

SCHOOL OF MUSIC

CONCERTS


UNIVERSITY of
**PUGET
SOUND**



Musical Postcards

Presented by UPS Symphony Orchestra

Join us on Oct. 15,
7:30 p.m.
in Schneebeck Hall!
Doors open at 7 p.m.

With works by
Gioacchino Rossini,
Miroslav Skoryk,
José Elizondo, and
Georges Bizet

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.

PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor

Thursday, Oct. 15, 2026

PROGRAM

Overture to *L'Italiana in Algeri*.....Gioachino Rossini (1792–1868)
(The Italian Girl in Algiers)

"Melody" (Melodia).....Myroslav Skoryk (1938–2020)

*Jackson Jay '26, graduate student conductor

Estampas Mexicanas.....José Elizondo (b. 1972)

I. Ferial (Parade)

II. Danza del Pájaro Sagrado (Dance of the Sacred Bird)

III. Teotlalli (Land of Gods)

INTERMISSION

Symphony No. 1 in C Major.....Georges Bizet (1838–1875)

I. Allegro vivo

II. Adagio

III. Allegro vivace (Scherzo)

IV. Allegro vivace (Finale)

PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor

Flute/Piccolo

Brianna Babin '27
Levin Kapur '28, P
Janelle Lymus '29

Oboe

Isaiah Girges, guest
performer, P

Clarinet

Emma Dubowitz '28, P
Aiyana Gonzales '30
Hailey Swanson '30

Bassoon

Bep Park '30, P
Olivia Schmick '26

Horn

Matthew Meinert '30
Maddy Miller '27, P
Leo Wadey '30

Trumpet

Justin Hames '30, P
Curtis Swanson '29

Trombone

Elizabeth Herrera '30, P
Gabriel Trilling '30

Timpani/Percussion

Cameron Bingham '29
Jackson Jay '26
Spencer Tefft '29, P

Violin 1

Sarah Choi '28, ACM
Ubaldo Calderon '29
Mozea Havens '27, CM
Aaron Levi '28
Sam McBride '27
David Salo '29, ACM
Everett Skubinna '27
Aiko Songhurst '30
Elise Wadle '27

Violin 2

Simon Bessler '29
Cameron Bingham '29
Nadia "Dawn" Dixon '30
Paige Franklin '26, P
Mona Hendriks '30
Jackson Jay '26
Niko Malm '29
Katy McCullough '27
Anabel Moore '28, AP
Grace Shirley '28

Viola

Anna Choi '29, CP
Naomi Cramer '30
Elinor Cummings '29, CP
Hunter Klotz '27
Josh Leach '30
Teddy Murphy '30
James Nichols '30
Mika Shor '28, AP
Ava Strasser '27
Lydia Swinton '30
Egeton Thomas, guest
performer

Cello

Grant Chythlook '29, P
Madeleine Coleman '28
Sarah Galpern '28, AP
Evelyn Lockerbie '30
Olivia Putz '27
Kio Ryan '30

Bass

Logan Bishop, guest
performer
Khloei Budke '30
Lucille Hamilton '28, P

Orchestra Manager

Sarah Choi '28

CM = concertmaster

ACM = assistant concertmaster

P = principal

CP = co-principal

AP = assistant principal

BIOGRAPHY



ANNA JENSEN'S passion for music translates to her deep involvement in music education. In addition to instructing at the University of Puget Sound, she is the executive director of the Tacoma Youth Symphony Association. During the summer she teaches at The Evergreen Music Festival and The Hammond Ashley Bass Workshop. Jensen has also taught at Central Washington University, Pacific Lutheran University,

Bowling Green State University, and was a graduate student instructor at the University of Michigan. In recent years, Jensen was awarded the *Outstanding Master Studio Teacher Award* from the American String Teachers Association, WA Chapter and the Washington State Music Educators Association "Friend of Music" award.

