



SCHOOL OF MUSIC

SENIOR RECITAL
KYLE LONG '14, TENOR
DENES VAN PARYS, PIANO

FRIDAY, MAY 2, 2014
SCHNEEBECK CONCERT HALL
7:30 P.M.

- Widmung from *Myrthen*.....Robert Schumann
(1810–1856)
- Der Tambour Hugo Wolf
(1860–1903)
- Ständchen from *Schwanengesang*.....Franz Schubert
(1797–1828)
- “Che beltà, che leggiadria”Wolfgang Amadeus Mozart
from *La Finta Giardiniera* (1756–1791)
- Voici que le Printemps Claude Debussy
(1862–1918)
- Deux Poèmes de Louis Aragon Francis Poulenc
I. C (1899–1963)
II. Fêtes galantes

INTERMISSION

- “Total eclipse!” from *Samson*, HWV 57.....George Frideric Handel
(1685–1759)
- Malia Francesco Paolo Tosti
(1846–1916)
- Ballata Ottorino Respighi
(1879–1936)
- O Del Mio Amato BenStefano Donaudy
(1879–1925)

| | |
|-------------------------------------------------------------|--------------------------------|
| On the Street Where You Live from <i>My Fair Lady</i> | Frederick Loewe (1901–1988) |
| Santa Fe from <i>Newsies</i> | Alan Menken b. 1949 |
| Grateful from <i>Urban Myths</i> | John Bucchino b. 1952 |

A reception will follow the recital in Music, Room 106.

VOCALIST

KYLE LONG '14, tenor, a student of Steven Zopfi, will graduate this May with a Bachelor of Arts degree in Communion Studies and a Bachelor of Music degree in vocal performance. During his Puget Sound career, Kyle has been involved in many productions including *Anything Goes*, *Too Many Sopranos!*, *The Pirates of Penance*, *Spring Awakening* (Hanschen, 2013), and the 2014 Opera Scenes (Danilo in *The Merry Widow* and Eisenstein in *Die Fledermaus*). Kyle devotes much of his time to extracurricular activities on the Puget Sound campus, where he works as a Diversions Café barista and also as a tour guide. He is involved in the Orientation program, serves as an ASUPS Senator, is the Recruitment chair for Sigma Alpha Epsilon, and he proudly leads Garden Level, the men's a cappella group. After graduation Kyle hopes to do some soul-searching and traveling before pursuing graduate programs in student development.

ACCOMPANIST

DENES VAN PARYS, accompanist, collaborative artist, conductor, and composer, has led performances for numerous international opera companies, theaters, orchestras, and national tours. He received his Bachelor of Music degree in music theory and composition from Washington State University, and pursued graduate studies in opera and musical theater conducting at Ithaca College. He currently is the staff accompanist at Puget Sound.

ACKNOWLEDGMENTS

Thank you so much to my wonderful friends and loving family. I am so incredibly thankful and blessed to have supportive and kind individuals in my life. Nick and Mark, I love you both very much, and I know that I will never stop learning from you. Dad, you have no idea how much you inspire me—you're my hero. Mom, you are truly my rock, and I wouldn't be the person I am today without you. To my friends, you have made my Puget Sound experience extraordinarily positive and rewarding, and you all will forever hold a very special place in my heart. Thank you to Steven Zopfi, Dawn Padula, Denes Van Parys, and all of the music faculty and staff for your wonderful direction, inspiration, and support. Lastly, thank you to my mentor and friend, Marta Palmquist Cady, for being a constant reminder for all that is good and powerful in this world.

PROGRAM NOTES TEXTS AND TRANSLATIONS

Robert Schumann (1810–1856) is a German composer well known for his contributions to the *Lieder* tradition (German art songs). During his life Schumann composed many pieces for orchestral, chamber, and choral settings. However, he wrote a majority of the pieces for which he is well known during a period of only eleven months, circa 1840. Schumann married pianist Clara Wieck in 1840, and the couple often worked together on various compositions. Sadly, Schumann suffered from a lifelong mental disorder that contributed to him being admitted to a mental asylum and, eventually, to his death in 1856.

Widmung is the first piece in the *Myrthen* song cycle, which incorporates five poems from Friedrich Rückert. The song encompasses all of Schumann's feelings that he felt for his wife Clara, which is appropriate because the song cycle was a wedding gift for Clara.

