



# School of Music

## Wind Ensemble and Symphony Orchestra

Gerard Morris and Anna Wittstruck, conductors

Featuring guest artist Gail Williams, horn

Thursday, October 11, 2018  
Schneebeck Concert Hall, 7:30 p.m.

### PROGRAM

#### **Symphony Orchestra**

Anna Wittstruck, conductor

Danzón no. 2 (1994) . . . . . Arturo Márquez, b. 1950

An American in Paris (1928) . . . . . George Gershwin (1898–1937)

### INTERMISSION

#### **Wind Ensemble**

Gerard Morris, conductor

Horn Concerto in E-flat major, K. 447 (1783-88) . . . . . W.A. Mozart (1756–91)  
arr. Albert Loritz

- I. Allegro
- II. Romanze (Larghetto)
- III. Rondo (Allegro)

Gail Williams, horn

Symphony No. 1 "Afro-American" (1930) . . . . . William Grant Still (1895–1978)  
arr. Robert O'Brien

- I. Longing (moderato assai)
- II. Sorrow (adagio)
- III. Humor (animato)
- IV. Aspiration (lento, con risoluzione)

## PROGRAM NOTES

### Symphony Orchestra

This year, the Symphony Orchestra at University of Puget Sound explores the theme of Transcultural Musical Encounters. We aim to highlight moments of cultural exchange and representations of vernacular and popular traditions within orchestral music. Through musical conversation, we engage questions about authenticity, ownership, appropriation, representation, nationalism, globalism, community, and identity.

Tonight our program opens with *Danzón no. 2* by Arturo Márquez. As a concert piece written by a living Mexican composer and based on a dance form that originated in Cuba, this transcultural work incorporates Latin, African, and European influences. The danzón, a slow partner dance in two, evolved from the Cuban contradanza or habanera, derived from European contredanse and most likely imported by the Spanish. Conflated with creole influences from Haitian refugees and African cross-rhythms, the danzón was first popularized in Cuba in the town of Matanzas in the mid-19th century, and went on to influence many other Cuban dances.

But Cubans today do not dance danzón. It is considered outdated—the dance of their grandparents. Marquez’s danzón instead reflects a danced experience still alive and vibrant in the composer’s home country, specifically the eastern coastal town of Veracruz, where danzón first came to Mexico from the shores of Cuba. There it has remained an important part of youth culture, nightlife, and the region’s folklore, thanks to government efforts to organize dance competitions and troupes.

After visiting a ballroom in Veracruz, Marquez wrote this concert danzón and premiered it in 1994 in Mexico City with the Orchestra Filarmonica de la UNAM. The piece is now an electric, global sensation, thanks in large part to its YouTube exposure, channeled through the baton of Gustavo Dudamel and the Simón Bolívar Youth Orchestra of Venezuela, and its appearance in the hit Amazon television series, *Mozart in the Jungle*.

In the early 1920s, Paris held just as much appeal to American composers as it did to American authors. It was in 1928 that George Gershwin traveled to Paris, as well as London and Vienna, to study with the great European composers of his time. His networking attempts hit some road-blocks, such as Maurice Ravel’s famous refusal to teach him: “Why should you be a second-rate Ravel when you are already a first-rate Gershwin?” Gershwin possessed something in his musical language that European gurus like Ravel coveted: an effortless and apparently authentic approach to writing jazz. Whether this episode disappointed him or not, Gershwin made good use of his time in the City of Lights; by the end of his trip, he was already orchestrating *An American in Paris*.

*An American in Paris* is one continuous work, but its contents are divided into two distinct sections—one depicting Paris and the other New York, as well as a

recapitulating closing section. The first part, Paris, is a parade of ideas, meticulously knit together. Gershwin introduces five different themes: a jaunty walking theme, introduced by violins and oboes, a rude honking theme, conjuring images of traffic jams in the modern city (supplemented by pitched taxi horns), a brassy dance hall theme, a theme so joyous it cannot contain itself, and finally a syncopated and rollicking theme, determined and strong. Unlikely solo voices emerge from the second violin and viola, bass clarinet, English horn, tuba, and finally, as we teeter uncertainly on a dominant seventh chord, bass trombone.

The second part, set up by lazy offbeat string pizzicato and wood block, introduces the soulful blues theme in the trumpet. This section is an expansive rhapsody on melody: the heart of the piece. Here Gershwin unveils his masterful take on jazz, introducing a chorus of saxophones. The famous theme is contrasted by a high voltage ragtime, based on the Charleston, before making its climatic return with the full orchestra, languishing in rubato.

