

JACOBSEN

PROFESSIONAL ARTIST SERIES 2025–26



MUSIC OF THE **AIDS** CRISIS

Gerard Morris, conductor, with Kim Davenport, piano soloist

Joined by 40 School of Music faculty, alumni, and students

Pre-concert lecture: 6:45–7:15 p.m.

"Kevin Oldham's Voice: A Piano Concerto Reborn"
with Gerard Morris and Kim Davenport

Concert: 7:30 p.m.



Kevin Oldham
Composer (1960–1993)



Gerard Morris
Conductor



Kim Davenport
Piano soloist

FRIDAY, JAN. 23

Schneebeck Concert Hall

JACOBSEN SERIES

Established in 1984, the Jacobsen Series features performances by School of Music faculty members, students, alumni, and guest artists for the university and the community. The series is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965 and consists of theme-related concerts presented between September and April each academic year.

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by season subscribers and individual ticket sales. University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

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.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

PROGRAM NOTES

Tango Bittersweet (1990)

Hersch

Program note by Gerard Morris

American jazz pianist and composer Fred Hersch publicly came out as gay and HIV-positive in 1993, becoming one of the first high-profile musicians to do so. Since that time, he has been an active advocate and fundraiser for AIDS service and education organizations.

Tango Bittersweet is a poignant reflection of Hersch's personal history, composed in memory of friends, colleagues, and countless others who lost their lives to the AIDS epidemic during its early years. Known for bridging jazz and classical traditions, Hersch infuses the work with lyrical, passionate melodies, subtle jazz harmonies, and a flowing tango rhythm. Together, these elements evoke the complex mixture of sorrow, tenderness, and remembrance that defines the bittersweet legacy of those affected by HIV/AIDS.

Across the Sea (1991)

Oldham

Program note by Gerard Morris

Composed by American pianist and composer Kevin Oldham, *Across the Sea* – a song for voice and piano – is part of the ongoing landmark collaborative project "The AIDS Quilt Songbook," initiated in 1992. The work appears on the recording "An AIDS Quilt Songbook: Sing for Hope," released in 2017.

Like much of Oldham's later output, this beautiful song is deeply colored by his battle with HIV/AIDS. Oldham's close personal colleague and long-time best friend, Karen Kushner, writes, "*Across the Sea* projects hope, spirituality, and inner strength. The ecstatic vocal line rides the undulating waves of piano figuration like a sleek vessel. Refreshing as the ocean spray, this song is full of light."

Not Even if I Try – for Doug Sayers (1989)

Oldham

Program note by Karen Kushner

Not Even if I Try was composed in September, 1989, as a memorial for Douglas Sayers. Kevin was to write two years later, "Doug was diagnosed with AIDS, and without talking to any of his friends or asking for support, took his own life. During the immediate weeks after his death, I had a peculiar sense of Doug's presence around me. I had so many unresolved feelings; things I never had the chance to say to Doug. It was almost too much for me. And on one of those days, this music, a song with all of those thoughts, came pouring out – in about as much time as it takes to read it through."

All the Words to All the Songs (2004)

Welcher

Program note by Dan Welcher

This little piece for flute and piano was commissioned by flutist Nancy Andrew, in memory of Vinson Hammond. Vinson, a pianist with a stellar career as an accompanist, died in 1992 of complications from the AIDS virus. He was an avid believer in contemporary music, primitive Southern churches, and Elvis – and did a mean impersonation of the latter, if one can imagine The King singing at a piano.

The title refers to a remark Vinson made on the NBC-TV Today show, as he was appearing with flutist James Galway. Gene Shalit, host of the segment, asked Vinson if he knew the words to the John Denver song they were about to play, and Vinson looked straight into the camera lens and, in his best Alabama drawl, declared, "I know all the words to all the songs."

My work is both a reflection on the untimely loss of a young talent, and an homage to popular songs. Knowing all the words to all the songs might help a listener somewhat, but it's best to hear the piece as a spiritual benediction. My hope is that Vinson Hammond has, by now, met his idol in Heaven, and hopefully, has accompanied him in a few of the good old songs.