As a conductor, Jensen is a frequent clinician, adjudicator, and guest conductor for contests, festivals, and workshops across the Pacific Northwest, including Alaska. She has conducted numerous All-State orchestras, regional honor groups, summer music festival orchestras, and city-wide orchestra festivals. During the year, Jensen conducts the University of Puget Sound Symphony Orchestra, the Tacoma Youth Philharmonic at the Tacoma Youth Symphony Association, and is the director of orchestras at the Annie Wright Schools.

Jensen is the assistant principal bassist of Symphony Tacoma and regularly performs with orchestras and chamber ensembles across the region including the Paramount Theater Orchestra. She has performed with the Second City Chamber Music Series, the Icicle Creek Chamber Music Festival, the Kairos Music Festival and Lyceum, the Rackham Chamber Music Series, and the All Rivers at Once contemporary music series. Her vast interest in contemporary music has brought about numerous new chamber music works for the double bass and she has presented the world premieres of these works. She can be heard on William Bolcom's Grammy Award winning recording of his "Songs of Innocence and Experience", conducted by Leonard Slatkin.

Over the years, Jensen has been the featured double bass soloist with the Everett Philharmonic Orchestra, the Lake Chelan Bach Festival Orchestra, the Pacific Lutheran University Symphony Orchestra, the Wenatchee Symphony Orchestra, and the Tacoma Young Artists Orchestra. Jensen has won the Spokane Allied Arts Young Artist Competition, the Helen Snelling Crowe Competition, and was a finalist in the American String Teachers Association National Solo Competition.

Receiving her doctorate in musical arts degree in double bass performance at the University of Michigan, she studied with Dr. Diana Gannett and was a graduate student instructor. She holds degrees from the University of Michigan (DMA and MM) and Central Washington University (BM) and has been the recipient of the Mildred Tuttle Fellowship, the Farrell Merit Scholarship-Grant and was awarded the Presser Scholar. When not performing or teaching, Jensen can be found exploring the outdoors with her spouse and four children, hiking in the woods, or encouraging her own family's improvisational skills and joy of music!

Jensen is a Pierce County Arts Commissioner, where she represents District 7. She also serves on the Equity Review Team for the Tacoma Public Schools and the Finance Committee for the International Society of Bassists.

PROGRAM NOTES

Overture to *L'Italiana in Algeri* (The Italian Girl in Algiers) by Gioachino Rossini (1792–1868)

There are any number of great composers who have been able to produce overtures that entertain, lift the spirits, and bring musical “sizzle” to a symphony concert. But almost none excel those of Gioachino Rossini in sparkle, wit, and vivacity. Their droll wit, sly contrasts of mood, and careening drive to the end are simply inimitable. From their conception for Italian opera audiences primarily in the first decade of the 19th century, to their familiar use as springboards for movie and television high jinks today, they simply endure.

Rossini was the most important composer of 19th-century Italian opera before Giuseppe Verdi. And while he is historically significant for his innovations in serious Italian opera, clearly his opere buffa, or comic operas, are his lasting contributions for opera fans everywhere. These are works of his early maturity, roughly before 1820, before he began to focus upon a more serious style. American audiences are most familiar with *The Italian Girl in Algiers* (1813) and *The Barber of Seville* (1816), but there are other masterpieces, as well. After wide European success in the 1820s, Rossini wangled a lifetime annuity from the French government about the time of the composition of his crowning achievement, *William Tell* (1829)—a French grand opera—and promptly retired at the age of 37. For the next 40-odd years he enjoyed the largess of the French government, and composed very little, certainly no major operas. It's not that he was lazy, although a famous anecdote relates that while composing in bed (which he usually did) he dropped an unfinished aria on the floor, and rather than go to the trouble of getting up to retrieve it, he simply composed another one! In his defense, we should recognize how much work that he had accomplished early: 34 operas by the time that he was 31.