The closing section signals the return of the original walking theme. You can hear the composer wandering around a foreign city, his sensory intake kaleidoscopic while his sentiment a little homesick. Gershwin's dynamic and colorful symphonic poem finishes with a furious rush of remembered ideas, and a final nod to his hometown blues

—Anna Wittstruck

## Wind Ensemble

### **Horn Concerto in E-flat major, K. 447 . . . . . Mozart**

*Program note from Michael Steinberg's "The Concerto: A Listener's Guide" (Oxford University Press, 1998).*

The music in Mozart's concertos often has the quality of transposed opera and, like most of Mozart's operatic roles and concert arias, these works are, to borrow from dance parlance, "made on" particular performers. The voice and personality behind Mozart's four horn concertos are those of Joseph Leutgeb.

Leutgeb was a virtuoso who had been principal horn in Salzburg during Mozart's young years. By 1770 he was doing considerable solo work, enjoying exceptional success in Paris. In 1773 he joined Wolfgang and Leopold Mozart on part of their Italian tour. In 1777 he moved to Vienna where, in addition to keeping up his musical activities, he ran a cheese store. He retired from playing about 1792 and died in 1811. A certain bratty vein of Mozart's humor emerges in the manuscripts destined for Leutgeb, which contain such remarks as "a sheep could trill like that," and in one of which he sets a trap for the soloist by marking his part *Adagio* where the orchestra has *Allegro*—but Leutgeb remained an unswervingly loyal friend.

More to the point, Leutgeb was an artist. Playing the horn is not easy now; in Mozart's and Leutgeb's day it was even riskier. Valves came in around 1820, but

until then, players had available only those 16 pitches that were part of the natural overtone series (nine of them bunched together in the highest of the instrument's three octaves, and not perfectly in tune), plus some other notes that could be produced by inserting the hand into the bell one-fourth, half, or three-quarters of the way. The trouble was this hand-stopping altered the tone, making it in various degrees nasal, muffled or snarly. That meant that to play a continuous melody required unremitting vigilance and uncanny finesse. It is no wonder that Mozart's concertos for horn are much shorter than those for other instruments.

For so compressed a work, an astonishing variety of musical characters passes before us during the first movement. In his boldest flight of poetry, not to mention his utter faith in Leutgeb's artistry, Mozart begins his development in the dreamily remote key of D-flat major, making his way back to the home key by way of a succession of magic modulations we would find remarkable if we came across it in one of his most inventive piano concertos.

The middle movement, which Mozart labels *Romanza*, is in A-flat major, a key he ventures into rarely and one that always sets him to music. The serene melody of the *Romanza* stages an unexpected reappearance when it turns up—in quick tempo—as one of the episodes in the artful hunt-music finale (a device Mahler would charmingly imitate in his Fifth Symphony).

The date of this concerto's composition is not known. It used to be given as 1783, but studies of both Mozart's handwriting in the manuscript and of the paper itself have led scholars to conclude that 1787 or 1788 would be more accurate. Nothing is known about the first performance, nor did Mozart leave any cadenzas.

### **Symphony No. 1 "Afro-American" . . . . . Still**

*Program note used with permission by the Still family and Sandra Ragusa, Montgomery Philharmonic Orchestra.*

William Grant Still (1895–1978) was undoubtedly one of the most influential African-American composers of the early 20th century. He started his musical career playing oboe in the pit orchestra of an all-black musical, *Shuffle Along*, in 1921. His composition career started when he was awarded a scholarship to study at the Oberlin Conservatory of Music in the era of Jim Crow segregation, when Oberlin was one of the few major conservatories that admitted black students. The premiere of Still's *Afro-American Symphony* in 1931 signaled one of the earliest works by an African-American composer to gain a place in the orchestral canon, and it has held up well over time. In the work's title, Still identified his race with pride, inspired by the cultural activism of the Harlem Renaissance. Prior to studying music at Oberlin, Still studied medicine at Wilberforce University and served in the Navy during World War I. Later, he moved to New York and studied composition with George Chadwick and Edgard Varèse. He then traveled to Los Angeles, where he spent his final years, and died on Dec. 3, 1978.