Widmung

Poetry by Friedrich Rückert

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!
Du bist die Ruh, du bist der Frieden,
Du bist der Himmel, mir beschieden.
Daß du mich liebst, macht mich mir wert,

Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein beßres Ich!

Dedication

You my soul, you my heart,
you my bliss, o you my pain,
you the world in which I live;
you my heaven, in which I float,
o you my grave, into which
I eternally cast my grief.
You are rest, you are peace.
You are bestowed upon me from heaven.
That you love me makes me worthy of
you;
your gaze transfigures me;
you raise me lovingly above myself,
my good spirit, my better self!

Hugo Wolf (1860–1903) spent a majority of his life in Vienna, where he refined his skills in the *Lieder* tradition. Sadly, Wolf was victim to depression and intense mood swings throughout much of his life, which ultimately contributed to his inconsistent and often rapid production of musical compositions. After an encounter at the Vienna Conservatory, Richard Wagner became one of Wolf's greatest musical influences. Wolf composed **Der Tambour** in 1888 using poetry by Eduard Mörike. It is a musical parody of sorts, depicting the sleepy story of a homesick drummer boy.

Der Tambour

Poetry by Eduard Mörike

Wenn meine Mutter hexen könnt,
Da müßt sie mit dem Regiment,

Nach Frankreich, überall mit hin,
Und wär die Marketenderin.
Im Lager, wohl um Mitternacht,
Wenn Niemand auf ist als die,
Wacht

The Drummer

If my mother could work magic
she would go off with the regiment
to France.
She would go everywhere with them
and be a camp follower selling supplies.
In camp at midnight,
where there is no one up except the
watch

Und Alles schnarchet, Roß und Mann,

Vor meiner Trommel säß' ich dann:

Die Trommel müßt' eine Schüssel sein,
Ein warmes Sauerkraut darein,
Die Schlegel Messer und Gabel,
Eine lange Wurst mein Sabel,
Mein Tschako wär' ein Humpen gut,
Den füll' ich mit Burgunderblut.
Und weil es mir an Lichte fehlt,
Da scheint der Mond in mein Gezelt;
Scheint er auch auf Franzö'sch herein,
Mir fällt doch meine Liebste ein:
Ach weh! Jetzt hat der Spaß ein End!

Wenn nur meine Mutter hexen könnt!

and everybody is snoring, horses and
men,
that's when I would sit in front of my
drum.

The drum would turn into a bowl
with warm sauerkraut in it
The drumsticks, knife and fork,
a long sausage – that was my sabre.
My shako would be a good mug
that I would fill with burgundy's blood.
And because I would not have a light
the moon would shine into my tent.
Even if it was shining in French
I would still be reminded of my love.
Oh dear! That's brought the fun to an
end.

If only my mother could work magic.

Another German composer based in the *Lieder* tradition is **Franz Schubert** (1797–1828). Schubert is renowned in today's musical world for combining characteristics of classical and romantic music. For living a rather short life, the composer contributed a surprising amount of music to the repertoire including nine symphonies, various chamber and piano pieces, music for the church, and more than 600 *Lied*.

Ständchen is the fourth song in the *Schwanengesang* song cycle, and it tells the story of a singer's longing for his lover. The cycle is unique because rather than using the work of one German poet, it incorporates poems from three German authors.

Ständchen

Poetry by Ludwig Rellstab

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süßen

Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kenn'n Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Serenade

My songs beckon softly
through the night to you;
below in the quiet grove,
Come to me, beloved!

The rustle of slender leaf tips whispers
in the moonlight;
Do not fear the evil spying
of the betrayer, my dear.

Do you hear the nightingale's call?
Ah, they beckon to you,
Klagen With the sweet sound of their
singing
they beckon to you for me.

They understand the heart's longing,
know the pain of love,
They calm each tender heart
with their silver tones

Laß auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

Let them also stir within your breast,
beloved, hear me!
Trembling I wait for you!
Come to me please!

Wolfgang Amadeus Mozart (1756–1791) is perhaps the most well-known classical composer of all time. He began composing when he was 5 years old and throughout his life he composed more than 600 works including operatic, chamber, symphonic, and choral music. During his early years as a composer, Mozart traveled to many European cities seeking work and fame. While he was staying in Munich in 1775, Mozart wrote ***La Finta Giardiniera***. Mozart continued prolifically composing throughout his life until he fell ill and passed away in 1791.

