



SENIOR RECITAL  
**LARISSA GAULKE '24, SOPRANO**  
JESSICA HALL, PIANO  
LEVI WALSH '24, CLARINET

THURSDAY, APRIL 11, 2024  
SCHNEEBECK CONCERT HALL | 7:30 P.M.

## PROGRAM

*From Soirées Musicales*.....*Gioachino Rossini*  
*Il Rimprovero* (1792–1868)  
*La Pastorella*

*Der Hirt auf dem Felsen*.....*Franz Schubert*  
(1797–1828)  
*Levi Walsh '24, clarinet*

*From Clairières dans le Ciel*.....*Lili Boulanger*  
*Elle était descendue au bas de la prairie* (1893–1918)  
*Elle est gravement gaie*  
*Parfois, je suis triste*  
*Un poète distait*

## INTERMISSION

*“O Luce di quest’anima”*.....*Gaetano Donizetti*  
*from Linda di Chamounix* (1797–1848)

*Dream Song*.....*H. Leslie Adams*  
*To the Road!* (b. 1932)  
*Love Response*

*No Good Deed*.....*Stephen Schwartz* (b. 1948)  
*from Wicked*

*In My Dreams*.....*Stephen Flaherty* (b. 1960)  
*from Anastasia*

*Heart of Stone*.....*Lucy Moss* (b. 1994)/ *Toby Marlow* (b. 1994)  
*from Six: The Musical*

## PERFORMERS

**LARISSA GAULKE '24, soprano**, will graduate in 2024 with a Bachelor of Music degree in Vocal Performance and has plans to earn a Master's Degree in Classical Voice. She is a current student of Dr. Dawn Padula. At Puget Sound, Larissa performs with the Adelpian Concert Choir where she serves as president. She was a finalist and honorable mention in the 2023 Puget Sound Concerto Aria Competition and a finalist and winner of the 2024 Puget Sound Concerto Aria Competition. She is a recipient of the Cyrus Ames Wright Scholarship, the New Song Scholarship, and the John and Olga Sharp Scholarship for majoring in music with an opera emphasis. She has performed with the School of Music Opera Theatre as Mabel in *The Pirates of Penzance*, the Witch in *Into the Woods*, and in *Opera Scenes* as Lucy from *Telephone* and the Queen of the Night from *The Magic Flute*.

American pianist **JESSICA HALL** has enjoyed an active career including roles as pianist, assistant and offstage conductor, coach, and chorus master on the music staff of more than 65 opera productions with Seattle Opera, Wexford Festival Opera, Minnesota Opera, Portland Opera, Opera Memphis, USC Opera, Opera UCLA, Pacific Opera Project, and Hawaii Performing Arts Festival.

She has played under noted conductors David Agler, Michael Christie, Joseph Colaneri, Nicholas Fox, George Manahan, Anne Manson, Steven Osgood, and Robert Spano, and worked within the vocal departments of University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. Previous summer festival faculty positions include the Hawaii Performing Arts Festival and OperaWorks in Los Angeles. She has been an affiliate artist at the University of Puget Sound since January 2022, working as a collaborative pianist within the vocal department.

*A frequent collaborator, Jessica has performed in concert with Damien Geter, Olafur Sigurdarson, Rod Gilfry, Gemma Summerfield, and Marie Lenormand and participated in master classes and residencies with celebrated pianists, singers, and composers such as Marilyn Horne, Martin Katz, John Churchwell, Jeremy Denk, Anthony Dean Griffey, Nathan Gunn, Jake Heggie, Eric Owens, Denyce Graves, and Ricky Ian Gordon.*

*She received her Master of Music, Graduate Certificate, and Doctor of Musical Arts degrees in keyboard collaborative arts from the University of Southern California under the tutelage of Dr. Alan L. Smith.*

**LEVI WALSH '24, CLARINET**, *is a senior music major at UPS, studying clarinet with Jennifer Nelson. He has played with the university's wind ensemble and symphony orchestra, as well as the Adelpian Concert Choir, Chorale, and Opera Theater. He has performed with the Auburn Symphony Orchestra and Tacoma Concert Band and hopes to earn a master's degree in woodwind doubling.*

