School of Music

SENIOR RECITAL

AVA PRICE ’18, MEZZO-SOPRANO
JEFF CALDWELL, PIANO

SUNDAY, APRIL 15, 2018
SCHNEEBECK CONCERT HALL | 5:00 P.M.

“Qui sedes ad dextram Patris” ......................................................... Johann Sebastian Bach
from Mass in B Minor ................................................................. (1685–1750)

Jordan Goldstein ’18, viola

“Va, l’error mio palesa” ................................................................. Wolfgang Amadeus Mozart
from Mitridate ................................................................................. (1756–1791)

“Ah! se tu dormi svegliati” .............................................................. Nicola Vaccai
from Giulietta e Romeo ..................................................................... (1790–1848)

Two Songs for Voice, Viola, and Piano, Opus 91 ............................ Johannes Brahms
I. Gestillte Sehnsucht ................................................................. (1833–1897)
II. Geistliches Wiegenlied

Jordan Goldstein, viola

INTERMISSION

Selections from 3 Mélodies Pour Choeur et Piano .............................. Lili Boulanger
I. Attente ...................................................................................... (1893–1918)
III. Reflets

Selections from Sea Pictures, Opus 37 ............................................. Edward Elgar
I. Sea Slumber Song ....................................................................... (1857–1934)
III. Sabbath Morning at Sea

Journey to the Past ........................................................................... Stephen Flaherty
from Anastasia ................................................................................ b. 1960

Selections from Evening Primrose .................................................. Stephen Sondheim
I Remember .................................................................................... b. 1930
Take Me to the World

A reception will follow the recital in School of Music, Room 106
PERFORMER

Ava Price, mezzo-soprano, is a senior vocal performance major from Portland, Oregon, in the studio of Dr. Dawn Padula. She is a member of the Adelphian Concert Choir, for which she also serves as treasurer, as well as the smaller choral ensemble, Voci d’Amici. Ava also performs in the treble a cappella group, What She Said, and works for the Office of Academic Advising as a Peer Advisor. She has performed with the School of Music Opera Theater in Le Comte Ory (2015), the Opera Scenes program as Dame Quickly in a scene from Verdi’s Falstaff, and Ma Moss in a scene from Copland’s The Tenderland (2017), and Sondheim’s Into the Woods as Little Red Riding Hood (2018). In her spare time, she enjoys being with her friends and family, reading Wikipedia articles, and watching historical drama television shows.

ACCOMPANIST

Jeff Caldwell returns to Seattle after spending the past 13 years in New York City and now is working as a staff accompanist in the School of Music. He was on the faculty for the Juilliard School Drama Division as musical vocal coach, worked at NYU's Tisch School and CAP21 programs, and taught at AMDA as a voice teacher and staff accompanist. He played keyboard in the Broadway pit of The Producers and was a regular audition accompanist for Telsey + Company, especially for the Lincoln Center revival of South Pacific and its subsequent tours.

As a singer Caldwell performed with New York City Opera in the choruses of Haroun and the Sea of Stories, La Fanciulla del West, and Cendrillon; as well as with the New York Choral Artists with the New York Philharmonic and with the Vienna Philharmonic in Carnegie Hall.

He has enjoyed a revitalization of his opera directing career (which originally brought him to Seattle years ago) with the grass roots company Operamission and their Handel Project, and has directed the North American premieres of Handel's first two operas, Almira and Rodrigo.

He was a frequent music director for the songwriting team of Dan Martin and Michael Biello, especially their short film Papa's Prince and the marriage equality project First Comes Love.