The Italian Girl in Algiers was given its first performance in Venice in May of 1813, and if there is an award for the most zany of Italian comic operas, then this one surely gets the plume. The plot is impossible to summarize briefly, but it consists of the usual mistaken identities, exotic settings, implausible relationships, and in this case, a Turkish Bey, or lord, who needs an Italian girl to alleviate his boredom with his harem. The overture begins quietly with soft pizzicatos in the strings, lulling the listener, only to be startled by a sudden fortissimo outburst from the whole orchestra. A poignant oboe solo follows. Soon, the allegro kicks in, and we're off to the races. A series of vivacious, brief solos by the various woodwinds follow, aptly illustrating why this work is a perennial favorite of woodwind players. Here and there, and especially towards the end, the famous “Rossini crescendo” (a passage with a repeating figure over static harmonies, that constantly gets louder)

generates the excitement for which Rossini is famous, and which never fails to please. It all simply reminds us that great art isn't always profound, but can also stir with adroit simplicities.

–Wm. E. Runyan
© 2015 William E. Runyan

"Melody" (Melodia) by Myroslav Skoryk (1938–2020)

Over a career that spanned more than six decades, Myroslav Skoryk (born July 13, 1938 in Lviv; died June 1, 2020 in Kyiv) made immense contributions to musical life in Ukraine. His vast compositional output includes works for orchestra, chorus, ballet, and opera; jazz and popular music; and scores for more than 40 films. He taught composition and theory at the Lviv Conservatory and the Kyiv Conservatory, and served as the Artistic Director of the National Opera of Ukraine.

While Skoryk's compositions draw on a wide variety of stylistic influences, from Carpathian folk music to the avant-garde, his most celebrated work, the *Melody in A Minor*, is disarmingly simple. Written for the 1982 film *High Mountain Pass*, Skoryk said that he wanted this piece to convey an understanding of tragedy that cannot be expressed in words. *Melody* has since become one of the nation's spiritual anthems.

–Brown University program notes, 2022

Program Notes by José Elizondo: (for the orchestra versions of this piece).

Estampas Mexicanas is a three-movement suite featuring Mexican folk elements. It was Elizondo's first composition and is an homage to three of his favorite Mexican composers. In particular, it is inspired by the rhythmic vitality of the music of Carlos Chávez, the ritualistic mysticism of Silvestre Revueltas, and the lyric melodies of Manuel M. Ponce. The first movement, *Ferial*, is a festive parade of simple, colorful, folk-like tunes and rhythms. The opening of this movement pays homage to composer Carlos Chávez, paraphrasing the opening measures of his magnificent "Sinfonía India". The second movement, *Danza del Pájaro Sagrado*, presents an imagined Aztec ritual which uses texture and rhythm to paint a musical image of step-pyramids and ritual dances. And the third movement, *Teotlalli*, includes clear references to the Mexican mariachi music tradition.

I. Ferial

A "Ferial" is a combination of a religious procession with a street parade, typical of central Mexico. It is a fitting title for the first movement of "Estampas Mexicanas," which parades simple, colorful, folk-like tunes and rhythms. The piece makes reference to a historic moment in the development of Mexican classical music. Having attained its political independence from Spain and gone through the Revolution war of 1910,

Mexico was left to explore how to reconcile the diverse elements of its rich cultural heritage. Some composers that had been writing in the European salon-music styles favored prior to the Revolution, now started to more vigorously incorporate folk musical elements in their compositions. *Ferial* plays with that juxtaposition of Spanish and native Mexican elements.

The opening measures feature a paraphrase of the opening measures of “Sinfonía India” by Carlos Chávez. However, Elizondo takes this musical material in a different direction to paint a vignette of an exuberant street parade. In the Latin percussion of this movement, one hears the festive sounds of a town celebration and even the sound of “Matachines” (“Matachines” are autochthonous dancers that participate in major Mexican religious parades, wearing shells and other ornaments in their hands and feet to create percussion music as they dance). After the festive sounds and energetic rhythms, the music becomes more intimate, presenting an interlude in the form of a waltz reminiscent of the salon music popular in early 20th-century Mexico. The melody of this section is more self-conscious and distinctly European, as is the suggestion of the waltz form in which it is presented. It is as if the exuberance of the native Mexican world had been allowed to be displayed in public but not invited into the intimate salons of the Spanish homes of the aristocracy of the New Spain. The opening music of the movement comes back in different forms –irregular, repetitive, primal, vibrant. The pervasive sense of joy and festivity brings *Ferial* to a hopeful conclusion.