### **ACKNOWLEDGMENTS**

*Larissa would like to thank her dad, Tad Gaulke, for his endless support of Larissa and her musical dreams. She would also like to thank her Aunt Terri, who provided the means and encouraged her to take those initial vocal lessons with Dr. Lehmann, and without whom Larissa would not have applied to the University of Puget Sound to pursue her dreams. Larissa would like to thank her mom, Joanne. Although she never got to see Larissa perform, without her Larissa would not know what patience, hard work, or love really is. Larissa is also thankful for her brothers, Nathan and Brett, who have always believed in her and provided love and support and a healthy amount of competition, and their wives, Jessica and Hailee, who Larissa truly sees as her sisters. Though they can't read yet, she would also like to acknowledge her nieces and nephew; being your aunt is the highest honor and privilege I could ever ask for! Larissa would also like to thank the women in the Vocal Performance department for their support, love, kindness, and*

*thoughtfulness. She is so grateful to know them and blessed to call them her best friends. Larissa would like to thank the SLL team and Chaplain Dave Wright for their support and mentorship. Larissa would like to thank the community in the Adelprians' Concert Choir where she is honored to be president; their friendship, humor, and hard work are inspirational (yes, Reiley, you especially). The inside jokes and core memories made in choir will be with her forever. She would also like to thank Dr. Zopfi, who is an incredibly talented, hardworking director, and who Larissa is so grateful to have worked with, and be made a better musician by. Thank you for the Catch and Release! Larissa would also like to thank the faculty at the University of Puget Sound, especially Dr. Jessica Hall who not only provides support musically, but is such a welcoming person and an unbelievably talented performer. In particular, Larissa is beyond thankful for the amazing and spectacular Dr. Dawn Padula for her unwavering support and belief in her artistic potential. Dr. Padula came into Larissa's life at such a crucial, fragile point, only a few months after her mother's passing. The mentorship, guidance, kindness, understanding, and love Dr. Padula freely and joyfully give have impacted Larissa forever. Larissa hopes Dr. Dawn Padula knows her impact at the University of Puget Sound as the head of the vocal department is immense; life-long, and life-changing. Thank you, thank you, thank you!*

*--Larissa*

## **PROGRAM NOTES AND TRANSLATIONS**

***Written and Compiled by Larissa Gaulke***

*Gioacchino Rossini (b. February 29, 1792, d. November 13, 1868) was an Italian composer known for his 39 operas. He also wrote chamber music, sacred music, and piano pieces. Born to a father who played trumpet and a mother who sang, Rossini was not a stranger to music; he composed his first work at age 12 and received an education in Bologna. His first opera was performed in Venice at the age of 18. In 1815, Rossini was engaged to supervise and put on productions in Naples. Some of his famous works include The Barber of Seville, Othello, Stabat Mater, and Le Comte Ory. For an unknown reason, Rossini stopped composing operas for the last forty years of his life. Some historians believe it was because of a mental health crisis, or ill health. "Il Rimprovero," the singer laments that their lover has left them and is cruel for making them feel heartbroken. The singer wonders if wishing that they could forget their love is too much to ask. "La Pastorella" illustrates a scenic flowery mountainside where the singer, a pretty shepherdess, goes to tend her flock.*

### ***"Il Rimprovero"***

*Mi lagnerò tacendo  
Della mia sorte amara,  
Ah ma ch'io t'ami,  
O cara,  
Non lo sperar da me.  
Crudel perche fin'ora  
Far mi penar cosi?  
Crudel, crudel!*

### ***"The Rebuke"***

*I whimper, keeping silent  
From my bitter fate,  
But that I should cease to love you,  
My heart's desire,  
Is too much to expect.  
Cruel you are  
To make me suffer so?  
Cruel, cruel!*

***“La Pastorella”***

*Son bella pastorella,  
Che scende ogni mattino,  
Ed offre un cestellino  
Di fresche frutta e fior.  
Chi viene al primo albore,  
Avrà vezzose rose,  
E poma rugiadosa,  
Venite al mio giardin.  
Chi nel nettorno orrorre  
Smari la buona via,  
Alla cappanna mia  
Ritroverà il camin.  
Venite o passageiolo,  
La pastorella è quà,  
Ma il fior del suo pensiero  
Ad uno sol darà.*