Ailey, Baldwin, Floyd, Killens, and Mayfield (1990)

Angelou

Maya Angelou's poem memorializes five prominent Black artists and intellectuals who were her close friends. It explores themes of collective grief, the "hurtful clarity" that follows the death of a "great soul," and the eventual "soothing electric vibration" of the legacy they leave behind. The poem is the final piece in Angelou's 1990 collection, *I Shall Not Be Moved*.

The men honored include Alvin Ailey, a renowned dancer, choreographer, and founder of the Alvin Ailey American Dance Theater; James Baldwin, an iconic novelist, playwright, and essayist; Samuel A. Floyd Jr., a musicologist, educator, and founder of the Center for Black Music Research; John Oliver Killens, a novelist and co-founder of the Harlem Writers Guild who played a crucial role in launching Angelou's writing career; and Julian Mayfield, an actor, author, and prominent figure in the Black Arts Movement.

Nocturne No. 2, Op. 15 (1993)

Oldham/Cohen

Program note by Kim Davenport

Nocturne, Op. 15, No. 2 dates from the final period of Kevin Oldham's creative life. During this time, alongside the completion of his *Piano Concerto*, Oldham spent many hours improvising at his electric keyboard. Fortunately, he recorded these improvisations on cassette tape. After his passing, several of them (including *Nocturne No. 2*) were transcribed and edited by Steve Cohen, who had worked closely with Oldham on the orchestration of the *Piano Concerto*.

Set in A-flat major, the piece opens with a quiet intimacy, unfolds into a lush, romantic climax, and gradually returns to the stillness from which it emerged.

Concerto for Piano and Concert Band, Op. 14 (1991/2024)

Oldham/Cohen

Program note by Minna Stelzner

Born in Kansas City, Missouri, Kevin Oldham showed signs of musical talent at a very young age, and his early musical training was guided by his parents, Barbara and Bill Oldham, and Latha Blim, a Kansas City piano teacher. Kevin studied for three years at Northwestern University, and received his bachelor's and master's degrees at the Juilliard School, studying with Herbert Stessin and Sascha Gorodnitzki. He made his orchestral debut with the Detroit Symphony Orchestra and Erich Kunzel in 1980, performing Rachmaninoff's *Rhapsody on a Theme of Paganini*. Throughout the mid-1980s, he gave well-reviewed recitals in New York, Chicago, Washington, D.C., Los Angeles, Atlanta, Houston, and various cities in Europe.

Kevin was diagnosed with HIV in 1988, when he was 28 years old; he decided to give up performing on the concert stage and devoted the rest of his life to leave a musical legacy through composition. He received a grant from Meet The Composer in 1991, as well as the Festival of the Atlantic Young American Composers Award. The Festival commissioned his *Concerto for Piano, Op. 14*, which the Festival orchestra premiered. Kevin also performed the piece with the Kansas City Symphony a few weeks before he died. His other works include a Symphony for Organ; solo piano pieces; songs for voice and piano; choral works written for, performed, and recorded by the choir of Marble Collegiate

Church in Manhattan, with which Oldham sang; an uncompleted opera, *Thérèse Raquin*; and over two dozen cabaret songs.

He was active in the AIDS Music Emergency Network and the Estate Project for Artists with AIDS. With this group, he helped other artists ensure the survival of their work. In a New York Times interview, Kevin said, "...whether you stay alive or not seems the trivial part. It's your work itself that must have a life of its own. If I can make sure that my music will continue to have life, that seems to be the more important consideration." He died of AIDS-related causes on March 11, 1993. The *Concerto for Piano, Op. 14* is Kevin's largest work: a rhapsodic, mercurial, deeply felt, and ultimately enormously affirmative work. It was originally orchestrated for orchestra by Steve Cohen, using sketches from the composer. In early 1992, Kevin was invited to play the professional premiere of the concerto with his hometown orchestra, the Kansas City Symphony. The date was set for January 17, 1993 and Kevin set aside all of December to practice. Instead, by December, he was in New York's Lenox Hill Hospital, growing sicker every day. When, after three weeks, Kevin's doctor told him he was continuing to get worse and that the hospital was at a loss as to how to treat him, he checked himself out of his own volition and moved home to his Manhattan apartment. There he rested and shepherded his strength; and then, one week before the concert, he flew out to Kansas City for what he knew would be his climactic moment as pianist and composer.