ACKNOWLEDGEMENTS

Ava Price would first like thank her family, particularly her parents, Pat, and Craig, for always supporting her – they are the best parents one could ask for. She would also thank them for giving her the Tarzan soundtrack which made her love music. Second, she would like to thank her friends from home and from college, and her boyfriend for always allowing her to be herself and for being the shoulders she can lean on. Last, she would like to thank her professors, especially her voice teachers, Mrs. Eklund and Dr. Padula. She would like to thank Mrs. Eklund for helping cultivate her love of music. She would also like to thank Dr. Padula for being like a second mom to her at school and always believing in her. She would also like to thank Dr. Block and Dr. Brown for helping cultivate her love of musicology. She would also like to thank all the staff from the Office of Academic Advising for being such lovely people to work for this past year.
Johann Sebastian Bach (1685–1750) was one of the most prolific composers of the Baroque era, and he continues to be one of the most respected composers of all time. Bach is known for his intricate counterpoint, motivic organization, and the complexity of his pieces. Born in Eisenach, Germany Bach’s talents were nurtured from an early age. Being the youngest of eight children, his father and uncles taught him basic music theory, violin, organ, and other musical skills. At 14 he started studying at St. Michael’s School of Music in Lüneburg, graduating within two years. During his lifetime, he held many positions of musical prestige throughout Germany, including being a music director and composer for various royal figures, and cantor of the Thomasschule in Leipzig, Germany. During his career, he composed a vast repertoire of music, including concertos, cantatas, masses, and passions.

Mass in B Minor is Bach’s only musical setting of the complete Latin text of the Ordinarium missae (Order of Mass), composed in 1733. Looking to claim the title of Electoral Saxon Court Composer, Bach dedicated the work to Augustus III following the death of Augustus II, but it was yet incomplete. He composed the rest of it during the 1740s, encompassing the remaining sections of mass he had left out. The work is a masterpiece of the Baroque concertante style with its fugal writing, dances, arias, and a movement for four-part choir, while still having elements that are reminiscent of Renaissance music. The mass was never performed in its entirety during Bach’s lifetime, but it is now regularly performed and recorded, a household name in classical music circles.

“Qui sedes ad dextram Patris” (Who Sits on the Right Hand of the Father”)
Translation from The Oratorio Anthology edited by Richard Walters

Qui sedes ad dextram Patris,  Who sits on the right hand of the Father,
miserere nobis have mercy upon us!

Wolfgang Amadeus Mozart (1756–1791) is one of the most prolific and most renowned composer from the classical era. Born in Salzburg, Germany, Mozart was a child prodigy and would often perform for European royalty. He started composing at the age of five and had written his first opera at the age of 11. As he matured as a composer his music became known for their clarity, balance, and transparency. He composed over six-hundred works including sonatas, concertos, symphonies, masses, chamber music, and operas. Some of his most famous operas are The Magic Flute, Don Giovanni, and The Marriage of Figaro. Mitridate, re di Ponto, which he wrote while touring Italy in 1770, is a lesser known opera of his. Mozart died at the age of 35. Although official records say he died of “severe military fever,” this is highly debated by scholars today.

“Va, l’error mio palesa” (“Go, announce my guilt”) is sung by the character Farnacce who is the elder son of King Mitridate. Mitridate has sent a false report of his own death in battle to discover his sons’ true allegiances. He returns surprisingly with his son’s fiancée, Princess Ismene, to find out Farnace, has been trying to seduce Mitridate’s wife, Aspasia. When Princess Ismene finds out she tells Farnace that she will convince Mitridate to punish him. Farnace retorts to Princess Ismene in this aria.
“Va, l’error mio palesa” (“Go, announce my guilt”)
from *Mitridate, re di Ponto* (*Mithridates, King of Pontus*)
Libretto by Vittorio Amedeo

V. Lyman: 

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<tr>
<th>Italian</th>
<th>English</th>
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<tr>
<td>Va, l’error mio palesa,</td>
<td>Go, announce my guilt,</td>
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<tr>
<td>E la mia pena affretra</td>
<td>And hasten my punishment</td>
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<tr>
<td>Ma forse la vendetta</td>
<td>But this revenge may</td>
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<td>Cara ti costerà</td>
<td>Cost you dearly,</td>
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Quando si lieve offesa
Punita in me vedrai,
Te stessa accuserai
Di troppa crudeltà

When for so minor an offense
You will see me punished
Then you will feel remorse
For your excessive cruelty.