***“The Shepherdess”***

*I'm a beautiful shepherdess,  
Who comes down every morning,  
Offering a little basket  
Of fresh fruit and flowers.  
Those who come at first light,  
Will find charming roses  
And dewy apples,  
Come all to my garden.  
Those who lost their way  
In the horror of the night,  
Will find their path  
Once more to my cabin.  
Come o passing traveler,  
The shepherdess is here,  
Yet the flowers of her thoughts,  
She will give to one and one alone!*

*Franz Schubert (January 31, 1797-November 19, 1828) was a German composer of the late Classical and early Romantic eras. He wrote over 600 secular vocal works, seven symphonies, sacred music, operas, and piano music. Some of his most famous works are Winterreise, Die Schone Mullerin, and Erlkönig. Der Hirt auf dem Felsen was composed mere months before Schubert's early death at 31. Despite his tragically short life, he left behind a large body of work that is still a part of the canon played today. Der Hirt auf dem Felsen tells the story of a shepherd on a high hill above a valley. He remarks that his voice echoes down into the canyon and back up to him when he sings. His love lives very far away and becomes very melancholy. He thinks that joy and love have fled the earth. But the song he sang lamenting rang through the woods and up to heaven, and the singer is reminded that spring is coming! Spring is coming, and he readies himself for his journey back to his love.*

***Der Hirt auf dem Felsen***

*Wenn auf dem höchsten  
Fels ich steh',  
In's tiefe Thal herniederseh,'*

***The Shepherd on the Rock***

*When on the highest  
Rock I stand,  
Into the depths I look,*

Und singe, und singe.  
Fern aus dem tiefen  
Dunkeln Thal,  
Schwingt sich empor der  
Wiederhall.  
Der Wiederhall, der Klüfte.  
Je weiter meine Stimme dringt,  
Je heller sie mir wiederklingt,  
Von unten, von unten,  
Mein Liebchen wohnt so weit von mir  
Drum sehn' ich mich  
So heiss nach ihr.  
Hinüber, hinüber.  
In tiefem Gram verzehr' ich mich,  
Mir ist die Freude hin,  
Auf erden mir die Hoffnung wich,  
Ich hier so einsam bin.  
So sehndend klang im  
Walddas Lied,  
So sehndend klang es  
Durch die Nacht,  
Die Herzen es zum Himmel  
Zicht mit wunderbarer macht.  
Der Frühling will kommen,  
Der Frühling, meine Freud',  
Nun mach' ich mich fertig  
Zum Wandern bereit!

And sing, and sing.  
From far away in the deep  
Dark valley,  
Swings up the echo of  
The Reverberation.  
The Reverberation, the Chasm.  
The farther my voice carries,  
The brighter it echos back to me,  
From below, from below.  
My sweetheart lives so far from me,  
Therefore I long so  
To be with her!  
Over there, over there.  
Deep grief consumes me,  
My joy has fled,  
All earthly hope has vanished,  
I am so lonely here.  
The song rang out so longingly  
Through the wood,  
Rang out so longingly  
Through the night.  
That it draws to Heaven  
With wondrous power!  
The spring will come,  
The spring, my friend,  
I shall now make ready  
To journey!

*Lili Boulanger* (b. August 21, 1893, d. March 15, 1918) was a French composer and the first female winner of the Prix De Rome composition prize. Nadia Boulanger, another notable French composer and composition teacher, was Lili Boulanger's older sister. Born in Paris, Boulanger was considered a child prodigy. At the age of 2, she could sing melodies by ear. Her father, who was a musician at the Paris Conservatoire, and her mother, a Russian princess, both encouraged their daughter's musical talents. Lili would follow Nadia to her Paris Conservatoire classes at the age of five, and would



soon enter music theory and composition classes, picking up the study of organ under teacher Louis Vierne. Boulanger's arsenal of musical instruments and knowledge included piano, voice, harp, and cello. Lili Boulanger suffered from chronic illness, beginning at the age of two with bronchial pneumonia, which weakened her immune system. This led to intestinal tuberculosis that ended her life at the young age of 24. Despite a short life, Lili Boulanger's work lives on.

**Elle était descendue au bas  
de la Prairie**

Elle était descendue au bas  
De la prairie,  
Et, comme la prairie,  
Était toute fleurie de plantes  
Dont la tige aime à pousser dans l'eau,  
Ces plantes inondées  
Je les avais cueillies.  
Bientôt, s'étant mouillée,  
Elle gagna le haut de cette prairie là  
Qui était toute fleurie,  
Elle riait et s'ébrouait avec  
La grâce dégingandé  
Qu'ont les jeunes filles trop grandes.  
Elle avait le regard qu'ont les fleurs  
De lavande.