Right up to the moment he walked onto the stage of the Lyric Theatre in Kansas City, nobody knew whether he would be able to play. The first rehearsal had been a disaster; Kevin couldn't summon the strength to be heard above the orchestra. During the second rehearsal, his arms and hands were trembling uncontrollably. Still, that Sunday afternoon, through force of will, Kevin, looking gaunt and exhausted, but exhilarated, walked from the wings, bowed smartly, sat down at the keyboard and rolled his eyes nervously toward conductor William McGlaughlin, as if to say, "I'm as ready as I'll ever be."

The resultant performance was certainly not the fire-breathing, slam-bang reading that Kevin could have given a year before. But it was in every way respectable and it made a persuasive case for concerto, pianist, and for Kevin as a very gifted young composer. When it was over, the audience rose to its feet to give Kevin a stomping, roaring ovation. "It should have been Oldham's first triumph; it may well have been his last," Tim Page reported in *Newsday*. "Under no illusions, he blinked out across the footlights and savored the standing ovation—laughing, crying, exhausted, grateful, overwhelmed."

Tacoma Concert Band conductor and artistic director, Gerard Morris, was introduced to the Oldham concerto by his friend Joe Avena in August of 2023. Having fallen in love with the concerto and Kevin's story, Gerard set out to give Kevin's voice new life through contacting the original orchestrator, Steve Cohen, and commissioning him to create a wind band version with the intent of premiering the work at the CBDNA Western/Northwestern Divisions Conference in March 2024, held in Las Vegas, Nev., and as part of the Tacoma Concert Band's 2024–25 concert season. Although the timeline was incredibly tight, Steve agreed and miraculously completed the project within four months. Throughout the process, all those who knew Kevin were elated to hear that his virtuosic piano concerto would once again have life.

The *Concerto for Piano and Concert Band, Op. 14* unfolds in three movements, each of which conductor Gerard Morris interprets as an autobiographical musical journey through the last two years of Kevin's life, stating "the first movement is an elegy; foreboding, majestic, nostalgic, fateful, and

peacefully resolved. The second movement is a beautifully present love song, and the third is a rambunctious celebration of life; Kevin wasn't going to go without a party."

In closing, conductor Gerard Morris would like to offer a heartfelt *thank you* to the key players who brought the new wind ensemble orchestration to fruition: catalyst and donor Joe Avena, orchestrator Steve Cohen, and pianist Kim Davenport.

Memories of Kevin Oldham

By Tim Page

When I look back upon the mid-1980s and my apprentice years as a music critic for The New York Times, it sometimes seems that I did only two things: cover debut concerts and write AIDS obituaries — alpha and omega, the beginning and the end, over and over again. The debut shift was standard training for the junior critic; the AIDS beat was new and dolorous and nobody knew how to handle it. During the epidemic's first few years, the Times editors decreed that we should avoid any mention of the virus in our obituaries, out of a horribly misguided endeavor to spare families, friends (and, indeed, the deceased) any perceived "stigma." And so I spent my late 20s and early 30s writing about my gifted contemporaries. Some of them were starting careers, stepping out into whatever limelight they had generated for themselves. But an awful lot of them seemed to be dying from mysterious pneumonias, cancers, heart attacks, respiratory ailments and that all-purpose euphemism, a "lengthy illness," at an awfully early age.

