EMORY UNIVERSITY SYMPHONY ORCHESTRA
RICHARD PRIOR, CONDUCTOR

EMORY UNIVERSITY CHORUS
ERIC NELSON, DIRECTOR
JONATHAN EASTER, REHEARSAL ACCOMPANIST

FRIDAY, APRIL 15, 2016, 8:00 P.M.
SATURDAY, APRIL 16, 2016, 8:00 P.M.

EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS
PROGRAM

Adagio for Strings, op. 11 (1937)  
Samuel Barber  
(1910–1981)

Sing Me to Heaven (1991)  
Daniel E. Gawthrop  
(b. 1949)

Requiem, op. 9 (1947)  
Maurice Duruflé  
(1902–1986)

I. Introit
II. Kyrie
III. Domine Jesu Christe
IV. Sanctus
V. Pie Jesu
VI. Agnus Dei
VII. Lux Aeterna
VIII. Libera Me
IX. In Paradisum
Program Notes

Adagio for Strings, op. 11

Samuel Barber’s Adagio for Strings is one of the most familiar and beloved pieces in American concert music. The work originated as the second movement of the composer’s 1936 Quartet for Strings. The following year, Barber transcribed the piece for string orchestra. In 1967, Barber once again made an arrangement of the Adagio, this time as an Agnus Dei, for a cappella mixed chorus.

Barber made his famous string orchestra transcription in response to a request from Arturo Toscanini. The legendary Italian maestro was seeking to perform new American orchestral works with his NBC Symphony Orchestra. On November 5, 1938, Toscanini and the NBC Symphony performed the world premiere of the Adagio for Strings, as well as Barber’s Essay for Orchestra, No. 1, op. 12. This concert, broadcast nationwide, did much to raise the consciousness of American concert audiences about one of their most talented young composers.

Since the time of its premiere, the hauntingly beautiful Adagio for Strings has become not only a concert favorite, but part of our cultural landscape as well, often serving to commemorate a somber event. It has earned the affection of audiences and musicians alike, including Aaron Copland, who remarked:

“It comes straight from the heart, to use old-fashioned terms. The sense of continuity, the steadiness of the flow, the satisfaction of the arch that it creates from beginning to end. They’re all very gratifying, satisfying, and it makes you believe in the sincerity which he obviously put into it.”

Sing Me to Heaven

American composer Daniel E. Gawthrop’s Sing Me to Heaven was commissioned by Carol Hunter, conductor of the Northern Virginia community chorus, VOCE. Hunter requested “a piece that describes the way that we, as singers, feel about music in our lives.” The brief a cappella choral work is Gawthrop’s setting of a text by his wife, Jane. Sing Me to Heaven quickly became one of the most popular and performed works of its kind.
**Requiem, op. 9**

French musician Maurice Duruflé was a distinguished organ virtuoso, composer, and teacher. As Duruflé was a relentless self-critic, few of his compositions were published. By far the most famous is Duruflé's magnificent choral work, the Requiem, commissioned by the French publisher Durand and Company. Duruflé had been at work on a suite for solo organ, based upon the Gregorian Chants of the *Mass for the Dead*. Duruflé used that organ work as the basis for his Requiem, which he completed in September 1947. Duruflé dedicated the Requiem to his father. The premiere took place two months later, conducted by Roger Desormière.

Durand and Company originally published the Duruflé Requiem in two versions—one for full orchestra, and another featuring organ accompaniment. A later version is scored for trumpets, timpani, harp, organ, and strings.

Duruflé offered this description of his Requiem.

> My Requiem . . . is entirely composed on Gregorian themes from the *Mass of the Dead*. At times I have entirely followed the text, with the orchestral part only coming in to support or comment. At other places I have only used it as a guide, or even left it out altogether—as for example in the *Domine Jesu Christe*, the *Sanctus*, and the *Libera Me*. As a general rule, I have above all tried to feel deeply the particular style of the Gregorian themes: and I have done my best to reconcile as far as possible the Gregorian rhythmic patterns, as fixed by the Benedictines of Solesmes, with the demands of the modern bar structure. As for the musical form of each of these pieces, it is generally inspired by the relevant liturgical form.

