

Friday, Oct. 19, 2018

A SONG RECITAL

Schneebeck Concert Hall

7:30 p.m.

Works by Handel,
Barber, Loeffler,
Heisler & Goldrich,
and Bernstein

DAWN PADULA

mezzo-soprano

TANYA STAMBUK

piano

with guests

MARIA SAMPEN

viola

ALISTAIR MACRAE

cello

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.

2018–19 SCHOLARSHIP RECIPIENTS

Sabrina Close '19 and Sage Genna '19
Sigma Alpha Iota

*Reception following the program in School of Music, Room 106,
sponsored by Sigma Alpha Iota international music fraternity.*

As a courtesy to the performers and fellow audience members,
please take a moment to turn off or silence all mobile devices.

Flash photography is not permitted during the performance.

Thank you.

PROGRAM

Selections from *La Lucrezia*, HWV 145 George Frideric Handel (1685–1759)
Recitative: “O Numi eterni”
Aria: “Già superbo del mio affanno”
Recitative: “Ma voi force nel Cielo”
Aria: “Il suol che preme”

Alistair MacRae, cello

Despite and Still, Opus 41 Samuel Barber (1910–81)
I. A Last Song (Robert Graves)
II. My Lizard (Theodore Roethke)
III. In the Wilderness (Robert Graves)
IV. Solitary Hotel (James Joyce, *Ulysses*)
V. Despite and Still (Robert Graves)

INTERMISSION

Quatre Poèmes, Opus 5 Charles Martin Loeffler (1861–1935)
La Cloche fêlée (Charles Baudelaire)
Dansons la gigue! (Paul Verlaine)
Le son du cor s'afflige vers les bois (Paul Verlaine)
Sérénade (Paul Verlaine)

Maria Sampen, viola

Los Pinguinos Marcy Heisler (b. 1967)/Zina Goldrich (b. 1964)
One Hundred Easy Ways to Lose a Man Leonard Bernstein (1918–90)
from *Wonderful Town* (Betty Comden/Adolph Green)

*Reception following the program in School of Music, Room 106,
sponsored by Sigma Alpha Iota international music fraternity.*

SONG TEXTS & TRANSLATIONS

Selections from *La Lucrezia*, HWV 145

Recitative:

*O Numi eterni! o stelle stelle!
che fulminate empìi tiranni,
impugnate a miei voti orridi strali,
voi con fochi tonanti incennerite il reo
Tarquinio e Roma; dalla superba chioma.*

*Omai trabocchi il vacillante alloro
s'apra il suolo in voragini, si cli, con
memorando essemplio,
nelle viscere sue l'indegno e
l'empio.*

Aria:

*Già superbo del mio affanno, traditor
dell'onor mio Parte l'empio lo sleal.
Tu punisci il fiero inganno del fallon,
del mostro rio, giusto Ciel, parca fatal.*

Recitative:

*Ma voi forse nel Cielo, per castigo
maggior del mio delitto, stateoziosi, o
provocati Numi; se son sorde le stelle,
se non mi odon le sfere,
a voi tremende Dietà, Dietà del abisso
mi folgo, a voi, a voi s'aspetta del tradito
onor mio far la vendetta.*

Aria:

*Il suol che preme, l'aura che spira
l'empio Romano, s'apra s'infetti.*

*Se il passo move, se il guardo gira,
incontri larve, ruine aspetti.*

Oh, eternal deities! Oh stars, stars!
whose rays strike down the heinous
tyrants, answer my prayers,
grasp your deathly arrows and with
thunderous fires turn the wicked
Tarquinius and Rome to ashes.

May then the uneasy laurels now fall
from his proud head and the ground
become an abyss to swallow in its
bowels, as memorable example, the
unworthy evil one.

The cruel and disloyal traitor of my honor
now departs, rejoicing in my misfortune.
Avenge, fate and righteous Heaven,
the vile misdeed of the felon, of the
wretched monster.

But if in Heaven, to greater punishment
of my dishonor, the provoked gods
remain unmoved; if the stars are deaf
and do not hear my pleas,
I turn to you, tremendous deity of the
abyss, from you my betrayed honor
awaits its revenge.