Kevin Oldham was one of my debuts — a handsome, vibrant, self-assured and splendidly virtuosic young pianist who played his first New York recital at Carnegie Recital Hall in 1985. Eight years later, he too would die from AIDS and I would write his obituary. But by then he had become a composer, one who had fought a desperate battle to leave the world some fresh and lovely music. Kevin faced his mortality with the stoic realism of a character out of Albert Camus, making the moment count, doing whatever he could with whatever time he had, knowing the situation was hopeless but not always bad, not every day.

Kevin was diagnosed with H.I.V. in 1988, when he was 28 years old. He'd been doing the New York freelance musician thing, paying the rent by working for a veterinary center and later at Jim Henson Productions, but living for those moments when he could take the stage. Now, knowing he would soon become unwell, he set out to leave a musical legacy, shifted his attention to composition, and wrote like mad. Most of the music on this disc was written in the face of death but there is nothing morbid about it; rather, for Kevin, impending death spurred on a renewed appreciation of life and a determination to hang on to it as long as possible.

Kevin Oldham was born in Kansas City in 1960. He studied piano at Northwestern University and later at the Juilliard School, where he worked with Sascha Gorodnitzki and Herbert Stessin. In addition to the works recorded here, he completed his largest work, a rhapsodic, mercurial, deeply felt and ultimately enormously affirmative piano concerto.

There in lie a story. In early 1992, Kevin was invited to play the professional premiere of the concerto with his hometown orchestra, the Kansas City Symphony. The date was set for January 17, 1993 and Kevin set aside all of December to practice. Instead, by December, he was in New York's Lenox Hill Hospital, growing sicker every day. When, after three weeks, Kevin's doctor told him he was continuing to get worse and that the hospital was at a loss as to how to treat him, he checked himself

out on his own volition and moved home to his Manhattan apartment. There he rested, shepherded his strength and then, one week before the concert, flew out to Kansas City for what he knew would be his climactic moment as pianist and composer.

Right up to the moment he walked onto the stage of the Lyric Theatre in Kansas City, nobody knew whether he would be able to play. The first rehearsal had been a disaster; Kevin couldn't summon the strength to be heard above the orchestra. During the second rehearsal, his arms and hands were trembling uncontrollably.

Still, that Sunday afternoon, through force of will, Kevin, looking gaunt and exhausted, but exhilarated, walked from the wings, bowed smartly, sat down at the keyboard and rolled his eyes nervously toward conductor William McGlaughlin, as if to say, "I'm as ready as I'll ever be."

The resultant performance was certainly not the fire-breathing, slam-bang reading Kevin could have given it a year before. But it was in every way respectable and it made a persuasive case for concerto, pianist and a very gifted young composer. When it was over, the audience rose to its feet to give Kevin a stomping, roaring ovation. "It should have been Oldham's first triumph, it may well have been his last," I reported in *Newsday* at the time. "Under no illusions, he blinked out across the footlights and savored the standing ovation – laughing, crying, exhausted, grateful, overwhelmed."

It would be nice to leave him there. In fact, Kevin went into St. Luke's Hospital the following day, where he spent most of his last two months. There were more invasive tests, more baffling symptoms, more obvious signs he was losing the battle. Yet he kept fighting, with grace and courage. And he was rewarded with a few moments that justified the struggle — a brief period when he felt strong enough to move home with his parents, a few happy, reasonably healthy, days with his companion of three years, Stephen Rotondaro. But his condition continued to deteriorate and, on March 11, 1993, Kevin died.

For every Rudolf Nureyev, Michael Bennett or Rock Hudson who has died from AIDS at or near the pinnacle of his profession, there are a thousand writers, dancers, actors, musicians and other artists who didn't have time to fulfill their potential. In the case of Kevin Oldham, AIDS ended the life of a gifted composer who was just getting started. We'll never know what he might have created. Operas? Symphonies? Further concertos? Probably all of these, and more; he was nothing if not ambitious. We regret the music that will never be made and we mourn for Kevin – a brave, funny, smart, articulate and compassionate man. But, through Kevin's own herculean efforts, something has been saved. You hold the proof in your hands.