Duruflé's synthesis of the ancient and the modern resulted in a unique and hauntingly beautiful work, one of the great musical settings of the Requiem.

—Program notes by Ken Meltzer
**TEXTS AND TRANSLATIONS**

**Sing Me to Heaven**

In my heart's sequestered chambers lie truths stripped of poets' gloss
Words alone are vain and vacant, and my heart is mute
In response to aching silence, memory summons half-heard voices
And my soul finds primal eloquence, and wraps me in song

If you would comfort me, sing me a lullaby
If you would win my heart, sing me a love song
If you would mourn me and bring me to God,
sing me a requiem, sing me to Heaven

Touch in me all love and passion, pain, and pleasure
Touch in me grief and comfort, love and passion, pain and pleasure

Sing me a lullaby, a love song, a requiem
Love me, comfort me, bring me to God
Sing me a love song, sing me to Heaven

—Words by Jane Griner

**Requiem, op. 9**

I. **Introit**

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam. Ad te omnis caro veniet.

Grant them eternal rest, O Lord
and may perpetual light shine upon them.
Thou shalt have praise in Zion, oh God,
and homage shall be paid to Thee in Jerusalem.
Hear my prayer.
To Thee all flesh shall come.

II. **Kyrie**

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

III. **Domine Jesu Christe**

Domine Jesu Christe, Rex gloriae, Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.
Libera eas de ore leonis, ne absorbant eas tamaris, ne cadant in obscurum.
Sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abraham promisisti et semini ejus.
Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam, quam olim Abraham promisisti et semini ejus.

Lord Jesus Christ, King of glory,
deliver the souls of the faithful departed from the pains of hell and the deep pit.
Deliver them from the mouth of the lion, that hell may not engulf them, and that they not be plunged into darkness.
But may the holy standard-bearer Michael lead them into the holy light, as Thou didst promise of old to Abraham and his seed.
In praise we offer to Thee, O Lord, sacrifices and prayers, do Thou receive them on behalf of souls of those whom we remember this day.
Allow them, O Lord, to pass from death to life, as Thou didst promise of old to Abraham and his seed.
IV. **Santcus**
Sanctus, sanctus, sanctus,
Dominus Deus Saboath.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

**texts and translations**
Holy, holy, holy,
Lord God of hosts!
Heaven and earth are full of Thy glory.
Glory to God in the highest!
Blessed is he who cometh in the name of the Lord.
Glory to God in the highest.

V. **Pie Jesu**
Pie Jesu, Domine, dona eis requiem, requiem sempiternam.

**texts and translations**
Merciful Lord Jesus, grant them rest, grant them eternal rest.

VI. **Agnus Dei**
Agnus Dei, qui tollis peccata mundi, dona eis requiem, requiem sempiternam.

**texts and translations**
Lamb of God, that taketh away the sins of the world, grant them rest, grant them eternal rest.

VII. **Lux Aeterna**
Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternam, quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

**texts and translations**
May everlasting light shine upon them, O Lord, with Thy saints forever, for Thou art merciful.
Grant them eternal rest, Lord, and let perpetual light shine upon them.

VIII. **Libera Me**
Libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo, dum discussio venerit atque venture ira. quando coeli movendi sunt et terra.
Dies irae, dies illa, calamitatis et miseriae, dies magna et amara valde, dum veneris judicare saeculum per ignem.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

**texts and translations**
Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved, when Thou shalt come to judge the world by fire.
I am seized with fear and trembling, until the trial shall be at hand and the wrath to come: when the heavens and the earth shall be moved.
This day, this day of wrath, of calamity and misery, a great day and bitter indeed, when Thou shalt come to judge the world by fire.
Grant them eternal rest, O Lord, and may the perpetual light shine upon them.

IX. **In Paradisum**
In Paradisum deducant angelii; in tuo adventu suscipiant te martyres et perducant te in civitatem sanctum Jerusalem.
Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

**texts and translations**
May the angels lead you into Paradise; may the martyrs receive you at your coming and lead you into the holy city of Jerusalem.
May the chorus of angels receive you and with Lazarus, once poor, may you have eternal rest.
EMORY UNIVERSITY SYMPHONY ORCHESTRA

The Emory University Symphony Orchestra (EUSO) experience provides a musical environment of the highest caliber, nurturing individual artistic excellence and ensemble performance. The EUSO presents a varied repertoire of music from the Baroque period to the twenty-first century, combining forces annually with the Emory University Chorus to feature masterworks from the rich symphonic-choral tradition. The ninety-member orchestra draws its membership from all disciplines across the campus and from all divisions of the University.