**She had reached the low-lying  
meadow**

She had reached the  
Low-lying meadow  
And, since the meadow  
Was all flowery with plants,  
With plants that bloom like to bloom  
in water, I had picked  
These flooded flowers.  
Soon, soaking wet,  
She reached the top of that  
Blossoming meadow.  
She was laughing and gasping  
With the gawky grace  
Of girls who are too tall.  
Her eyes looked like  
Lavender flowers.

**Elle est gravement gaie**

Elle est gravement gaie.  
Par moments son regard se levait  
Comme pour surprendre ma pensée.  
Elle était douce alors,  
Comme quand il est tard  
Le velours jaune et bleu.  
D'une allée de pensées.

**She is solemnly joyful**

She is solemnly joyful.  
At times she looked up  
As if to catch what I was thinking.  
She was gentle then,  
Like at dusk  
The yellow-blue velvet  
Of a path of pansies.

**Parfois, je suis triste**

Parfois, je suis triste.  
Et, soudain, je pense à elle.  
Alors, je suis joyeux.  
Mais je redeviens triste  
De ce que je ne sais pas,  
Combien elle m'aime.  
Elle est la jeune fille à l'âme toute  
claire. Et qui, dedans son coeur,  
Garde avec jalousie  
L'unique passion que l'on donne  
À un seul.  
Elle est partie avant que s'ouvrent  
Les tilleuls, et, comme ils ont fleuri  
Depuis qu'elle est partie,  
Je me suis étonné de voir,  
Ô mes amis, des branches de tilleuls,  
Qui n'avaient pas de fleurs.

**Un poète distait**

Un poète distait que lorsqu'il  
Était jeune,  
Il fleurissait des vers comme  
Un rosier des roses.  
Lorsque je pense à elle,  
Il me semble que jase  
Une fontaine intarissable  
Dans mon coeur.  
Comme sur le lys Dieu pose  
Un parfum d'église,  
Comme il met du corail aux  
Joues de la cerise,  
Je veux poser sur elle avec dévotion,  
La couleur, d'un parfum qui  
N'aura pas de nom.

Sometimes, I am sad  
Sometimes, I am sad.  
And, suddenly, I think of her.  
Then, I am overjoyed.  
But I grow sad again  
Because I do not know  
How much she loves me.  
She is the girl with the limpid  
Soul, and who, in her heart,  
Guards with jealousy  
The unrivaled passion garnered  
For one alone.  
She went before the limes had  
blossomed, and since they flowered  
After she was gone,  
I was astonished to see,  
My friends, the lime tree branches  
Devoid of flowers.

**A poet said**

A poet said that when  
He was young,  
He bloomed with worms like  
Rose-trees with roses.  
When I think of her,  
An endless spring,  
A fountain inexhaustible babbles  
In my heart.  
As God places a church-scent  
On the lily,  
And places coral on the  
Cheeks of the cherry,  
I wish to place devotedly on her  
The color, the scent, that shall  
Have no name.

*Gaetano Donizetti (b. November 29, 1797, d. April 8, 1848) was an Italian composer primarily known for composing 70 operas. Along with Giachino Rossini and Vincenzo Bellini, Donizetti is a leading composer in the bel canto opera era. In this style, melismas and ornamentations are the golden standard, and the music prioritizes the voice and its quick movements over large orchestral parts. Some of the operas Donizetti is best known for are the famous Don Pasquale, Anna Bolena, Lucia di Lammermoor, and L'elisir d'amore. Linda di Chamounix is less well known than these other works; the last time it was performed by the Metropolitan Opera was in March 1935. "O Luce Di Quest'Anima" comes in the middle of Act 1. Linda's beloved, Carlo, has left the village for Paris. It is winter, and this is the time when all the young men of the village leave to make money as street entertainers in France's capital. Linda has arrived at their rendezvous too late and finds only flowers and a note from Carlo. She laments that she missed his parting and that he will not suffer as greatly as she will be missing him. Then, thinking of the day that she and Carlo will one day be married, Linda's spirits lift, and she rejoices for life, love, and hope.*