May the ground, upon which the foul
Roman treads, open under him, may the
air he breathes become infected.
As he walks or looks around, may he
meet only with larvae and ruins.

Despite and Still, Opus 41

A Last Song

Text by Robert Graves

A last song, and a very last, and yet another
O, when can I give over?
Must I drive the pen until blood bursts from
my nails
And my breath fails and I shake with fever,
Or sit well wrapped in a many colored cloak
Where the moon shines new through
Castle Crystal?
Shall I never hear her whisper softly:
"But this is truth written by you only,
And for me only;
Therefore, love, have done?"

My Lizard (Wish for a Young Wife)

Text by Theodore Roethke

My lizard, my lively writher,
May your limbs never wither,
May the eyes in your face
Survive the green ice
Of envy's mean gaze;
May you live out your life
Without hate, without grief,
And your hair ever blaze,
In the sun, in the sun,
When I am undone,
When I am no one.

In The Wilderness

Text by Robert Graves

He, of his gentleness,
Thirsting and hungering
Walked in the Wilderness;
Soft words of grace he spoke
Unto lost desert-folk
That listened wondering.
He heard the bittern call
From ruined palace-wall

Answered him brotherly;
He held communion
With the she-pelican
Of lonely piety.
Basilisk, cockatrice,
Flocked to his homilies,
With mail of dread device,
With monstrous barbed strings,
With eager dragon-eyes;
Great bats on leathern wings
And old, blind, broken things
Mean in their miseries.
Then ever with him went,
Of all his wanderings
Comrade, with ragged coat,
Gaunt ribs – poor innocent –
Bleeding foot, burning throat,
The guileless young scapegoat;
For forty nights and days
Followed in Jesus' ways,
Sure guard behind him kept,
Tears like a lover wept.

Solitary Hotel

Text by James Joyce from *Ulysses*

Solitary hotel in mountain pass.
Autumn. Twilight. Fire lit.
In dark corner young man seated.
Young woman enters.
Restless. Solitary. She sits.
She goes to window. She stands.
She sits. Twilight. She thinks.
On solitary hotel paper she writes.
She thinks. She writes. She sighs.
Wheels and hoofs. She hurries out.
He comes from his dark corner.
He seizes solitary paper.
He holds it towards fire. Twilight.
He reads. Solitary. What?
In sloping, upright and backhands:
Queen's hotel, Queen's hotel,
Queen's ho...

Despite and Still

Text by Robert Graves

Have you not read
The words in my head,
And I made part
Of your own heart?
We have been such as draw
The losing straw —
You of your gentleness,
I of my rashness,
Both of despair —

Yet still might share
This happy will:
To love despite and still.
Never let us deny
The thing's necessity,
But, O, refuse
To choose,
Where chance may seem to give
Love in alternative.

Quatre Poèmes, Opus 5

La Cloche fêlée

Text by Charles Baudelaire

*Il est amer et doux, pendant les nuits
d'hiver,
D'écouter, près du feu qui palpite et qui
fume,
Les souvenirs lointains lentement
s'élever
Au bruit des carillons qui chantent dans
la brume.*

*Bienheureuse la cloche au gosier
vigoureux
Qui, malgré sa vieillesse, alerte et bien
portante,
Jette fidèlement son cri religieux,
Ainsi qu'un vieux soldat qui veille sous
la tente!*

*Moi, mon âme est fêlée, et lorsqu'en
ses ennuis
Elle veut de ses chants peupler l'air froid
des nuits,
Il arrive souvent que sa voix affaiblie*

The Cracked Bell

It's sweet and bitter, of a winter night,
To hear, beside the crackling, smoking
log,
Far memories prepare themselves for
flight
To carillons that sound amid the
fog.

Happy's the bell whose vigorous throat
on high,
in spite of time, is sound and still
unspent,
To hurl his faithful and religious cry
Like an old soldier watching in his
tent.