Richard Prior, conductor

Award-winning conductor and acclaimed composer Richard Prior holds the Edward Goodwin Scruggs Chair at Emory University. As director of orchestral studies, he conducts the Emory University Symphony Orchestra and the Emory Youth Symphony Orchestra in addition to being senior lecturer in composition. Prior was the music director and conductor of the Rome Symphony Orchestra (Georgia) from 2008 to 2014, holding the Georgia Power Conducting Chair; in July 2014, he was appointed music director and conductor of the LaGrange Symphony Orchestra. Prior’s musical training began in his native England, where he received degrees from Leeds and Nottingham Universities. He has taught at several universities and colleges in the United States and at St. Catherine’s College, Oxford University where he was the 1997 visiting fellow in music.

A deeply committed music educator, Prior regularly conducts and holds clinics for high school honor groups all over the country, including the 2015 Oklahoma All State and Maryland All State Orchestras. He will be undertaking guest conductor-composer residencies in 2016 with the Texas Tech University Symphony and the University of Illinois Urbana-Champaign Symphony.

Reviews in the professional press cite his “stirring conviction,” “precision,” and “stylishness and flexibility,” with the noted “meteoric rise” of ensembles under his direction. Prior’s mentors and principal teachers include Sir Simon Rattle, James Paul, and William LaRue Jones. Prior is a founding member and past president of the College Orchestra Directors Association (South Central Division); he served on the Atlanta Regional Commission’s Arts and Cultural Assessment Committee, and is past president of the 501c(3) ReStringHaiti organization dedicated to restoring and expanding music education and performance opportunities to Haiti.

Prior’s compositions have been performed widely in Europe and North America. Atlanta premieres have included two quartets with the Vega String Quartet, The Darkening Land with clarinet virtuoso Richard Stoltzman, and the Pulitzer-nominated choral-orchestral work Stabat Mater.

Matt Haimovitz premiered Prior’s Cello Concerto in October 2014 and said of the work “Prior’s music embraces a soaring lyricism, cinematic in scope with
a rich sense of orchestral colors. The cello writing is wonderfully idiomatic, deeply satisfying for the cellist to play and interact with the orchestra. This new concerto is a major contribution to the cello repertoire."

The Atlanta Symphony Orchestra (ASO) commissioned . . . of shadow and light . . . (incantations for orchestra) in 2013. Subsequent critical review called the work “forbidding and dramatic,” “stunning,” and “jubilant and exuberant;” the piece identified Prior as “perhaps the most gifted of the Atlanta composers” citing his mastery of orchestration, lyricism, and musical drama.

The ASO presented multiple performances of his Symphony No. 3 in 2014 under the direction of Robert Spano—a work also featured at Northwestern University and the Cairo Symphony in Egypt. Reviews in Atlanta called the work “a major new symphony” and longtime Atlanta Journal-Constitution critic James Paulk said “. . . it’s the best new work I’ve heard here. Prior is rapidly becoming Atlanta’s preeminent composer.” Atlanta music critic William Ford wrote, “This is a major work that is a triumph of integration, flow, emotion, and orchestration.”

A winner of numerous awards for his compositions and conducting, Prior received the 2008 Harvey Philips Award for Excellence in Composition at the Cincinnati Conservatory of Music, the 2009 Emory University Winship Senior Faculty Award, and the 2011 Crystal Apple Award for Excellence in Undergraduate Education.

EMORY UNIVERSITY SYMPHONY ORCHESTRA

The Joel M. Felner, MD, and Edward Goodwin Scruggs Chairs

The two named chairs, concertmaster and principal second violin, are in recognition of instruments given to the Emory University Symphony Orchestra in the value of $350,000. Joel M. Felner is associate dean at the Emory University School of Medicine; Edward Goodwin Scruggs was for thirty-seven years a tenured member of the Atlanta Symphony Orchestra. The lives of both men represent distinguished careers and great philanthropy as patrons of music and friends of Emory University. The concertmaster plays a 1687 Grancino and the principal second an 1870 Scarampella.