Still's Symphony No. 1 "Afro-American" met with great controversy among the press when it was first played by a major symphony. Some felt that the piece belonged with the Paul Whiteman Orchestra, a jazz group that Still often played with, and others who felt that the melding of classical elements with African-American culture was brilliant. Still wanted to "portray not the higher type of colored American, but the sons of the soil, who still retain so many of the traits peculiar to their African forebears and who have not responded completely to the transforming effect of progress."

The symphony has four movements, each of which has two different sets of titles, signaling the cultural bifurcation that defined Still's career. One version is thoroughly European: "Moderato assai," "Adagio," "Animato," and "Lento, con risoluzione," while the other, as found in one of Still's notebooks, refers to African-American history: "Longing," "Sorrow," "Humor," and "Aspiration." In the end, because Still wanted to be taken seriously as a symphony composer, he published the work with the traditional European movement titles.

Still was studying with Edgard Varèse when he wrote the first symphony. He kept detailed notebooks with hundreds of themes, each labeled with the theme's effect. He used terms such as voodoo, lament, and spiritual. Reading these notebooks, one gets a sense that he was assimilating two cultures to come up with a symphony that made a larger than life statement.

Each movement has a separate character and the original titles—"Longing," "Sorrow," "Humor," and "Aspiration"—tell the story. The first movement opens with a haunting English horn blues solo that is then echoed in several other instruments throughout the movement. The second movement has an F major tonal center with many chromatic alternations that maintain the blues feeling. The movement works to avoid Western European music's drive to a cadence; the absence of cadences leaves the listener with a sense of ambiguity. The third movement uses essentially two minstrel themes, with small variations that depict a joyous, hallelujah feeling. The use of the tenor banjo adds to the magic and down-home feel of the movement. It is the only movement that uses the traditional Western European drive toward cadence, so this accounts for the completeness that the listener enjoys. The final movement is full of hope. Its themes, tempo variations, and harmonies give the listener a sense of desire, expectation, and dreams.

Still selected poems of Paul Laurence Dunbar (1872–1906), which serve as four epigraphs in the context of longer quotations. The poems used as epigraphs for the first two movements refer to the dreams and sorrows of the former slaves. The opening stanza of "Twell de Night Is Pas'," prefacing the opening movement with its blues theme, reads:

*All de night long twell de moon goes down,  
Lovin' I set at huh feet,  
Den fu' de long jou'ney back f'om de town,*

*Ha'd, but de dreams mek it sweet.  
"All my life long twell de night has pas'  
Let de wo'k come ez it will,  
So dat I fin' you, my honey, at last,  
Somewhah des ovah de hill."*

The first stanza of "W'en I Gits Home" is attached to the slow second movement, with its spiritual-like melody:

*It's moughty tiahsome layin' 'roun'  
Dis sorrer-laden erfly groun',  
An' oftentimes I thinks, thinks I,  
'T would be a sweet t'ing des to die,  
An go 'long home.*

The upbeat third movement poem shows how effectively Still used the "minstrel mask" to reflect his sense of racial doubleness:

*We is gathahed hyeah, my brothahs,  
In dis howlin' wildaness,  
Fu' to speak some words of comfo't  
To each othah in distress.*

*So you see de Lawd's intention,  
Evah sence de worl' began,  
Was dat His almighty freedom  
Should belong to evah man,*

*But when Moses wif his powah  
Comes an' sets us chillun free,  
We will praise de gracious Mastah  
Dat has gin us liberty;  
An' we'll shout ouah halleluyahs,  
On dat mighty reck'nin' day,  
When we'se reco'nised ez citiz'—  
Hun un! Chillun, let us pray!*

The final movement, with its hymn-like, modal opening, was first assigned the final stanza from Dunbar's "Ode to Ethiopia":

*Go on and up! Our souls and eyes  
Shall follow thy continuous rise;  
Our ears shall list thy story  
From bards who from thy root shall spring,  
And proudly tune their lyres to sing  
Of Ethiopia's Glory.*

All printed editions of the score bear this rather better-known stanza from the same poem:

*Be proud, my Race, in mind and soul,  
Thy name is writ on Glory's scroll  
In characters of fire.  
High 'mid the clouds of Fame's bright sky,  
Thy banner's blazoned folds now fly,  
And truth shall lift them higher.*