***"O Luce di quest'anima"***

*Ah, tardai troppo, e al nostro  
Favorito convegno,  
Io non trovai il mio diletto Carlo.  
E chi sa mai  
Quant'egliavrà sofferto,  
Ma non al pardime!  
Pegno d'amore questi  
Fior mi lasciò!  
Tenero core!  
E per quel core io l'amo,  
Unico di lui bene.  
Poveri entrambi siamo;  
Viviam d'amor, di speme.  
Pitto re ignoto ancora,  
Egli s'innalzerà  
Co'suoi talenti!  
Sarò suo sposa allora...  
Oh noi contenti!  
O luce di quest'anima,*

***"O Light of this soul"***

*Ah, I am too late  
To our favorite meeting place.  
I do not find my beloved Carlo.  
And who will ever know how much  
he has suffered,  
But not as much as !!  
He left these flowers for me as a  
token of love!  
Ah, tender heart!  
And I love him for his heart,  
His only possession.  
We are both poor,  
We live on love and hope.  
And yet is an unknown artist,  
But he will make himself known  
Through his talents!  
He will be my husband...  
Oh, how happy we will be!  
Oh light of this soul*

*Delizia, amore e vita,  
La nostra sorte unita,  
In terra, in ciel sarà.  
Deh, vieni a me, riposait  
Su questo cor che t'ama,  
Che te sospira e brama,  
Che per te sol vivrà!*

*Delight, love and life,  
Our fate united  
On earth, as in heaven, we will be.  
Ah, come to me, rest yourself  
Upon this heart that loves you,  
That for you longs and desires,  
That lives only for you!*

*H. Leslie Adams (b. December 30, 1932) is an American composer. His works have been performed all over the world, like by the Prague Radio Symphony Orchestra, Iceland Symphony Orchestra, and the Center for Black Music Research. Metropolitan artists have performed his works internationally. He has received acclaim and rewards from the National Association of Negro Women and the Christian Arts National Competition for Choral Music. Adam's music incorporates many African-American elements, such as syncopated rhythms and melodies or ideas that are reminiscent of spiritual or gospel music.*

*Countee Cullen (b. May 30, 1903 d. January 9, 1946) was an American poet, playwright, child novelist, and novelist. Not much is known about his early childhood. What we do know is that Cullen was brought to Harlem at the age of nine by his paternal grandmother, Amanda Porter. Cullen went to DeWitt Clinton High School High School, located in Hell's Kitchen. There, he would win a citywide poetry contest. He attended NYU for his undergraduate degree, and then went on to attend Harvard for his master's degree. Some of his most famous works include "Yet Do I Marvel," "Heritage," and "Incident." Dream Song is about embracing the holiness of dreams and acknowledging the values of our dreams, but also, acknowledging that for the sake of the real world, some dreams must be put away.*

### **Dream Song**

*I have wrapped my dreams  
In a silken cloth,  
And laid them away in a box of gold;  
Where long will cling  
The lips of a moth,  
Hungry lips, eager lips;*

*Longing lips of a moth.  
I hold no fear, not even wrath,  
Who found earth's breath so  
Keen and cold!*

*Paul Laurence Dunbar (b. June 27, 1872) was an African American poet, short story writer, and novelist. He was raised in Dayton Ohio, where his parents moved to after being formally enslaved in Kentucky. As a child, Dunbar wrote verses and short stories. In high school, he became the president of his school's literary society. He published his first work in a Dayton newspaper at the age of 16. After being praised by an editor of Harper's Weekly, Dayton's popularity increased dramatically. Dunbar became one of the first African American poets to reach international celebrity. Much of his writing was written in the "Negro Dialect," associated with the antebellum South. He also wrote in conventional English, and his sonnets are among his most popular pieces of literature. Sadly, he became ill with tuberculosis and died at the early age of 33.*

**To the Road!**

*Cool is the wind  
For the summer is waning!  
Who's for the road?  
Sun-flecked and soft  
Where the dead leaves are raining,  
Who's for the road?  
Knapsack and alpenstock,  
Presshand and shoulder,  
Prick of the brier and  
Roll of the boulder.  
This be your lot 'til the season  
Grow older!  
Who's for the road?  
Who's for the road?*