At the time of this published article, TIM PAGE was the chief classical music critic for Newsday and the executive producer for BMG Catalyst, for which label the first recording of Kevin Oldham's piano concerto was made.

THANK YOU TO THIS EVENING'S PERFORMERS

Listed in order of appearance

Ronaldo Rolim, piano
Alistair MacRae, cello
Dawn Padula, mezzo-soprano
Jessica Hall, collaborative pianist
Teagan McMonagle '28, tenor
Tracy Doyle, flute
Kim Davenport, collaborative pianist
Melvin Rouse, speaker

Wind Symphony Personnel

Gerard Morris, conductor
Kim Davenport, piano soloist

Piccolo

Levin Kapur '28

Flute

Tracy Doyle+
Katy Wade '28

Oboe

Dan Williams+
Minh-Thi Butler, UW
student

English horn

Logan Esterling+

Clarinet

Jennifer Nelson+
Cameron Stedman*

Bass Clarinet

Jordan Loucks*

Bassoon

Brittany Harrington+
Rosie Rogers*

Contrabassoon

Sara Ponsioen '26

Alto Saxophone

Fred Winkler+
Minna Stelzner*

Tenor Saxophone

Derek Smith**

Baritone Saxophone

Erik Steighner*+

Trumpet

Morris Northcutt**
Maia Connelly '26
Robin Aijian*+

Trombone

William Dyer*
Ned Jacobsen**

Bass Trombone

David Krosschell+

Tuba

Ryan Schultz+

String Bass

Anna Jensen+

Timpani

Gary Dahl**

Percussion

James Doyle+
Austin Mangle*
Sarah Beacock '26

*Puget Sound alum

+Puget Sound faculty/staff member

**Tacoma Concert Band guest

COMPOSER BIOGRAPHIES

A member of jazz's piano pantheon, **FRED HERSCH** has been an influential creative force over more than three decades as an improviser, composer, educator, bandleader, collaborator, and recording artist. He has been proclaimed "the most arrestingly innovative pianist in jazz over the last decade" by *Vanity Fair* and "a living legend" by *The New Yorker*. A 17-time Grammy nominee, Hersch has garnered jazz's most prestigious awards, including a Doris Duke Artist (2016), Jazz Pianist of the Year from the Jazz Journalists Association (2011, 2016, 2018), and the *Jazz Magazine* (France) International Artist of the Year (2021). The Fred Hersch Trio was voted the No. 1 Jazz Group in the 2019 *DownBeat* Critics Poll.

Hersch, who came out as gay and HIV positive in 1993, is known and respected for openly discussing his HIV diagnosis and recovery from AIDS-related dementia, which is detailed in his memoir *Good Things Happen Slowly*. Throughout his adult life, he has been an active advocate and has raised funds for AIDS related services and education organizations.

KEVIN OLDHAM (1960–1993) was born in Kansas City. He showed signs of musical talent at a very young age. His early musical training was guided by his parents, Barbara and Bill Oldham, and Latha Blim, a Kansas City piano teacher. Kevin studied for three years at Northwestern University, and completed his formal studies at the Juilliard School with Herbert Stessin and Sascha Gorodnitzki. There, received both this Bachelors and Masters degrees.

Kevin Oldham's solo recital work included appearances at Carnegie and Merkin Recital Halls in New York City, The Kennedy Center in Washington, D.C., The Chicago Public Library, and in Atlanta, Houston, Kansas City, Los Angeles and various cities throughout Europe. In 1980, he made his orchestral debut with the Detroit Symphony Orchestra and Erich Kunzel playing Rachmaninoff's Rhapsody on a Theme of Paganini.