II. Danza del Pájaro Sagrado

The second movement, *Danza del Pájaro Sagrado* (Dance of the Sacred Bird), is a more introspective piece evocative of an imagined Aztec ritual invocation of a bird god. It was inspired by composers from the reactionary movement that sought national identity in the music of the Mexican native people, like the Aztecs and Maya, consciously trying to avoid European influence. Spanish missionaries had destroyed most documentation of such music, and without the results of research that are available now, composers from the early 20th century could only “imagine” what Aztec or Mayan music would have sounded like. The orchestration of *Danza del Pájaro Sagrado* is sparse and symbolic, walking the listener through the scene of an imagined Aztec ritual. The cyclical and simple bass drum figure pulsates like the heartbeat of a giant earth goddess. It is soon joined by a drum figure in the congas that, like a trance-inducing mantra, is repeated time and time again, unchangeable. A pizzicato motive starts in the low strings, later echoed and joined by new layers of ever-higher strings that lift the ritualistic procession upwards, as if climbing a step pyramid.

The piccolo's register was chosen to sound like a clay ocarina. The piccolo sings an invocation, piercing the air filled with mystery. Its incantation transports the participants of the ritual, supported upward by the step pyramid of the strings, from the plane of the earthly to the realm of the divine bird god. Colorful blocks of woodwinds join the piccolo at the top of the pyramid, moving in parallel, in a relatively primal but relaxed motion, performing some sort of brief dance. Then, they stop and we hear the pyramid effect in reverse. The strings retreat to the nothingness from which they came, first carrying the piccolo invocation with them, then, accompanied only by the percussion mantra. There is one subtle difference in the invocation. The piccolo has been joined by a bassoon. The divine shadow is now visible on the earthly realm. Eventually, the heartbeat of the land, the giant goddess, is the only thing left. Seemingly as an answer to the ritual, the song of the bird, perhaps the bird god itself, is heard at the end. It evaporates with the sound of the mystical gong.

III. Teotlalli

The third movement, *Teotlalli* (Land of Gods), opens with a dissonant melody with contours that remind us, mockingly, of the melodies that came before. The oboe's register makes it sound strained and tense, rough and primitive. Its melody combines that of the first movement with some of the ornamentation of the piccolo melody of the second movement, but there is something awkward and sarcastic about it. The cello ostinato that supports that melody emphasizes the dissonance and parodies the ostinato accompaniment of the second movement. The conga sound is wild and exaggerated, further providing a sarcastic comment on the imagined, "native" world of the second movement. This introduction section ends with a brass punctuation. A question is being asked... shouted, actually. Which of the cultural elements referenced in the previous two movements is more representative of the "Mexican" sound? Actually, neither of them. This third movement is about the synthesis and expression of all the various cultural elements in a relaxed, and more genuine, non-splintered manner.

This movement is inspired by Mexican composers who sought to find a voice for Mexican music, not rejecting its many influences, but simply synthesizing the European, native-Indian and mestizo sounds, as well as the very prominent folk music from the time of the Mexican Revolution. The rest of the movement is more varied, like Mexican history of the post-Revolutionary period. We are no-longer facing the romanticized salon music of the Pre-Revolutionary period, or the imagined pre-Hispanic ritual music of the early post-Revolutionary composers. This new music might be somewhat chaotic and eclectic, but it is less self-conscious, more comfortable and it thrives in the presence of folk traditions, even in the sound of the Mariachi band, which is now the most recognizable form of Mexican folk music worldwide. Festive, like the first movement, but more Mexican somehow, *Teotlalli* is a celebration of this legendary Land of Gods.

The following poem was inspired by the music of this piece. It can be optionally used to complement the program notes. It has even been read by a narrator before each movement during the performance of the piece.

Estampas Mexicanas

Mexican Vignettes

Music by José L. Elizondo

Poem by Karina Melendez

(based on the music and conversations with the composer)

II. Dance of the Sacred Bird

The memory of the chant rests among the abandoned pyramids. Wearisome shadows descend to lay upon the earth. The timid plea of those who seek to rescue their identity from the past echoes in the dark. Each fragment of the temple raises its sight to respond to the invocation. The heartbeat of the sleeping volcano can be heard breathing in this land.