**FLUTE**
Claire Mahon • †
Olivia Stam
Ananya Zachariah

**OBOE**
Rachel Corbitt •
Ria Brown

**ENGLISH HORN**
Alexandra Shatalova

**CLARINET**
Justin Kim ✔
Sarah Tran

**BASS CLARINET**
Joshua Pynne

**BASSOON**
Rachel Brenner ✔
Haley Matthews • ◆

**HORN**
Alex Lutz •
Stephen Fowler
Kevin Sullivan • ✔
Vicky Avanzato
Danielle Staffin

**TRUMPET**
Clint McLendon •
Stephanie Tuck
Alec Woodard
EMORY UNIVERSITY SYMPHONY ORCHESTRA

TROMBONE
Parker Ellison • ✓
Aidan Williams

BASS TROMBONE
Grant Singer • ✓

TUBA
Graham Wells

TIMPANI
Erin Baker

PERCUSSION
Christopher Prugh
Drew Hooper

CELESTE
Sophia Lu

ORGAN
Jonathan Easter

HARP
Diedre Augustin

VIOLIN I
Daun Kwag ♦
  • Joel M. Felner MD Concertmaster Chair
  Justin Liu
  Anders Olsen • ✓
  Claire Roesler
  Patricia Lin • ★
  I-Chiu (Joseph) Lin
  Kathy Li • ★
  Justin Moore • ★
  Benito Thompson •
  Meg Winata
  Troy Cotton
  John Park
  Emily Gruber
  Sophia Lu
  Weiyang Bao

VIOLIN II
Michael Crawford ♦
  • Edward Goodwin Scruggs
  Principal Second Chair
  Catherine MacGregor • ★
  Ellen Shi
  Henry Hays
  Emily Reinhard
  Nimia Maya •
  Carrie Ciccotello •
  David Warth
  Catherine Barth
  Hayley Snyder
  Katherine Ma
  Jeffrey You
  Jimmy Chen
  Marissa Alvarez
  David Lu

VIOLA
Minjee Kim • ✓
Katherine Hur
Zola Berger-Schmitz
Alex Sabol
Mallory Carnes ★
Millie Ma
Catherine Holmes
Kara Goldstone ★
Ci Ci Li
Sophia Weinstein
Nicholas Singletery
Priyanka Pai
Jimin Park
Giang Ha

CELLO
James Dickey • ★
Clifford Redwine •
Joel Lee
Sophia Wang
Andrew Peeples
Jonathan Regenold
James Allen
Cecilia Bae ★
Josh Teague •
Kylie Baker ★
Isabel Goddard •

BASS
Sam Budnyk ✓
Samuel Zinga
Dashiel Wakeman •
Kait McGann-Ludwin ★
Richard Lorenc
Brandon Sibilia
Bijean Ford

• Emory Youth Symphony Orchestra Alumni
† Music Woodruff Scholar
✓ Deans Music Scholar
★ Edward Goodwin Scruggs Lesson Scholarship holder
♦ Margery and Robert McKay Lesson Scholarship holder
EMORY UNIVERSITY COMBINED CHORUS

Tonight's performance features the collaboration of Emory's two choral groups; the University Chorus and the Emory Concert Choir.

Open to all Emory University students as well as 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 Emory Concert Choir is a select forty-voice chamber choir. The ensemble has sung at both the Southern and National Conventions of the American Choral Directors Association. The Emory Concert Choir has performed at Avery Fisher Hall in New York City, St. Paul's Cathedral in London, the Vatican in Rome, and St. Nicholas Church in Prague. The choir sings a wide variety of sacred and secular repertoire from the Middle Ages to the present, from chant to folk song. Recent performances have included the Vivaldi *Gloria*, the Bach *Magnificat*, Dove's *Seek Him Who Maketh the Seven Stars*, and Whitacre's *Cloudburst*.

*Eric Nelson, director*

Eric Nelson is professor of music and director of choral studies at Emory, where he conducts the Concert Choir and the University Chorus. He also teaches graduate choral conducting, methods, and literature. In addition, Nelson is the artistic director of the Atlanta Master Chorale and the Minister of Music at Second–Ponce de Leon Baptist Church in Atlanta. He has degrees in voice and conducting from Houghton College, Westminster Choir College, and Indiana University.