La Finta Giardiniera is an opera in three acts that tells the story of seven characters as they encounter love, disguises, and mystery. The story's main characters are Count Belfiore and his ex-lover, Violante. At the start of the opera, Violante is working as a gardener for a local mayor and she is going by the name of Sandrina in order to disguise her true identity. Violante left Count Belfiore while they were engaged because he tried to stab her. Various events bring Belfiore to the garden where Violante is working and upon seeing her again, he immediately falls in love with her once again. **"Che beltà, che leggiadria"** is an aria that is performed during the first act, at the moment when Belfiore sees Violante again. Throughout the second and third acts, Belfiore and Violante come to their senses and realize that they are in fact still in love, which paves the way for the opera's fairy tale ending.

**"Che beltà, che leggiadria"
from *La Finta Giardiniera***

Che beltà, che leggiadria,
Che splendore, eterni Dei!
Guardo il solo e guardo lei,
E colpito da quei rai,
Parmi, o Dio, di vacillar.

**What beauty, what charm
from *The Phony Gardener***

What beauty, what charm,
What splendor, eternal Gods!
I look at the sun and I look at her,
And smitten by those rays,
O God, I seem to reel.

Claude Debussy (1862–1918) was one of the most prominent French composers who was associated with impressionist music. Although much of his music is reminiscent of romantic music, Debussy was not a fan of traditional 19th-century harmony. The composer is well known for paying close attention to the poetry in his songs, and often he was renowned for painting pictures with his pieces. Debussy also is known for being quite sensitive with his use of unique tonality and symbolism.

Voici Que Le Printemps is a song about the coming of spring and the temptations that can arise. The temptations are symbolized in the conversation that occurs between the blackbird and the nightingale, each representing different paths the man might pursue.

**Voici Que Le Printemps
Poetry by Paul Bourget**

Voici que le printemps, ce fils léger d'Avril,

Beau page en pourpoint vert brodé
de roses blanches.

Comes the spring

Across the hilltops comes the spring,
blithe April's son!
In doublet, brodered green,
white roses sewn between!

Paraît, leste, fringant, et les poings
sur les hanches,
Comme un prince acclamé revient
d'un long exil.

He laughs lightly! With hand on hip
advances brightly!
Comes to his own like a monarch, his
long weary exile done!

Les branches des buissons verdis
rendent étroite
La route qu'il poursuit en dansant
comme un fol;
Sur son épaule gauche il porte un rossignol,
Un merle s'est posé sur son épaule droite.

The leafy branches crowd along the
narrow byways,
Where comes the lusty lad, he dances
there madly!
He bears a nightingale high on one
shoulder hale,
The other bears a blackbird, piping
boldly skyways.

Et les fleurs qui dormaient sous
les mousses des bois
Ouvrent leurs yeux où flotte une ombre
vague et tendre,
Et sur leurs petits pieds se dressent,
pour entendre
Les deux oiseaux siffler et chanter à la fois.

And the flow'rs who were sleeping 'mid
the mossy wood
Unveil their eyes where shadows are
vague and tender,
See them standing on tiptoe
straight, there eager ears surrender,
listening the two birds singing together
the while!

Car le merle sifflote et le rossignol chante:
Le merle siffle ceux qui ne sont pas aimés,
Et pour les amoureux languissants
et charmés,
Le rossignol prolonge une chanson
touchante.

For the blackbird doth pipe and the
nightingale chanteth,
The blackbird, whistling, jeers at the
lovelorn youth,
And for those in Love's paradise, of
smiling lips and eyes,
Nightingale all the wood with melody
echanteth!

Another French composer, **Francis Poulenc** (1899–1963), is well known for composing various kinds of music including orchestral, ballet, operatic, choral, chamber, piano, and art songs. Poulenc experienced much struggle during his lifetime because not only was he composing in France circa World War II, he is considered one of the world's first openly gay composers. Additionally, Poulenc was the leading composer of Les Six, a small group of composers who devoted their work to turning away from the Impressionism tradition.