Nicola Vaccai (1790–1848) is a famous Italian composer. He grew up in Pesaro, Italy where he studied music until his parents sent him to Rome to study law. Having no intention of becoming a lawyer he started taking voice lessons and studying counterpoint with Giuseppe Jannaconi. Vaccai is mostly known as singing teacher, although he did have some success with his operatic compositions. Vaccai wrote many books his most famous being *Metodo Practice de Canto* (*Practical Voice Method*) which is still used as a teaching tool to this day. In 1838 he started teaching at the Milan Conservatory as composition and voice teacher. Six years later, he retired due to poor health and died in his childhood home of Pesaro.

Giulietta e Romeo is Vaccai’s most famous opera. It is a two-act opera written in 1825. It is based on Luigi Da Porto’s tale of Romeo and Juliet, later made famous by William Shakespeare’s play. This was Vaccai’s last major operatic success, although he wrote nine more operas. The aria, “Ah! se tu dormi, svegliati” (“Ah, if you are asleep, wake up”) is sung by Romeo, which in this opera is a pants role. He is trying to awake Juliet so that they can leave their woes behind. In the recitative sections he starts to have doubts that they will escape together. However, he is able to quiet his doubts.

“Ah! se tu dormi, svegliati!” (“Ah, if you are asleep, wake up!”)

From *Giulietta e Romeo* (*Romeo and Juliet*)
Libretto by Felice Romani
English Translation from *Operatic Anthology* edited by Max Spicker. English Translation by Dr. Theodore Baker

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<tr>
<td>Ah! Se tu dormi, svegliati!</td>
<td>Ah, if you are asleep, wake up!</td>
</tr>
<tr>
<td>Sorgi, mio ben, mia speme!</td>
<td>Rise, my beloved, my spouse!</td>
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<tr>
<td>Vieni, fuggiamo insieme,</td>
<td>Come, let’s flee together,</td>
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<tr>
<td>Amore, amor ci condurà!</td>
<td>Love, love will lead us!</td>
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Ma tu non odi…
Ah! Misero!
Io deliria, sognai...
Chiusi per sempre hai rai,
Mai più si destera!

But you do not hate…
Ah! Misery!
Am I demented, or dreaming?
Closed forever in the beam
Never again will you wake up!
Johannes Brahms (1833–1897) was a German Romantic composer and pianist. Brahms spent most of his professional career in Vienna. He was good friends with Robert and Clara Schumann. Brahms composed symphonies, chamber ensembles, piano, organ, and choral works. Many of his pieces have become staples of the concert repertoire. His musical style is deeply rooted in traditional composition structure of the Classical era. Some critics of the time thought his music was too “academic,” however, he has become a large influence on composers such as Arnold Schoenberg and Edward Elgar.

“Gestille Sehnsucht” (“Appeased Desire”) is song set to the text of the poem of the same named by Friedrich Rückert. Rückert was an expert of thirty languages and his poems have been set by composers such as Franz Schubert, Gustav Mahler, and Richard Strauss. Like much German poetry of this time the text is about the natural world. The singer asks the winds, “When will you rest, and when will you cease?” At the end of the piece the winds calm down so that the singer’s soul can be at rest.

“Geistliches Wiegenlied” (“Sacred Lullaby”) is an adaption of text by Lope de Vega. The text is based on the medieval German Christmas carol, “Josef, lieber Josef mein.” The adaption of the text that Brahms chose to set is by Emmanuel Geibel. The poem describes a mother asking the winds and the birds to be quiet, so her child may sleep.

I. Gestille Sehnsucht (Appeased Desire)
Poetry by Friedrich Rückert
English Translation by Waldo Lyman

In golden Abendschein getuachet,
Wie feierlich de Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.

Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust bewegt,
Wann ruhest du, wann schlummerst du?

Beim Lispeln der Winde, der Vögelein,
Ihr sehnnenden Wünsche,
Wann schalft ihr ein?

Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen stars
Mit schenenden Blick mein Auge weit;

Dann Lispeln der Winde, der Vögelein,
Mit meinem Sehnen mein Leben ein.

Steeped in the golden light of evening,
How solemnly the forests stand!
In the soft voices of birds breathes
The gentle stirring of the evening wind.

What whisper the winds and the birds?
They whisper the world to sleep.