Centuries make way for History to approach the present from afar. She rises from the remains of the pyramids and exhumes herself from oblivion. History comes like the feather that tears time apart.

Music dresses herself with the feathers of the Quetzal. The sacred bird claims his song, his whistle, and fuses with the invocation, revealing itself with the glory of a soul that is reborn from its grave.

The Spaniards watch the winged god haul its trill back to the past and bind them to silence.

II. Danza Del Pájaro Sagrado

El recuerdo del canto reposa entre las pirámides abandonadas. Bajan lentas las sombras a recostarse sobre la tierra. En la obscuridad retumba la plegaria tímida de los que buscan rescatar una identidad del pasado. Los fragmentos de los templos alzan la vista para responder a la invocación. El latido del volcán dormido se escucha respirar en estas tierras.

Los siglos abren paso a la historia que viene caminando desde muy lejos, que se levanta de entre los escombros de las pirámides y se desentierra a sí misma del olvido. Viene la historia como una pluma que desgarra el tiempo.

La música se viste con el plumaje del Quetzal. El ave sagrada recobra su canto, su silbido, y se funde a la invocación. El dios pájaro se deja ver con la gloria del alma que renace de su sepulcro.

Los españoles observan como el dios emplumado se lleva su trino de vuelta al pasado y los deja solos con el silencio.

III. Land of Gods

Our back is burdened by stone
idols that will speak to us no more
and with ships that will carry only
precious stones to the Old
Continent. We have been left
adrift.

*Let the Ancient Sun sink and
drag the ships and idols with
him. You, who are neither Aztec
nor Spaniard, will inherit this
land: Teotlalli. The seed that
shall nourish your descendants
will be sown in this Land of
Gods. Your music will embrace
them and give them life.*

*Learn to accept the beauty of
dawn in this horizon that is
yours, before taking on glory
that is not your own. Your song
will no longer be Nahuatl or
Spanish. From your melody, the
new Mexican Sun will rise.*

III. Teotlalli

A nuestra espalda sólo quedan
ídolos de barro que no hablan ya
más con nosotros y las carabelas
que sólo llevarán oro y piedras
preciosas al viejo continente.
Estamos varados.

*Deja que el viejo sol se ahogue y
arrastre con él a los barcos y a los
ídolos en su naufragio. Tú, que ya
no eres Azteca ni Español,
heredarás esta tierra: Teotlalli. En
esta Tierra de Dioses se sembrará
la semilla que nutrirá a tu
descendencia. Tu música los
acogerá y les dará vida.*

*Aprende a aceptar la belleza de la
aurora en este horizonte que es
tuyo, antes de adornarte con una
gloria ajena. Tu canto ya no será
Nahuatl ni Español. De esta
melodía surgirá el Nuevo Sol
Mexicano.*

Symphony No. 1 in C major by Georges Bizet

Georges Bizet was a genuine musical prodigy, whose talent was early and widely recognized, who studied with the best teachers and composers in France, who perhaps was the close equal of Liszt as a pianist, who won the Prix de Rome, and who composed perhaps the most popular opera of all time. And yet. His career was a checkered one, full of missteps, works that were never finished, works that were finished and not performed, betrayals and failures with the French operatic establishment, and an early death at the age of thirty-six. He planned, started, or substantially worked on some thirty operas, but finished only about five, of which only two achieved success. His musical legacy was a story of lost manuscripts, poor or no scholarly attention, bad editions, and general neglect. Today, the American musical public knows his work almost entirely through his immortal opera Carmen, and to a lesser degree, the opera The Pearl Fishers, as well as his orchestral suites of incidental music from the play, L'Arlésienne. The situation is only somewhat better in Europe—even in his native France. While he did compose a substantial body of work, it was admittedly irregular in quality, and certainly in reception. Moreover, to survive financially, he was reduced to spending much of his musical life arranging the music of other composers.