## BIOGRAPHIES

**Gail Williams** is an internationally recognized hornist and brass pedagogue. She has presented concerts, master classes, recitals, and lectures throughout North America, as well as in Europe and Asia. Williams joined Chicago Symphony Orchestra in December 1978, and was appointed associate principal horn in 1984, a position she held until her retirement from the orchestra in 1998. She has been a member of Chicago Lyric Opera Orchestra and is currently principal horn of Grand Teton Music Festival Orchestra. As featured horn soloist, Williams has performed with the Chicago Symphony Orchestra, San Antonio Symphony, Sinfonia da Camera, New World Symphony Orchestra, Grand Teton Music Festival Orchestra, Syracuse Symphony, Fairbanks Symphony Orchestra, Green Bay Symphony Orchestra, and a number of regional orchestras. Williams also performed in 2004 as principal horn with the Saito Kenin Orchestra with Maestro Ozawa in Matsumoto, Japan. In 2005, 2007, 2008, and 2009, she was principal horn with World Orchestra for Peace (WOP), under Maestro Gergiev, with concerts in London, Berlin, Moscow, Beijing, Budapest, Rotterdam, Brussels, Jerusalem, Krakow, and Stockholm.

Williams has been on the Bienen School faculty since 1989. In May of 2005, she received the Charles Deering McCormick Teaching Professorship. With the award, she has commissioned and performed three new chamber works for horn and mixed instruments by Douglas Hill, Dana Wilson, and Augusta Read Thomas. Williams studied with John Covert at Ithaca College. Her awards from Ithaca College include the Ithaca College's Young Distinguished Alumni Award and an honorary doctorate of music.

**Anna Wittstruck** joined the University of Puget Sound School of Music in 2017 as assistant professor and director of orchestra. Before that she spent two years at Stanford University as acting assistant professor, serving as interim music director and conductor of the Stanford Symphony Orchestra and Stanford Philharmonia.

Wittstruck has conducted concerts across the United States, in Latin America, in Europe, and in Asia. She has served as a guest conductor with the Harbin Symphony in China and as the 2017 and 2018 Conducting Fellow with the Eastern Sierra Symphony. She conducted concerts at Palacio de Bellas Artes in Mexico City and Teatro Nacional de Cuba in Havana, where she performed with Liza Alfonso Dance Cuba and the Chamber Orchestra of Havana. In December 2013 she conducted the first-ever symphonic concert on Catalina Island: "Sounds of America," featuring Copland's *Appalachian Spring* and returned with her touring ensemble the following three seasons. She has conducted concerts at the Rudolfinum in Prague and the Musikzentrum Augarten (home of the Vienna Boys' Choir) in Vienna, as well as concerts in Berlin, Bad Elster, and Teplice.

Wittstruck is also an active orchestral musician whose performances as a cellist span from the Beijing Modern Music Festival to the 2011 YouTube Symphony Orchestra

under the direction of Michael Tilson Thomas. Her string quartet gave a concert tour of Thailand sponsored by the Yonok and American-Thai Foundations, in honor of HRH Princess Maha Chakri Sirindhorn's sixtieth birthday celebrations. She won a blind audition at the age of fourteen to become the youngest contracted member of the Asheville Symphony Orchestra, and has participated in orchestra festivals such as Tanglewood, Round Top, and the National Symphony/Kennedy Center Institute. She has appeared as a soloist with the Charlotte and Hendersonville Symphonies, on the Public Radio International show "From the Top," and with the Stanford Symphony Orchestra.

Increasingly sought after as an adjudicator, Wittstruck has judged concerto competitions for the San Francisco and El Camino Youth Symphonies, and appears regularly as a judge and clinician for WorldStrides Heritage Festival. She served on the jury of the 2014 Alice and Eleonore Schoenfeld International String Competition in Harbin, China.

She received her Bachelor of Arts in music from Princeton University with certificates in orchestral conducting and creative writing, and her Ph.D. in musicology from Stanford University. While a graduate student, she conducted the Summer Stanford Symphony Orchestra for six consecutive seasons, served as assistant conductor of Stanford's orchestral studies program, and directed the Stanford Wind Symphony, the Stanford New Ensemble, and the Stanford Chinese Ensemble. She also helped create the Stanford Youth Orchestra, an international program for advanced high school students, and taught courses through Stanford Pre-Collegiate Studies. At Princeton, she spent two years as assistant conductor of the Princeton University Orchestra and as associate conductor of the Princeton Sinfonia.

Wittstruck has attended the Pierre Monteux School of Conducting in Hancock, Maine, where she studied with Michael Jinbo, and the Conductor's Retreat at Medomak, where she studied with Kenneth Kiesler. Other conducting teachers include Michael Pratt, Ruth Ochs, Stephen Sano, Jindong Cai, and Edwin Outwater.