Desires which always arise
In the heart that is without peace or rest,
Longings that trouble the soul,
When will you rest, when will you cease?

To the sounds of whispering wind and birds
You longing desires,
When will you be lulled to sleep?

When no longer into golden distances
My spirit hastens on wings of dreams,
No longer on the eternal distant stars
My eyes are fixed with a longing gaze;

Then the winds, the birds shall lull
My life and my longings.
II. Geistliches Wiegenlied (Sacred Lullaby)
Poetry by Emmanuel Geibel
English Translation by Waldo Lyman

Die ihr schwebet um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel, stillet die Wipfel!
Es schlummert mein Kind.

Your who flies above the palm trees
In the night and the wind,
You holy angels, silence the treetops!
My child is asleep.

Ihr Palmen von Bethlehem
in Windesbrausen,
Wie mögt ihr heute so zornig sausen!

You palms of Bethlehem, in the raging wind,
How can you rustle so angrily today,
Do not sough thus, be silent,
Sway softly and gently.
Silence the treetops! My child is asleep.

O rauscht night also, schweigtet,
Neiget euch leis und lind,
Stillet die Wipfel! Es schlummert mein Kind.

The Child of Heaven suffers pain;
He was so weary of the sorrows of the earth.
Now gently soothed in sleep,
The agony leaves him.
Silence the treetops! My child is asleep.

Grimmige Kälte sauset hernieder,
Womit nur deck ich des Kindlins Glieder!
O all ihr Engel, die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel! Es schlummert mein Kind.

Bitter cold descends,
With what can I cover my child’s limbs!
All you angels, who on wings
Hover in the air,
Silence the treetops! My child is asleep.

Lili Boulanger (1893–1918) grew up in Paris. Her musical talent was encouraged and supported by her older sister, Nadia, who guided her early musical education. Lili grew up in a musical home. Her father and grandfather taught at the Paris conservatory and her mother was a professional singer. Lili’s poor health prevented her from attending school regularly, but she studied with her sister, Nadia, as well as Paul Vidal and Georges Caussades. In 1913 at the age of 20, Lili won the coveted Prix de Rome for her cantata Faust et Hélène. She was the first woman to win this honor. Her life was cut short at the age of 24 by Crohn’s disease and in her final hours she finished her final work Pie Jésu and was dictated note by note to Nadia.

Attente (Waiting) uses the poetry of Maurice Maeterlinck. Lili Boulanger planned to set another of Maeterlinck’s text for an opera, but she died before completing it. Similarly to other French poems from this time period the song is very existential in nature. However, it is ultimately about the passion between two lovers.

Reflets (Reflections) is another poem by Maurice Maeterlinck. This piece relies heavily on natural elements as a metaphor to express emotion. The text speaks of one’s soul taking a journey through nature and finding that their dreams reflect in the moonlight.
I. Attente (Waiting)
Poetry by Maurice Maeterlinck
Translation by Emily Ezust

Mon âme a joint ses mains étranges
À l'horizon de mes regards;
Exaucez mes rêves épars
Entre les lèvres de vos anges!
En attendant sous mes yeux las,
Et sa bouche ouverte aux prières
Éteintes entre mes paupières
Et dont les lys n'éclosent pas;
Elle apaise au fond de mes songes,
Ses seins effeuillés sous mes cils,
Et ses yeux clignent aux périls
Éveillés au fil des mensonges.

My soul has joined her foreign hands
At the horizon of my glances;
Grant my scattered dreams
Between the lips of your angels!
Waiting under my weary eyes,
And her mouth open in prayers
Extinguished between my eyelids
And of which the lilies do not bloom;
She satisfies at the bottom of my dreams,
Her breasts denuded under my eyelashes
And her eyes gazing half-open at the risks
Awakened by the thread of illusions.

III. Reflets (Reflets)
Poetry by Maurice Maeterlinck
Translation from Women Composers: A Heritage of Song Edited by Carol Kimball

Sous l'eau du songe qui s'élève
Mon âme a peur, mon âme a peur.
And the moon shining in my heart
Plongé dans les sources du rêve!
Sous l'ennui morne des roseaux
Seul le reflet profond de choses.
Still weep at the heart of the waters.
Des lys, des palmes et des roses
Pleurent encore au fond des eaux.