*Up and away  
In the hush of the morning?  
Who's for the road?  
Vagabonds we,  
All conventions a-scoring,  
Who's for the road?  
Music of warblers  
So merrily singing,  
Draughts from the rill  
From the road sing upspringing,  
Nectar of grapes from the vines  
Lowly swinging!  
Who's for the road?  
Who's for the road?*

*Now every house is a hut or a hovel,  
But to the road!  
Mankind and moles*

*In the dark love to grovel.  
Who's for the road!  
Throw off the loads  
That are bending you double,  
Love is for life; only labor is trouble.  
Truce to the town  
Whose best gift is a bubble.  
Come to the road!*

*Love Response*

*When Philip sighs and from his eyes  
The light dies out; my soul replies  
With misery of deep drawn breath,  
E'en as it were at war with death.  
When Philip smiles, his grace beguiles  
My heart through love-lit woodland aisles,  
And through the silence high and clear,  
A wooing warbler's song I hear.  
But if he frown, despair comes down,  
I put me on my sackcloth gown;  
So frown not, Philip lest I die,  
But look on me with smile or sigh.*

*Stephen Schwartz is an award-winning composer and director. He has composed songs for Disney films, such as Hunchback of Notre Dame, and a Dream Works animated work such as Prince of Egypt. In 1972, his musical known as Pippin premiered, which is still played to this day. His most famous musical of all time is Wicked, which has surpassed 1000 performances on Broadway and continues to be a cult classic. "No Good Deed" is the fifth song in Act 2. Elphaba attempts to save Fiyero who has been taken prisoner. Despite later being revealed that Elphaba's spell worked by turning Fiyero into the Scarecrow, Elphaba believes she's failed again. Reflecting on all she's lost, her sister, Nessa, and Dr. Dillamond, Elphaba resigns herself to be Wicked and to never do a good deed again.*

*Based on the 1997 animated film of the same name, Anastasia the Broadway Musical was written by Stephen Flaherty and Lynn Ahrens and premiered on Broadway in May of 2016. Stephen Flaherty is an American composer of musical theater and films and is best known for his collaborative work with Lynn Ahrens. Lynn Ahrens is an American songwriter, singer, and librettist for musical theater, films, and television. Anastasia is the youngest daughter of the Romanov royal family of Russia. Her family was executed in the Bolshevik uprising. With the help of a young man, Anastasia manages to escape, but is injured, and suffers from amnesia. Having only glimpses of her past when she sleeps, and with a false name given to her by nurses, Anya has struggled for years to rediscover who she was. "In My Dreams" occurs at the beginning of Act 1, when two conmen, Dimitri and Vlad Popov, are holding auditions to find the lost princess. Anya bears a striking resemblance to the lost princess and fascinated by her memory loss, Dimitri and Popov choose her to be Anastasia.*

*Six the Musical was written by Toby Marlow and Lucy Moss across the span of ten nonconsecutive days over a six-month period. Originally staged as a short concert, it was reimaged into the Broadway hit it is today. It premiered at the Edinburgh Festival Fringe in 2017, and went on to become a smash hit on the West End, touring the UK, Ireland, and North America.*

*In Six, Henry VIII's six wives started a pop concert competition, where the wife who presented the worst tragic personal story would earn the lead role in their pop band. The third wife, Jane Seymour was the "one Henry truly loved." She is mocked by the other wives because Henry treats her the nicest, which means she has no shot at winning the competition. However, Jane says that Henry's love was conditional on her having his male heir, Edward. Jane dies shortly after childbirth, leaving her little son behind. Despite Henry's very conditional love for her, Jane swears that she will stand by him and love him unconditionally because her heart is not easily swayed or broken. It is a Heart of Stone.*

## **UPCOMING SCHOOL OF MUSIC EVENTS**

*All events are free unless noted otherwise. Most performances are broadcast at [pugetsound.edu/schneebecklive](https://pugetsound.edu/schneebecklive).*

*WEDNESDAY, APRIL 10*

### **Noon Convocation**

*Student recital performances  
Schneebeck Concert Hall, noon*

*FRIDAY, APRIL 12*

### **Organ at Noon Series**

*Wyatt Smith, organist  
Kilworth Memorial Chapel, 12:05 p.m.*

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

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## **LAND ACKNOWLEDGEMENT**

*We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.*

*The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.*

*From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.*

*Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year. [pugetsound.edu/communitymusic](https://pugetsound.edu/communitymusic) | 253.879.3575*