My soul is cracked, and when amidst its
care
It tries with song to fill the frosty night
air,
Sometimes, its voice seems like the
feeble croak

*Semble le rôle épais d'un blessé qu'on
oublie
Au bord d'un lac de sang, sous un grand
tas de morts
Et qui meurt, sans bouger, dans
d'immenses efforts.*

A wounded soldier makes, lost in the
smoke,
Beneath a pile of dead, in bloody mire,
Trying, with fearful efforts, to expire.

Dansons la gigue!

Text by Paul Verlaine

Dansons la gigue!

*J'aimais surtout ses jolis yeux
Plus clairs que l'étoile des cieux,
J'aimais ses yeux malicieux.*

Let's dance the jig!

Let's dance the jig!

I loved most of all her dancing eyes,
Brighter than the star of the skies,
I loved her wicked eyes.

Dansons la gigue!

Let's dance the jig!

*Elle avait des façons vraiment
De désoler un pauvre amant,
Que c'était vraiment charmant!*

She truly had ways
Of tormenting a poor lover,
That were truly charming!

Dansons la gigue!

Let's dance the jig!

*Mais je trouve encore meilleur
Le baiser de sa bouche en fleur
Depuis qu'elle est morte à mon coeur.*

But I find better yet
The kiss of her mouth in flower,
Since she has been dead to my heart,

Dansons la gigue!

Let's dance the jig!

*Je me souviens, je me souviens
Des heures et des entretiens,
Et c'est le meilleur de mes biens.*

I remember, I remember,
The hours and the talks,
And that is the best of my blessings.

Dansons la gigue!

Let's dance the jig!

Le son du cor s'afflige vers les bois

Text by Paul Verlaine

Le son du cor s'afflige vers les bois,

*D'une douleur on veut croire orpheline
Qui vient mourir au bas de la colline,
Parmi la bise errant en courts abois.*

L'âme du loup pleure dans cette voix,

*Qui monte avec le soleil, qui décline
D'une agonie on veut croire câline,
Et qui ravit et qui navre à la fois.*

*Pour faire mieux cette plainte assoupie,
La neige tombe à longs traits de charpie
A travers le couchant sanguinolent,
Et l'air a l'air d'être un soupir d'automne,
Tant il fait doux par ce soir monotone,
Où se dorlote un paysage lent.*

Sérénade

Text by Paul Verlaine

*Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton
retrait
Ma voix aigre et fausse.*

*Ouvre ton âme et ton oreille au son
De la mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.*

*Je chanterai tes yeux d'or et d'onyx
Purs de toutes ombres,
Puis le Léthé de ton sein, puis le Styx*

De tes cheveux sombres.

The sound of the horn is wailing near the woods

The sound of the horn is wailing near
the woods
With a sort of orphan-like grief
Which dies away at the foot of the hill
Where the north wind desperately roams.

The soul of the wolf is weeping in that
voice
Which rises with the sun that sinks
With an agony that seems somehow
soothing and gives simultaneous delight
and distress.

To enhance this drowsy lament
The snow is falling as long strips of linen
Across the blood-red sunset,
And the air seems to be an autumn sigh,
So gentle is this monotonous evening
In which a slow landscape coddles itself.

Serenade

Like the voice of a dead body that might
Sing from the depth of its grave,
Mistress, listen to my voice, harsh and
out of tune,
Rising up to your refuge.

Open your soul and your ear to the sound
Of the mandolin:
For you, for you, have I made this song,
Cruel and wheedling.

I will sing of your gold and onyx eyes,
Pure of all shadows,
Then of the Lethe of your breast, then
the Styx
Of your dark hair.

*Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton
retrait
Ma voix aigre et fausse.*

*Puis je louerai beaucoup, comme il
convient,
Cette chair bénie
Dont le parfum opulent me revient
Les nuits d'insomnie.*

*Et pour finir, je dirai le baiser
De ta lèvre rouge,
Et ta douceur à me martyriser,*

- Mon Ange! - ma Gouge!

Ouvre ton âme et ton oreille au son

*De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.*

Like the voice of a dead body that might
Sing from the depth of its grave,
Mistress, listen to my voice, harsh and
out of tune,
Rising up to your refuge.