The flowers shed their petals one by one
Lit by the reflection of the heavens,
The flood of dreams and the moonlight.

Edward Elgar (1857–1934) was an English composer. As the son of an organist and a music dealer Elgar was the fourth of seven children. Elgar’s mother encouraged his musical developments from a young age. From 1898-1899 he wrote one of his most famous piece the Enigma Variations for orchestra. His music style is marked by its bold melodies, striking color effects, and knowledge of larger musical forms. He wrote symphonies, choral pieces, songs, church music, chamber music, and concertos. In his final years, he had a musical revival not only in England, but internationally as well. Elgar died from cancer at the age of seventy-six and was buried next to his wife, Alice Elgar.
Sea Pictures, Opus 37 is a song cycle consisting of five songs all by different poets. It was written in 1894 while Elgar resided at Birchwood Lodge. The song cycle was originally written for a soprano but were later transposed to lower keys for the orchestral version. The piece was originally performed in 1899 with Elgar conducting and with the original singer, Clara Butt, dressed as a mermaid. “Sea Slumber-Song” is the first of the five pieces and the poetry is by Hon. Roden Noel. The song speaks out a mother singing her child a lullaby to sleep. She describes the whispering waves and the shadowy sand while she lulls her child to sleep. The third piece in the cycle is “Sabbath Morning at Sea” which describes a captain giving a sermon to the sea.

I. Sea Slumber-Song
Poetry by Hon. Roden Noel

Sea birds are asleep,
The world forgets to weep,
Sea murmur her soft slumber-song
On the shadowy sand
Of this elfin land;
“I, the mother mild,
Hush thee, o my child,
Forget the voices wild!”
Isles in elfin light
Dream, the rocks, and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violin
To slumber woos and wins,
I murmur my soft slumber-song,
Leaves woes, and wails, and sins,
Ocean’s shadowy might
Breathes goodnight,
“Goodnight!”

III. Sabbath Morning at Sea
Poetry by Mrs. Browning

The ship went on with solemn face:
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me turbulent,
The skies, impassive o’er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day,
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered

And thought this sabbath comes to me
Without the stoléd minister,
And chanting congregation,
God’s spirit shall give comfort.
He who brooded soft on water drear,
Creator on creation.

He shall assist me to look higher,
Where keep the saints with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead’s burning

Stephen Flaherty, b. 1960, is an American musical theatre composer. He was born in Pittsburgh, Pennsylvania and went to University of Cincinnati for a degree in musical composition and piano. He often works in collaboration with lyricist/librettist Lynn Ahrens. He is best known for his Tony nominated musicals Once on this Island, Seussical, and Ragtime. He also composed the film score to the animated film Anastasia.

Anastasia is an animated film from 1997. The film is a loose adaptation of the legend of the Grand Duchess Anastasia in which it claims she escaped the execution of her family. The story is centered around Anya and 18-year-old orphan who has amnesia. She has hopes of finding who she was and her family. In the song, “Journey to the Past,” Anya tries to find courage to take a journey to discover traces of her life and her family. She meets two con men who take advantage of her resemblance to the Grand Duchess Anastasia. The film was adapted into a Broadway musical in 2017.

Journey to the Past
from Anastasia

Lyrics by Lynn Ahrens
Heart, don’t fail me now,
Courage, don’t desert me!
Don’t turn back, now that we’re here.
People always say
Life is full of choices.
No one ever mentions fear
Or how the world can seem so vast
On a journey to the past

Somewhere down this road
I know someone's waiting.
Years of dreams just can't be wrong!
Arms will open wide.
I’ll be safe and wanted,
Fin'lly home where I belong.
Well, starting now, I'm learning fast.
On this journey to the past.

Home, love, fam'ly.
There was once a time I must have had them, too
Home, love, fam'ly.
I will never be complete
Until I find you...

One step at a time.
One hope, then another.
Who knows where this road may go?
Back to who I was.
On to find my future.
Things my heart still needs to know.

