; and Handel’s Messiah.

Eric Nelson, conductor

Eric Nelson is professor of music and director of choral studies at Emory. He is also the conductor and artistic director of the Atlanta Master Chorale. Nelson’s choirs have performed throughout the world, including London, Rome, Krakow, Berlin, Leipzig, Prague, Moscow, Seoul, Carnegie Hall, Lincoln Center, and the Sydney Opera House. He has conducted choirs at eight American Choral Directors Association (ACDA) conventions, including Atlanta Master Chorale’s performance at Orchestra Hall in Minneapolis for the National Convention in 2017, and the Emory Concert Choir’s performance at Chicago’s Orchestra Hall for the National Convention in 2011. In summer 2016, to the astonishment of all who know him, he appeared with Mick Jagger and the Rolling Stones at Bobby Dodd Stadium, leading the Concert Choir in the classic You Can’t Always Get What You Want. Most recently, in May 2017, he embarked with the Emory Concert Choir on a performance tour to Spain and Portugal where they sang in Granada, Seville, and Lisbon, and at the Alhambra.

Nelson’s ensembles are characterized by the performance of repertoire in a wide variety of styles and for their ability to fuse technical precision with warmth of musical expression. He appears regularly as clinician, lecturer, and guest conductor for honor choirs, conventions, symposiums, workshops, and all-state choral festivals. Nelson is also past president of the Georgia ACDA.

Nelson’s choral compositions and arrangements are sung regularly by ensembles throughout the United States. He is the editor of the Atlanta Master Chorale Choral Series, a division of Morningstar Music Publishers and EC Schirmer. His compositions are also published by Colla Voce and Augsburg Fortress. He has degrees in voice and conducting from Houghton College, Westminster Choir College, and Indiana University.
EMORY UNIVERSITY CHORUS

SOPRANO
Uma Alappan
Barbara Antley
Mahala Banerjee
Val Berenshtein
Katie Boice
Nina Burris
Shanthi Cambala
Sara Grace Carmical
Beryl Chen
Katie DeBerry
Lauren Dempsey
Liz DeSimone
Madison Evans
Jessi Ferguson
Nicole Freitag
Mishaal Gardezi
Grace Gerenday
Melanie Green
Sarah Hooker
Larissa Jagana
Dolly Katz
Anastasia Knudsen
Emily Koivu
Sarah Kuehl
Julia Lega
Alison Love
Lynn O’Neill
Zoë Pollock
Vishakha Ramakrishnan
Anna Ree
Diana Ricketts
Emma Rollins
Sophia Rubin
Sierra Russell
Erin Sears
Shivangi Sogani
Hope Spickard
Amy Ursitti
Sylvia Ware
Sarah Wiley
Jeanne Williams
Meg Withers
Stephanie Zhang
Yuxin Zhang
Dion Zhang

ALTO
Akshatha Achar
Carol Allums
Jasmine Anickat
Zitlali Arellano
Aliyah Auerbach
Holly Beavers
Grace Bellman
Sophia Bereaud
Abby Blay
Elena Bowie
Janice Cai
Tiffany Chen
Amber Chen
Sharon Chen
Nicolette Cure
Julia Dorfman
Maureen Dougherty
Kate Finneran
Sharon Fisher
Caroline Foster
Laura Glucksman
Emily Griswold
Sabrina Haque
Becki Heacox
Rita Helfand
Linda Jamison
Katie Kirby
Katie Klimko
Ania Korpanty
Heeju Jasmine Lim
Kelsey Maher
Cana McGhee
Claudia Michaels
Susan Nelson
Makiah Nuutinen
Kamryn Olds
Erika Ono
Laura Otis
Kim Papastavridis
Ari Peluso
Dom Refuerzo
Aleia Ringel
Anna Ringwood
Lynn Rogers
Carrie Gann Shah
Anjali Shah
Mary Slaughter
Connie Snipes
Jess Sofoenko
Emily Summerbell
Sarah Swiderski
Shannon Thomas
Gracy Trinoskey-Rice
Diana Vazquez
Jane von Seggern
Katherine Wang
Kelly von Seggern
Phyllis Weiss
EMORY UNIVERSITY CHORUS

TENOR
Aditya Bhise
Ethan Bixler-Smith
Preston Buchanan
Victor Chen
Sahrudh Dharanendra
Alex Fan
Michael Flattery
Ameya Gangal
Dustin Goodman
Arun Jones
Sam Kramer
Jack Nickles
Sam Peters
Xavier Sayeed
Martin Schreiner
Denny Shin
Zach Shuster
Andrew Spencer
Alan Stevenson
Nathaniel Thomas
David Travis
Ben Wang
David Wang
Mark (Bingran) Wang