Then I shall laud highly, as necessary,
This blessed body
Whose opulent perfume comes back to
me
On sleepless nights.

And to finish, I shall sing of the kiss
Of your red lips,
And your sweetness in making a martyr
of me,
My angel, my gouge!

Open your soul and your ear to the
sound

Of the mandolin:
For you, for you, have I made this song,
Cruel and wheedling.

PERFORMERS

Dawn Padula, mezzo-soprano, is a versatile performer of opera, oratorio, musical theatre, jazz, and classical concert repertoire. Opera roles include Carmen in *Carmen*, Azucena in *Il Trovatore*, Ruth in *The Pirates of Penzance*, Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Meg in *Falstaff*, The Third Lady in *The Magic Flute*, the Witch in *Hansel and Gretel*, Maddalena in *Rigoletto*, Isabella in *The Italian Girl in Algiers*, Erika in *Vanessa*, and the Sorceress in *Dido and Aeneas*. Notable classical concert work includes being the mezzo-soprano soloist in Penderecki's *Credo* with the Houston Symphony Orchestra under the baton of Jahja Ling of the San Diego Symphony, and touring to Varna and Sofia, Bulgaria as the mezzosoprano soloist in Mozart's *Requiem* with members of the Adelphian Concert Choir, the Portland Symphonic Choir, the Tuscon Masterworks Chorale, the West Liberty University Singers, the West Liberty College Community Chorus, and the Pazardzhik Symphony.

In the Pacific Northwest, she has performed with Tacoma Opera, Kitsap Opera, Concert Opera of Seattle, Puget Sound Concert Opera, the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, and Opera Pacifica. For Seattle Opera, she is on the roster as a Teaching Artist and is also a member of the Supplementary Chorus. She has given solo recitals for the Second City Chamber Series and the Classical Tuesdays in Old Town Tacoma Concert Series, and just released her first classical solo album, *Gracious Moonlight*, which is available on iTunes, CD Baby, Amazon Music, and Spotify. Her musical theatre roles include Jack's Mother in Sondheim's *Into the Woods*, Domina in *Sondheim's A Funny Thing Happened on the Way to the Forum*, and a member of the ensemble in the Kander and Ebb revue, *And the World Goes 'Round*.

She has also performed as a jazz vocalist in venues such as Pacific Lutheran University's Jazz Under the Stars Series and the Puget Sound Jacobsen Series. Her research on training the male singing voice from the female voice teacher perspective has been presented at the International Voice Foundation Symposium in Philadelphia, Penn., at the National Association of Teachers of Singing National Conference in Nashville, Tenn., and at the Art and Science of the Performing Voice Symposium in Seattle, Wash. Padula is currently associate professor of voice and director of vocal studies at the University of Puget Sound School of Music, where she is also the Chair of the Vocal Studies Area, directs the Opera Theater, and teaches Applied Voice, Diction for Singers, Vocal Pedagogy and Vocal Techniques. She holds a doctorate of musical arts from the University of Houston Moores School of Music in Houston, Texas with a minor concentration in vocal pedagogy and voice science, and a Masters of Music degree from the Manhattan School of Music in New York City.

Tanya Stambuk was hailed as “a player with a powerful technique, ideas of her own, and considerable promise” by the New York Times. Her concert career has taken her across the United States and throughout Western and Eastern Europe.

She has performed with the Orchestre de Toulouse in France, the Virginia Symphony, Chicago Civic Orchestra in Orchestra Hall, the Bergen Philharmonic, the Lake Charles Symphony and Rapides Symphony Orchestra in Louisiana, Washington’s Olympia Symphony, Yakima Symphony, Symphony Tacoma, Seattle Symphony, and Oregon’s Rogue Valley Symphony.

Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, in the Robert Schumann Summer Festival in Germany, and in the Auditorio Nacional Carlos Alberto in Portugal where she won the international piano competition. She was also invited as a guest artist at the Perugia Summer Festival in Italy.