Yes!, Let this be a sign!
Let this road be mine!
Let it lead me to my past
And bring me home...
At last!

Stephen Sondheim, b. 1930, is an influential American musical theatre composer and lyricist. He is one a few distinguished people to claim an EGOT, having received an Emmy, a Grammy, an Oscar, and a Tony award. A native New Yorker, Sondheim studied piano at the George School. He later found mentorship in famous Broadway lyricist, Oscar Hammerstein II. He started out exclusively as a lyricist for musicals like West Side Story and Gypsy. He is famous for his haunting melodies and the complexity of his lyrics. He is known for his wide range of musicals from Company to Sweeney Todd to Sunday in the Park with George.

Evening Primrose is a musical with a book written by James Goldman and is based on the short story Fancies and Goodnights. The musical was originally written for television and the musical focuses on a poet, Charles, who takes refuge in a department store. He meets a community of people who live in the department store. Charles falls in love with Ella, but the leader of the group forbids their relationship. When Charles realizes that Ella has not seen the sun in twenty years, she recalls what she remembers, and she sings the song, “I Remember.” Ella describes the trees and snow in terms of things that she has seen in a department store such as thumb tacks and lint. Charles tries to convince Ella to leave the department store, and when she finally agrees she sings, “Take Me to the World.” They try to escape the department store, however, the next day they have been turned into mannequins.

I Remember
from Evening Primrose
Lyrics by Stephen Sondheim
I remember sky, It was blue as ink.
Or at least I think
I remember sky
I remember snow,
Soft as feathers,
Sharp as thumb tacks,
Coming down like lint,
And it made you squint
When the wind would blow.

And ice, like vinyl, on the streets,
Cold as silver, white as sheets.
Rain like strings and changing things
Like leaves,

I remember leaves,
Green as spearmint,
Crisp as paper.
I remember trees,
Bare as coatracks,
Spread like broken umbrellas.

And parks and bridges, ponds, and zoos,
Ruddy faces, muddy shoes.
Light and noise and bees and boys and days.

I remember days,
Or at least I try,
But as years go by
They’re a sort of haze.
And the bluest ink
Isn’t really sky,
And at times I think
I would gladly die
For a day of sky.

**Take Me to the World**

*from Evening Primrose*

**Lyrics by Stephen Sondheim**

Let me see the world with clouds,
Take me to the world.
Out where I can push through crowds,
Take me to the world.
A world that smiles,
With streets instead of aisles,
Where I can walk for miles with you.
Take me to the world that’s real.
Show me how it’s done.
Teach me how to laugh, to feel.
Move me to the sun.
Just hold my hand whenever we arrive,
Take me to the world where I can be alive!
Let me see the world that smiles,
Take me to the world.
Somewhere I can walk for miles,
Take me to the world.
With all around things growing in the ground,
Where birds that make a sound are birds.

We shall see the world come true.
We shall have the world.
I won’t be afraid with you.
We shall have the world.

I’ll hold your hand and know I’m not alone.
We shall have the world to keep,
Such a lovely world we'll weep.
We shall have the world forever
For our own.
UPCOMING SCHOOL OF MUSIC EVENTS
Free unless noted otherwise.

Friday, April 20
Wind Ensemble/Concert Band
Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

Monday, April 23 and Tuesday, April 24
Chamber Music Concerts I and II
Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Friday, April 27
Jazz Orchestra
Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 28
Adelphian Concert Choir
Steven Zopfi, conductor
Kilworth Memorial Chapel, 4:00 p.m.

Sunday, April 29
Flute Day
Schneebeck Concert Hall, 2 p.m.

Monday, April 30
Clarinet Ensemble
Jennifer Nelson, director
Wheelock Student Center, 6:30 p.m.

Monday, April 30
Percussion Ensemble
Jeffery Lund, director
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, May 1
Chorale/Dorian Singers
J. Edmund Hughes and Kathryn Lehmann, conductors
Kilworth Memorial Chapel, 7:30 p.m.

Wednesday, May 2
Pops on the Lawn
Karlen Quad, 4:00 p.m.
The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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