BASS
John Graham
Derek Hopper
Samuel Hulsey
David Hurtado
Davis Husk
Trevor Jann
Andrew Johnson
Dennis Jones
Sam Jung
Joseph Kim
Yvette Lapeza
John Lilly
Aaron Lindeke-Myers
Joshua MacLean
Scott Matthews
Geoffrey Middleton
Phil Murdie
Demarius Newsome
Cameron Obioha
Daniel Ramirez
Buddy Snipes
James Steffan
Matt Stein
Cecil Walker
Daniel Weiss
Casey Xavier Hall
Vinnie Zhang
EMORY WIND AND PERCUSSION FACULTY

Laura Ardan, clarinet •
Marc Boehm, trombone
Emily Brebach, oboe •
Jason Eklund, horn
Adam Frey, euphonium
Anthony Georgeson, bassoon •
Michael Moore, tuba •
Ed Nicholson, trombone †
Gary Paulo, saxophone
Scott Pollard, percussion
Elisabeth Remy, harp •
Jessica Sherer, flute
Christina Smith, flute •
Stuart Stephenson, trumpet •
Amy Trotz, horn ★
Shelly Unger, bassoon
Mark Yancich, percussion •
James Zellers, flute †

• Atlanta Symphony Orchestra
† Atlanta Opera Orchestra
★ Atlantic Ballet Orchestra

DEPARTMENT OF MUSIC ADMINISTRATION

Kevin Karnes, chair
Kristin Wendland, director of undergraduate studies
Lynn Bertrand, director of graduate studies
Martha Shockey, senior secretary
Kathy Summers, academic department administrator
Alexandra Shatalova Prior, program coordinator
Julia Hudgins, academic services coordinator

MUSIC AT EMORY

The Department of Music at Emory University provides an exciting and innovative environment for developing knowledge and skills as a performer, composer, and scholar. Led by a faculty of more than 60 nationally and internationally recognized artists and researchers, our undergraduate and graduate students experience a rich diversity of performance and academic opportunities. Undergraduate students in our department earn a BA in music with a specialization in performance, composition, or research, many of whom simultaneously earn a second degree in another department. True to the spirit of Emory, a liberal arts college in the heart of a research university, our faculty and ensembles also welcome the participation of non-major students from across the Emory campus.

Become a part of Music at Emory by giving to the Friends of Music. Your gift provides crucial support to all of our activities. To learn more, visit our website at music.emory.edu or call 404.727.6280.
UPCOMING MUSIC EVENTS

Go to music.emory.edu to view the complete list of upcoming music events. Ticket prices are listed in the following order: Full price/Emory student price (unless otherwise noted as the price for all students). For more information contact the Arts at Emory Box Office at 404.727.5050, or visit arts.emory.edu.

Sunday, April 7, 4:00 p.m., Atlanta’s Young Artists, ECMSA: Family Series, Michael C. Carlos Museum, free

Sunday, April 7, 7:00 p.m., Emory Collaborative Piano Concert, Schwartz Center, Emerson Concert Hall, free

Tuesday, April 9, 8:00 p.m., Clarinet Meets Guitar Duo, Jeffrey Brooks, clarinet, artist affiliate recital, Schwartz Center, Emerson Concert Hall, free

Friday, April 12, noon, Inna Faliks, piano, ECMSA: Cooke Noontime Series, Michael C. Carlos Museum, free

Friday, April 12, 8:00 p.m., Emily Brebach, English horn, artist affiliate recital, Schwartz Center, Emerson Concert Hall, free

Sunday, April 14, 4:00 p.m., Songs of the Birds, ECMSA: Emerson Series, Michael C. Carlos Museum, free

Sunday, April 14, 7:00 p.m., Emory Chamber Ensembles, Schwartz Center, Emerson Concert Hall, free

Thursday, April 18, 6:00 p.m., Jazz on the Green, Patterson Green, free

Saturday, April 20, 8:00 p.m., The Vega String Quartet, ECMSA: Emerson Series, Schwartz Center, Emerson Concert Hall, free

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EVENT AND PROGRAM INFORMATION Available online at arts.emory.edu.

ACCESSIBILITY The Schwartz Center for Performing Arts is committed to providing performances and facilities accessible to all. Please direct accommodation requests to the Arts at Emory Box Office at 404.727.5050, or by email at boxoffice@emory.edu. For seating accommodations, please contact us at least 24 hours in advance of the event.

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