Tanya Stambuk has made guest appearances on radio in New York City, Moscow, and in Croatia, and has appeared on a television program titled In Praise of Women Pianists. She has performed at the 92nd Street Y and Merkin Hall in New York City, the Music Academy in Philadelphia, the Phillips Collection in Washington D.C., the Dame Myra Hess Series in Chicago, the Piano Series at the San Diego Art Museum, Brigham Young University, Texas A&M University, and the University of Hawaii. She premiered Norman Dello Joio’s newly revised Fantasy Variations for Piano and Orchestra in Florida and North Carolina, which led to numerous performances of the music of Norman Dello Joio, and has unexpectedly led to her being considered an authority on and interpreter of the music of American composers. Stambuk has recorded the piano works of Norman Dello Joio on the Centaur label.

Stambuk is a member of the Finisterra Piano Trio. The Finisterra Piano Trio is Artist-in-Residence at The Season’s Concert Series in Eastern Washington and the Phoenix Concert Series in New York City. They have performed in England, in Italy, and across the United States. Most recently, Stambuk recorded the complete piano trios of composer Daron Hagen with the Finisterra Piano Trio on the Naxos label. Ned Rorem, famed American composer, called Finisterra’s recording of Hagen’s piano trios “exquisite.” The recording was also named one of the five best American Contemporary Classical Releases by NPR.

She is also a member of the Puget Sound Piano Trio with Alistair MacRae and Maria Sampen, fellow professors of the university.

Stambuk’s main passion is teaching and to nurture individual growth in her students. “I enjoy working with Puget Sound students because they continually challenge themselves and are not afraid of taking new paths. It has been a great experience for me to get to know these students on an individual basis. They are enthusiastic

and inspiring people who make my work fun and exciting,” says the beloved piano professor. Many of her students have gone on to renowned graduate music programs, won competitions, and are both performing and teaching.

Stambuk is a graduate of the Juilliard School, with a bachelor’s and a master’s degree in piano performance, and of Rutgers University, with a D.M.A. in piano performance. She credits Robert Turner, Sasha Gorodnitzki, and Ilana Vered as her major mentors in learning the art of piano performance.

Alistair MacRae, cellist, has appeared as a soloist, a chamber musician, and an orchestral principal throughout North America and in Europe, Asia, South America, and the Middle East. His playing has been praised for its “rich sound and lyrical phrasing” (Palm Beach Daily News) and his performances have been featured in radio broadcasts across the United States on WQXR, WWFM, WDAV, WCQS, KING FM, and Vermont Public Radio.

MacRae is the Cordelia Wikarski-Miedel Artist in Residence at the University of Puget Sound and the cellist of the Puget Sound Piano Trio. He is Principal Cello of the Princeton Symphony Orchestra and also performs with his wife, soprano Allison Pohl, in the voice and cello duo Soprello. In addition, he is a member of the Artist Faculty at the Brevard Music Center.

As a chamber musician and recitalist, he has performed in Carnegie Hall’s Zankel and Weill Halls; at Palm Beach’s Kravis Center for the Performing Arts; in New York City chamber music venues such as BargeMusic, Merkin Hall, the 92nd St Y, and Miller Theatre at Columbia University; at numerous colleges and universities; and on concert series throughout the United States. He has appeared on several series presented by Carnegie Hall; as a member of groups such as the Richardson Chamber Players, Berkshire Bach Ensemble, and Fountain Ensemble; and at festivals such as the Walla Walla Chamber Music Festival, Central Vermont Chamber Music Festival, Monadnock Music, and Music Festival of the Hamptons.

His past projects include recordings of chamber music by Kodaly, Telemann, and Laurie Altman; music for The Discovery Channel; and ensemble albums of music by Mozart and Scott Joplin. His eclectic collaborations have found him on stage with Paul Taylor Dance Company, the Westminster Choir, tap dancer Savion Glover, jazz bassist Ben Wolfe, the Paragon Ragtime Orchestra, and the rock band The Scorpions.