In 1988, after being diagnosed with HIV, Kevin decided to give up concertizing. This decision allowed him the time to pursue his desire to create music, rather than perform works of others. As a composer, Kevin Oldham won the 1991 Festival of the Atlantic Young American Composers Award, and his Concerto for Piano, op. 14 received its premiere that same season by the festival's orchestra. The recorded performance was broadcast on National Public Radio's "New, Old and Unexpected," hosted by music critic and author Tim Page. The second performance of the Concerto for Piano was given on Jan. 17, 1993 with the Kansas City Symphony, conducted by William McGlaughlin. The composer served as soloist.

Kevin's talents were not limited to composition and piano. He sang with the Marble Collegiate Church Choir, which premiered several of his choral works, and for whom he wrote his last completed choral work, The Boulding Chorales, op. 16 (poetry by Kenneth Boulding). Kevin was a member of The Estate Project for Artists with AIDS, a project of the Alliance for the Arts. With this group, he helped other artists ensure the survival of their work. In a New York Times interview, Kevin said, "...whether you stay alive or not seems the trivial part. It's your work itself that must have a life of its own. If I can make sure that my music will continue to have life, that seems to be the more important consideration."

In 2012, the American Academy of Arts and Letters presented to **DAN WELCHER** an Arts and Letters Award in Music. The citation reads, in part, "As intense as it is elegant, Dan Welcher's music takes his listeners on a surprising yet inevitable path....Every work in his wide-ranging catalogue is written with the strongest musical signature". That catalogue now numbers well over 140 works in every conceivable genre, including three operas, seven concertos, six symphonies; plus vocal literature, piano solos, and various kinds of chamber music.

A much sought-after speaker who is known for making contemporary music intelligible to lay listeners, Welcher hosted a weekly radio program called "Knowing the Score" on KMFA-FM in Austin from 1999 to 2009. This program won the ASCAP-Deems Taylor Award for Excellence in Classical Broadcasting. He hosted the weekly program "From the Butler School of Music" on KMFA-FM in Austin from 2011 to 2019. Welcher held the Lee Hage Jamail Regents Professorship in Fine Arts at the Butler School of Music (The University of Texas at Austin), and directed the New Music Ensemble, until his retirement in 2019.

A multitalented writer and performer, **MAYA ANGELOU** (1928–2014) is best known for her work as an author and poet. Her 1969 memoir, *I Know Why the Caged Bird Sings*, made literary history as the first nonfiction bestseller by a Black woman. Some of her famous poems include "Phenomenal Woman," "Still I Rise," and "On the Pulse of Morning," which she recited at President Bill Clinton's inauguration in 1993, and which earned her a Grammy Award. Angelou also enjoyed a career as a Tony- and Emmy-nominated actor and singer in plays, musicals, and onscreen. She became the first Black woman to have a screenplay produced with the 1972 movie *Georgia, Georgia*. In her work as a civil rights activist, she collaborated with Martin Luther King Jr. and Malcolm X, among others. The Presidential Medal of Freedom recipient died in May 2014 at age 86.

PERFORMER BIOGRAPHIES

Listed in order of appearance

RONALDO ROLIM holds degrees from the Magda Tagliaferro School in São Paulo, the Peabody Institute in Baltimore and the Yale School of Music in New Haven. Rolim resides in Tacoma, Wash., where he is Assistant Professor of Piano and Director of Keyboard Studies at the University of Puget Sound. He has performed extensively over four continents as a soloist and chamber musician, in venues such as Carnegie Hall, Zurich's Tonhalle, London's Wigmore Hall, the Great Hall of the Liszt Academy in Budapest, and Beijing's National Centre for the Performing Arts.

ALISTAIR MACRAE is the Cordelia Wikarski-Miedel Artist in Residence at Puget Sound's School of Music and the cellist of the Puget Sound Piano Trio. He has appeared as a soloist, chamber musician, and orchestral principal throughout North America and in Europe, Asia, South America, and the Middle East. He serves as principal cello for both the Princeton Symphony Orchestra and Symphony Tacoma; performs with his wife, soprano Allison Pohl, in the voice and cello duo Soprello; and is a member of the Artist Faculty at the Brevard Music Center. In his role on the Puget Sound School of Music faculty, he teaches and mentors students in cello and chamber music.