Nelson has conducted choirs throughout North America and Europe, including performances in London; Rome; Krakow; Berlin; Leipzig; Prague; Moscow; Washington, D.C.; Carnegie Hall; Lincoln Center; and the Sydney Opera House. In spring 2015, Nelson was visiting professor at Yonsei University in Seoul, South Korea.

His ensembles have been praised for their ability to combine a high level of technical precision with warmth of musical expression. They are also renowned for singing repertoire from various styles. In summer 2015, the Atlanta Master Chorale sang for the convention of the American Guild of Organists and the Emory Concert Choir performed with the Rolling Stones at Georgia Tech's Bobby Dodd Stadium at Historic Grant Field.

Nelson has conducted choirs at seven American Choral Directors Association conventions, including the Concert Choir's performance at Chicago's Orchestra Hall for the National ACDA Convention in 2011 and the Atlanta Master Chorale's performance for the Southern Regional Convention in 2014. The Atlanta Master Chorale was awarded the “Margaret Hillis Award for Choral Excellence” by Chorus America as well as the “Prudential Leadership Award” from BoardSource.
Nelson’s compositions have been sung by choirs throughout the United States, including performances for the American Choral Director’s Association, the Music Educators National Conference, the Association of Lutheran Church Musicians, the Presbyterian Association of Musicians, and for numerous churches, colleges, and universities. Nelson is the editor of the Atlanta Master Chorale Choral series, a division of Morningstar Music Publishers. His compositions are also published by Colla Voce, Augsburg Fortress, and ECS.

**COMBINED CHORUS**

**SOPRANO**
Sarah Anderson  
Barbara Antley  
Katie Boice  
Lee Ann Brunson  
Sarah Cassel  
Rachel Chan  
Jinyan Chen  
Emily Combs  
Anne Donlon  
Cary Duncan  
Anna Farmer  
Rebecca Flikier  
Samantha Frischling  
Cloe Gentile  
Laura Glucksman  
Bonnie Hardie  
Elizabeth Heilman  
Shannon Hill  
Christine Hom  
Migyeong Jang  
Hyejung Jun  
Dollie Katz  
Kathleen Kirk  
Caroline King  
Alexis Kosiak  
Briana Krackow  
Vivie Lee  
Sarah Lindberg  
Ella Liu  
Lora Liu  
Abigail Long  
Nancy Martin  
Morgan McNair  
Esther Neibart  
Naomi Newton  
Lynn O’Neill  
Aspen Ono  
Shangrila Parvin  
Preeti Ravindhran  
Jennifer Richards  
Morgan Rubin  
Sue Sandell  
Ashley Stern  
Zinuo Sun  
Meredith Thompson  
Lauren Villnow  
Sarah Wiley  

**SOPRANO (CONTINUED)**
Megan Withers  
Stephanie Zhang  

**ALTO**
Laura Abadie  
Carol Allums  
Whitney Anderson  
Lauren Arsenault  
Briana Bados  
Beth Bell  
Alex Berman  
Carolyn Bryant  
Sharon Chen  
Heejae Choi  
Caroline V. Coburn  
Maureen Dougherty  
Sara Edwards  
Maija-Lisa Ehlinger  
Kate Finneran  
Sharon Fisher  
Caroline Foster  
Bethany Fuller  
Jean Goffaux  
Emily Griswold  
Yuanjing Guo  
Ellie Hamilton  
Queenie He  
Susan Heerin  
Michelle Heker  
Rita Helfand  
Mengtong Hu  
Jenny Jiang  
Xinyi Jiang  
Suzanne Kunitz  
Valérie Loichot  
Kelsey Maher  
Cana McGhee  
Jee Young Moon  
Francesca Mucciaccio  
Susan Nelson  
Erika Ono  
Laura Otis  
Ivy Overcash  
Hannah Page  
Chloe Pak  
Wenzhu Pan  
Kim Papastavridis  
Kitty Quitmeyer
COMBINED CHORUS