A passionate advocate for new music, MacRae has commissioned and premiered new works for both solo cello and chamber ensembles, collaborating closely with composers. He has given premiere performances of 21st-century pieces at Princeton, Yale, Columbia, and Harvard Universities; and has performed his own compositions and arrangements in the United States and Canada.

Maria Sampen, professor of violin at University of Puget Sound, enjoys a vibrant career as concerto soloist, recitalist, chamber musician and teacher. Comfortable with repertoire ranging from classical to avant-garde to popular styles, Sampen has delighted audiences with her eclectic programs, her passionate performance style, and her highly expressive playing. She has performed in Europe, in Asia, in Canada, and all over the United States.

Sampen's recital and chamber music appearances have brought her to prominent venues including Carnegie Hall Weill Recital Hall, Symphony Space (NY), Bruno Walter Auditorium at Lincoln Center, Town Hall (Seattle), the Chicago Cultural Center, and the Detroit Institute of Art. She has given recitals and masterclasses at universities throughout the country including the University of Michigan, Cornell, Eastman, the Boston Conservatory, the University of Oregon, the University of Minnesota, Bowling Green State University, Ohio University, and the University of Washington. She has also been a guest recitalist and master class clinician at the University of British Columbia and the Sichuan Conservatory in Chengdu, China.

In addition to her work as a soloist, Sampen concertizes frequently with her new music group, Brave New Works; the Puget Sound Piano Trio; and the IRIS Orchestra of Tennessee.

A passionate supporter of contemporary music, Sampen has commissioned and premiered recent concertos for violin and orchestra by composers David Glenn, Marilyn Shrude, and Robert Hutchinson. Additionally, she has commissioned and premiered an impressive body of chamber works, collaborating with composers such as William Bolcom, William Albright, Bright Sheng, Marcos Balter, Andrew Mead, Robert Morris, Nico Muhly, and Forrest Pierce.

Sampen has released recordings on AMP Records, Block M Records, and Perspectives in New Music/Open Space. She recently recorded Georges Enesco's "Sonata No. 3," Zoltan Kodály's "Duo for Violin and Cello," Luciano Berio's "Duetti for Two Violins," and Marilyn Shrude's "Memorie di Luoghi," all of which will be released in 2018.

At University of Puget Sound, in addition to coaching chamber music, directing the New Music Ensemble, and chairing the string department, Sampen teaches a talented studio of violinists. She has twice received the University of Puget Sound's Thomas A. Davis Teaching Award for excellence in teaching. Her students are frequent winners of local concerto competitions and have also won top awards at the Music Teacher National Association Competition, the Tacoma Philharmonic Solo Competition, and the American String Teacher Washington State Competition. Sampen has also served on the faculties of the Brevard Music Festival in North Carolina and the Icicle Creek Chamber Music Institute in Washington.

Sampen is a graduate of the University of Michigan and Rice University. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara. She has also performed and studied at the Mozarteum Sommerakademie, at the Banff Centre for the Arts, the Musicorda Festival, at the Carnegie Hall Professional Training Workshop, and as a fellow at both the Aspen and Tanglewood Music Festivals.

She loves working with her brilliant and talented students at University of Puget Sound, and believes that every student is capable of growth and positive change. She has been delighted to make her career at a place that also holds these values. She is committed to helping her students reach their maximum potential, not only as artists but as citizens of this world.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

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.

\$20/\$15, 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.

Thursday, Nov. 15

Master Class in Piano and Chamber Music

Henry Kramer, guest artist
Kilworth Memorial Chapel,
7 p.m.–9 p.m.

Friday, Nov. 16

Symphony Orchestra

Anna Wittstruck, conductor
Schneebeck Concert Hall, 7:30 p.m.

Monday, Nov. 19

Chamber Music Concert I

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, Nov. 20

Chamber Music Concert II

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, Nov. 28

Noon Recital Series

Schneebeck Concert Hall, Noon

Friday, Nov. 30

Organ at Noon: "Christmas, Carols, and Kilworth"

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

Friday, Nov. 30

Wind Ensemble/Concert Band

Gerard Morris, 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/arts.

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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 | 253.879.3700

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