His first substantial work was the Symphony in C major, and there are few examples in all of musical history of such a complete, polished, and mature work from the pen of a 17-year-old. At the time he had already been a student at the Paris Conservatoire for seven years, and was the star pupil of his mentor, Gounod. It is clear that Bizet considered it a student work, and it was never published, performed, or even mentioned by Bizet in all of his correspondence, for the rest of his life. It lay undisturbed and unknown in the library of the Paris Conservatoire until 1933, when it was “discovered” by a French musicologist. It received its world première shortly thereafter in Basel, Switzerland in 1935. Immediately garnering accolades, it swiftly entered the standard repertoire for orchestra.

In the ensuing years close studies of the symphony clearly show that it derived much of its material, form, and procedures from the Symphony No. 1 in D major that his teacher, Gounod, was almost simultaneously completing. And yet, the marvel is equally clear: Bizet’s work is without doubt, the distinct superior to that of his model as in every way. He simply took Gounod’s work as a point of departure, borrowed what he needed, and—as Bach once observed on such musical purloining—“paid him back with substantial interest.”

Written just a few days after his 17th birthday in 1855, the Symphony in C was finished in only a few weeks. Cast in the familiar four movements of a classic-early romantic symphony, Bizet’s work employs a modest standard instrumentation, without trombones, tuba, or percussion—except for timpani. It’s clearly Mozartian, with all of the virtues of the earlier composer. The first movement is effervescent in every way; the main theme is a spritely little three-note motive that enters right away, after the single opening chord. And, soon, in the best Mozart manner, the second theme, heard first in the oboe, is typically more lyrical and restrained. You’ll know that the development has started when a few notes in the solo horn are heard. After a suitable, but not elaborate, working through of both themes, an arpeggio in the horn tells us the recap is at hand. Bizet doesn’t pull any surprises, here, but does a complete recapitulation and this little romp is over.

After a soft, mysterious introduction with horn chords and octave leaps in the woodwinds, the winsome, melancholy main idea is heard in the oboe over staccato “walking” strings. It is admittedly tempting—and not without reason—to hear presentiments of the “Spanish” style of the composer, from eighteen years later in *Carmen*. Bizet’s vaunted mastery of harmonic color is heard from time to time in the beguiling modulations that carry the sensuous lyricism that pervades. Contrast is necessary from this delicious sound, so the young composer gives us an “ichy” little fugue, beginning in the strings. Soon, the opening lyric oboe returns to wrap up this remarkable essay that belied the composer’s youth.

A cheerful, dancing scherzo is next, of course. But, the interesting feature is the usual diversion of the middle section. Another feature of Bizet's maturity that some may recognize are the rustic "open" fifths in the low strings that accompany the woodwind activity above. It's decidedly an allusion to peasant, or other "exotic" musical traditions that Bizet would employ with great facility, later on in his career.

The last movement opens with a kind of perpetual motion activity in the strings. Wind fanfares announce the obligatory lyric second idea, and we're off to the races. The movement is a simple sonata form like the first, and after sizzling development, there's a gallop to the end that features all of the familiar material. Youthful works are usually, and appropriately, heard as just that—apprentice pieces that hint of greater things to come. Not so, here. Bizet hit the ground running at the callow age of seventeen, and, with a total absence of youthful pretentiousness, nevertheless gave us work of mastery, charm, and grace.

—Wm. E. Runyan
© 2016 William E. Runyan

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive.

Tickets available at tickets.pugetsound.edu, in the Puget Sound Logger Store, or at the door.

FRIDAY, OCT. 23

**Jacobsen Series: Velocity prog-fusion band performs
a tribute to Weather Report**

Schneebeck Concert Hall, 7:30 p.m.

Tickets required | Free for students

TUESDAY, OCT. 27

Keyboard Series: Daniel Inamorato piano recital

Schneebeck Concert Hall, 7:30 p.m.

Tickets required | Free for students

THURSDAY, OCT. 29

Pipes Spooktakular, a Halloween Organ Concert

Wyatt Smith, organist

Kilworth Memorial Chapel, 7:30 p.m.

FRIDAY, OCT. 30

Puget Sound Wind Ensemble

Rachel Zephir, 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 contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

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