ALTO (CONTINUED)
Lydia Rautman
Emma Reidy
Lynn Rogers
Callie Russo
Sophia Slade-Illaria
Mary Slaughter
Laramie Smith
Kexin Su
Emily Summerbell
Jennie Sun
Preetha Swamy
Katharina van Santen
Jane von Seggern
Gracy Trinoskey-Rice
Leila Varzi
Julia Wahl
Phyllis Weiss
Heather Woods
Jane Yackley
Jingwen Yang
Wenyong Zhu

TENOR
Mark Barilla
Ryan Dikdan
Michael Flattery
Charles Forrest
Dustin Goodman
Jeff Haylon
Brian Levenson
Marvin Lim
Jonathan Pathmanabhan
David Paull
Colin Reynolds
Andy Ross
Eric Rottman
Alex Shin
Denny Shin
Ryan Sutherland
Peter Tran
Byron Wratee
Michael Yeom
Tom Zhang
Hugo Zhao

BASS
Malik Alexander
Alex Bedenbaugh
Joey Benevento
Andrew Bixler-Smith
Paul Caitic
Terence Chorba
Matthew Cole
Sahrudh Dharanendra
Bill Dunn
Isaac Feiner
David Fossati
Jay Foster
Jordan Friedman
Paul Frysh
Bill Gower
John Graham
Casey Hall
Jerry Ho
Davis Husk
Jonathan Hussung
George Inglis
Dennis Jones
James Kennedy
Jeff Kraprayoon
John Lilly
Esteban Maldonado
J. Scott Matthews
Geoffrey Middleton
Samad Mubeen
Phil Murdie
Eric Newell
Demarius Newsome
David Paek
Jack Reilly
Alex Rogers
Caleb Small
Matt Sorrels
James Steffen
Matthew Stein
George Sustman
Cecil Walker
Will Warren
Yicheng Wang
Daniel Weiss
Chip Wilmot
Max Wood
Joey Woodall
Yuchen Zhang
UPCOMING MUSIC EVENTS

Go to music.emory.edu to view the complete list of upcoming music events. For more information contact the Arts at Emory Box Office at 404.727.5050, or visit arts.emory.edu.

Ticket prices are listed in the following order: Full price/Discount category member price/Emory student price (unless otherwise noted as the price for all students). Visit arts.emory.edu to see if you qualify for a discount.

Sunday, April 17, 4:00 p.m., Karen Freer, cello, faculty recital, Emerson Concert Hall, Schwartz Center, free

Tuesday, April 19, 8:00 p.m, Spring Jazz Concert, Emerson Concert Hall, Schwartz Center, free

Thursday, April 21, 6:00 p.m., Jazz on the Green, Patterson Green, adjacent to the Schwartz Center, free

Thursday, April 21, 8:00 p.m., Emory Wind Ensemble, Emerson Concert Hall, Schwartz Center, free

Saturday, April 23, 8:00 p.m., StageWorks 2016, Performing Arts Studio, free

Sunday, April 24, 7:00 p.m., Emory Concert Choir, Emerson Concert Hall, Schwartz Center, free

Monday, April 25, 8:00 p.m., Emory Percussion Ensembles, Emerson Concert Hall, Schwartz Center, free

Friday, April 29, noon, Saint-Saëns’s Sonata in D Minor, Emory Chamber Society of Atlanta (ECMSA) Cooke Noontime Series, Carlos Museum, free

Wednesday, May 4, 8:00 p.m., Emory Youth Symphony Orchestra, Emerson Concert Hall, Schwartz Center, free

IN CONSIDERATION Please turn off all pagers and phones.

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COUGH DROPS In lobby, courtesy of Margery and Robert McKay.

USHERS Members of Music at Emory Volunteers and Alpha Phi Omega, a national service and social fraternity. Call 404.727.6640 for ushering opportunities.

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

BACK COVER PHOTOGRAPHER CREDITS: Top (left to right): Barenaked Voices, Emory Photo/Video; Emory Concert Choir: courtesy of Emory Concert Choir; Vega String Quartet, Dorn Brothers.

Bottom (left to right): Gary Motley, Bill Head; Christopher O’Riley, Wendy Lynch; audience view from stage, courtesy of Emory Concert Choir; Emory University Symphony Orchestra, Tony Benner.