DAWN PADULA, mezzo-soprano's (<https://dawnpadula.com>) recent opera engagements include the roles of *Carmen* (Bellevue Opera), Ruth in *The Pirates of Penzance* (Seattle Gilbert & Sullivan Society), Dame Quickly in *Falstaff* (Pacific Northwest Opera), Azucena in *Il Trovatore* (Puget Sound Concert Opera), and the roles of Dryade in *Ariadne auf Naxos* and Maddalena in *Rigoletto* (both with Vashon Opera). Notable recent concert work includes performing as the mezzo-soprano soloist in

Verdi's *Requiem* with Yakima Symphony Orchestra, and in De Falla's *El Amor Brujo* with Symphony Tacoma and Olympia Symphony Orchestra. Padula is Director of Vocal Studies at the University of Puget Sound School of Music where she chairs the Vocal Studies Area and co-directs the Songwriting major.

JESSICA HALL 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. Her active career includes 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, Pacific Opera Project, and the Hawaii Performing Arts Festival.

TEAGAN MCMONAGLE '28, tenor, is a vocal performance major from Spanaway, Wash., and a student of Dawn Padula.

TRACY DOYLE is Director of the School of Music and Professor of Flute at the University of Puget Sound, where she leads a program committed to artistic excellence, creativity, and community engagement. Her leadership includes developing innovative curricula, cultivating community partnerships, and advancing experiential learning initiatives that support student success, equity, and meaningful musical engagement.

Doyle maintains an active university flute studio composed of students from across the United States who continually inspire her work as a teacher and mentor. She performs regularly as a soloist, orchestral musician, and chamber artist throughout the United States and abroad, and is deeply committed to new music, commissioning, and collaborative artistic practice.

KIM DAVENPORT is a pianist dedicated to bringing underrepresented voices to the concert stage and recording studio. Her performances and albums highlight the music of Black composers, including her 2022 recording of Samuel Coleridge-Taylor's *Twenty-Four Negro Melodies, Op. 59*, and 2025 album collaborations with bass clarinetists Sarah Watts and Mélanie Bourassa. In 2024, she premiered Kevin Oldham's *Piano Concerto, Op. 14* in a new transcription with the Tacoma Concert Band. Based in Tacoma, Wash., Davenport performs frequently as a soloist and collaborator, and her research and teaching explore music's power to connect histories and communities.

MELVIN ROUSE joined the University of Puget Sound faculty in the fall of 2016 as Associate Professor of Psychology and teaches in the areas of behavioral neuroscience, hormones and behavior, research methods and statistics, and comparative neuropsychology.

GERARD MORRIS holds a Bachelor of Arts in Music from Western Michigan University, a Master of Music Education from the University of Colorado Boulder, and a Doctor of Music in Conducting from Northwestern University. He joined the University of Puget Sound School of Music faculty in fall 2009 and serves as Director of Bands and Chair of Winds and Percussion. In 2016, he was an honored recipient of the President's Excellence in Teaching Award, and in 2022, was promoted to the rank of full professor.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive. (Ticketed events are not streamed.) Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

FRIDAY, JAN. 30

Keyboard Series: Organ at Noon

Wyatt Smith, organ
Kilworth Memorial Chapel, noon

FRIDAY, FEB. 6

Jacobsen Series: Music from Around the World for Violin and Piano

Maria Sampen, violin and James Doyle, percussion
Schneebeck Concert Hall, 7:30 p.m. | Tickets required, free for students

TUESDAY, FEB. 17

Keyboard Series: Guest artist Ross Salvosa, piano

Kilworth Memorial Chapel, 7:30 p.m. | Tickets required, free for students

FRIDAY, FEB. 20

Puget Sound Wind Ensemble

Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

THURSDAY, FEB. 26

Puget Sound Symphony Orchestra

Anna Jensen, conductor
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/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please call 253.879.3671 or send an email to reservations@pugetsound.edu.

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 | 253.879.3575