**Gerard Morris** joined University of Puget Sound School of Music faculty in fall 2009, and currently serves as interim director, director of bands, and department chair for winds and percussion. In 2016 he became an associate professor and was honored as the recipient of the President's Excellence in Teaching Award. Morris earned a Bachelor of Arts degree in music from Western Michigan University, a Master of Music Education degree from University of Colorado at Boulder, and a Doctor of Music degree in conducting from Northwestern University.

With passion for new music, Morris has commissioned wind compositions by Michael Colgrass, Carter Pann, Joel Puckett, Jake Runestad, Daniel Kellogg, Andrew Ardizzoia, Gregory Youtz, Christopher Stark, Michael Markowski, Geoffrey Gordon, James Stephenson, Kevin Day, and Puget Sound student composers. Under his leadership, the Puget Sound Wind Ensemble has performed world premieres



of *Trains of Thoughts* (Alex Shapiro), *Das Bach Book* (Carter Pann), *Glass House Concerto for Percussion and Wind Ensemble* (Andrew Ardizzoia), *This Life Glowed* (Christopher Arrell), *The House of Life and Take Time* (Robert Hutchinson), *Lurgy* (Neil Thornock), *Fireworks Fanfare* (Kevin Day), as well as the north American premiere of Argentinian composer Alejandro Rutty's *A Future of Tango*.

In addition to his recent appointment as conductor and artistic director of the esteemed Tacoma Concert Band (TCB), Morris's credits also include conducting appearances at The Midwest Clinic, College Band Directors National Association (CBDNA) Western/Northwestern Divisional Conference, Washington Music Educators Association (WMEA) State Conference, California Music Educators Association (CMEA) Bay Section Conference, University of Georgia JanFest, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), Calgary Summer Band Workshop, and as featured conductor on composer Neil Thornock's compact disc recording *Between the Lines*, a project that Morris also co-produced. In addition, he has appeared as guest clinician/lecturer at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, University of British Columbia Wind Conducting Symposium, and guest artist in residence at American Community School (Abu Dhabi/Dubai, United Arab Emirates), Iowa State University, Xavier University, California State Polytechnic University Pomona, St. George's School (Vancouver, British Columbia), and West Point Grey Academy (Vancouver, British Columbia).

Morris's conducting and teaching are informed by years of professional performing experience as principal euphonium with Boulder Brass and United States Marine Corps Band, Hawai'i. With these organizations he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist.

## SYMPHONY ORCHESTRA

Anna Wittstruck, conductor

Taylor Gonzales '17, M.A.T.'20, assistant conductor

Kristen Strom '19, orchestra manager

### *Violin I*

Eunmin Woo '19\*  
Kaitlyn Seitz '21  
Dana Levy '21  
Ise Yoshimoto '20  
Alonso Tirado '20  
Eli Chenevert '22  
Emily Chu '21

### *Violin II*

Sage Genna '19  
Nicolas Casey '20  
Brian Kim '21  
Eva Baylin '21  
Abby Carlson '22  
Mackenzie Johnson '22  
Ella James '21

### *Viola*

Kayce Guthmiller '20\*  
Lucy Prichard '21  
Michelle Lefton '21  
David Wetzel '21  
Anna Mondschean '21  
McKenna Milton '19  
Evelyn Martin '22  
Ellie Hedt '22

### *Cello*

Olivia Katz '19\*  
Elliott Wells '21  
Zara Bagasol '20  
Sophie Paul '22  
Pierce Harken '21  
Annamarie Wright '21  
Tatyana Cox '22  
Sam Crosby-Schmidt '22  
Jocelyn Perrie '21

### *Bass*

Abe Golding '20\*  
Syndey Morgan '22  
Nicole Ecklund  
Jack Danner '20  
Ellen Finn '19

### *Flute*

Emma Lenderink '20  
Drew Shipman '21  
Chloe Upshaw '19\*

### *Flute/Piccolo*

Meadow Poplawsky '19

### *Oboe*

Katie Grainger '20  
Madeleine Scypinski '20\*

### *English Horn*

Christopher Andersen '20

### *Clarinet*

Aaron Klein '19\*  
Reed Smith '20

### *Clarinet/Bass Clarinet*

Jordan Loucks '20

### *Bassoon*

Christina Fritschen '22  
Nicholas Navin '19  
Rosie Rogers '20\*

### *Horn*

Lindsey Kells '22  
Josh Pi '19  
Harrison Schatz '20  
Savannah Schaumburg  
'20\*

### *Trumpet*

Gloria Ferguson '19  
Kate Hart '19\*  
Judson Scott, faculty  
member

### *Trombone*

Jack Day '21  
David Imholz '20\*

### *Bass Trombone*

Maeve Ballan '22

### *Tuba*

Sam Paige '19\*

### *Piano/celeste*

Taylor Gonzales '17,  
M.A.T.'20

### *Percussion*

Harrison Hanner-Zhang  
'21  
Spencer Moore '20\*  
Austin Mangle '22  
Hunter Nakama '22  
Bradley Olson '19

*\* denotes section leader*

## WIND ENSEMBLE

Gerard Morris, conductor

Abe Landa, affiliate faculty artist, banjo

Tauvia Eggebroten '20, librarian

### *Piccolo*

Tauvia Eggebroten '20

### *Bass Clarinet*

Jordan Loucks '20\*

### *Tuba*

Michael Fukuda '20\*

### *Flute*

E-Paul Chan '22

Emma Lenderink '20\*

Drew Shipman '21

### *Alto Saxophone*

Michael Cook '20

Bryce Ulrich '22\*

### *String Bass*

Nicole Ecklund,  
community music

### *Oboe*

Christopher Andersen '20\*

Katie Grainger '19

Madeleine Scypinski '20

### *Tenor Saxophone*

Bryce Poplawsky '22

### *Harp*

Augusta Grassl '22

### *English horn*

Christopher Andersen '20\*

### *Trumpet*

Ido Baruch '21

Gloria Ferguson '19

Elliot Grahm '21

Kate Hart '19\*

### *Percussion*

Rutie Mackenzie-

Margulies '20\*

Austin Mangle '22

Hunter Nakama '22

Brenda Robles '22

Harrison Rosenberg '19\*

### *Bassoon*

Aric MacDavid '20\*

Ethan Markowitz '20

Zach Nelson '20

### *Horn*

Nalin Richardson '20

Harrison Schatz '20

Savannah Schaumburg  
'20\*

\* denotes section leader

### *Sopranino Clarinet*

Reed Smith '20\*

Matthew Wasson

M.A.T.'19

### *Soprano Clarinet*

Amelia Green '19

Rachel Johnson '22

Franny Klatt '19

Aaron Klein '19\*

Ashley Mapile '19

Manya Mutschler-Aldine  
'22

Reed Smith '20\*

Lauren Woodyard '19

Brandon Yoo '22

### *Trombone*

Maeve Ballan '22

James Harvey '22

Sam Kaufman '22

### *Bass Trombone*

Connor Steen '20\*

### *Euphonium*

Justin Licata '19\*

## UPCOMING SCHOOL OF MUSIC EVENTS

*All events are free unless noted otherwise*

Wednesday, Oct. 17

### **Noon Recital Series**

Short performances by students  
Schneebeck Concert Hall, Noon

Friday, Oct. 19

### **Jacobsen Series: A Song Recital**

Dawn Padula, mezzo-soprano;  
Tanya Stambuk, piano;  
with guests Maria Sampen, viola;  
and Alistair MacRae, cello  
Schneebeck Concert Hall, 7:30 p.m.  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Saturday, Oct. 20

### **Concerto-Aria Competition, Public Final Round**

Schneebeck Concert Hall, 7:30 p.m.

Friday, Oct. 26

### **Jacobsen Series: *The Soldier's Tale:* 100 Years After Armistice**

Schneebeck Concert Hall, 7:30 p.m.  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Saturday, Oct. 27

### **Fall Festival of Choirs**

Adelphian Concert Choir, Voci d'Amici,  
Chorale, and Dorian Singers  
Steven Zopfi, J. Edmund Hughes, and  
Kathryn Lehmann, conductors  
Schneebeck Concert Hall, 4 p.m.

Friday, Nov. 2

### **Jazz Orchestra**

Tracy Knoop, director  
Schneebeck Concert Hall, 7:30 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit [pugetsound.edu/arts](http://pugetsound.edu/arts).

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931 or [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or visit [pugetsound.edu/accessibility](http://pugetsound.edu/accessibility).

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 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.  
[pugetsound.edu/music](http://pugetsound.edu/music) | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.  
[pugetsound.edu/communitymusic](http://pugetsound.edu/communitymusic) | 253.879.3575