Deux Poèmes de Louis Aragon was published in 1944, which is known as one of the bloodiest periods in France's tragic history. During this time France was occupied by Nazis, much of the country was wasteland, there was very little infrastructure, and millions of French soldiers and civilians had perished in the war. The first song in the set, **C**, is about an area in France called "The Bridges of C," the site of numerous battles throughout France's history. The song is about the literal and emotional struggle with war and destruction. The second song, **Fêtes galantes**, is a political statement that functions as a response to Germany's occupation of France. The song itself is a bitter parody that uses text by Louis Aragon, who was a member of the communist party. In many ways Poulenc is confronting the valueless life experienced under the reign of a dictator by juxtaposing the text with the sound of cabaret musical tradition.

C

Poetry by Louis Aragon

J'ai traversé les ponts de Cé
C'est là que tout a commence
Une chanson du temps passé
Parle d'un chevalier blessé
D'une rose sur la chaussee,
Et d'un corsage délacé
Du château d'un duc insanse,
Et des cygnes dans ses fosses
De la prairie où vient danse
Une éternelle fiancée
Et j'ai bu comme un lait glace,
Le long des laïcs de gloires fausses
La Loire emporte mes pensées
Avec des voitures versés
Et les armes désamorçées
Et les larmes mal effacée
Oh ma France, ô mon delacee;
J'ai traversé les ponts de Cé.

Fêtes galantes

Poetry by Louis Aragon

On voit des marquis sur des bicyclettes
On voit des marlous en cheval-jupon
On voit des morveux avec des voilettes
On voit des pompiers brûler les pompons
On voit des mots jetés à la voirie

On voit des mots élevés au pavois

On voit les pieds des enfants de
Marie

On voit le dos des diseuses à voix

On voit des voitures à gazogène

On voit aussi des voitures à bras

On voit des lascars que les longs nez
gênent

On voit des coïons de dix huit carats

On voit ici ce que l'on voit ailleurs

On voit des demoiselles dévoyées

On voit des voyous On voit des
voyeurs

On voit sous les ponts passer les noyés

On voit chômer les marchands de
chaussures

On voit mourir d'ennui les mireurs d'œufs

On voit périclitter les valeurs sûres

Et fuir la vie à la six-quatre-deux.

I have crossed the bridges of Cé
It was there that it all began
A song of times past
Speaks of a wounded knight
Of a rose upon the road
And of a bodice unlaced
Of the castle of a mad duke
And of the swans in its moats
Of the meadow where will dance
An eternal fiancée
And like cold milk I drank
The long lay of false glories
The Loire carries off my thoughts
Along with the overturned cars
And the defused weapons
And the tears not rubbed away
Oh my France, oh my abandoned one
I have crossed the bridges of Cé.

Party gallant

One sees marquises on bicycles
one sees pimps in petticoats
one sees brats with veils
one sees firemen burning their pomons
one sees words thrown on the rubbish-
heap

one sees words carried aloft
one sees the feet of the children of

Mary

one sees the backs of public speakers

one sees gasogene powered cars

one also sees handcarts

one sees fellows whose long noses
bother them

one sees eighteen-carat fools

one sees here what one sees
elsewhere

one sees girls gone astray

one sees gutter-snipes one sees
voyeurs

one sees the drowned passing under
the bridge

one sees shoe sellers out of
work

one sees egg candler's dying of
boredom

one sees reliable values in jeopardy
and life fleeing by the six-four-two.

George Frideric Handel (1685–1759) was a Baroque composer native to Germany. Throughout his life he composed pieces for organ concerto, oratorio, opera, and anthems. Handel is known as one of the greatest composers of all time, having influenced Haydn, Mozart, and Beethoven. Additionally, composers praised Handel during his lifetime, which is a rare occurrence for many contributors to the classical tradition. Although he spent much of his time traveling, Handel found most of his success through his performances of English oratorios particularly in London.

Samson is a three-act oratorio that premiered very successful in 1743. Often the work is performed in a concert setting; however, at times it has been staged as an opera as well. **“Total eclipse”** is in the second scene of Act I, and it is performed by Samson in the Prison in Gaza, having been recently blinded and chained by the Philistines. Samson, the protagonist, is a biblical figure who is known for possessing enormous strength that is drawn from his hair, and in order to strip Samson of his strength, the Philistines cut off his hair. Samson is known for being very close to Handel’s heart because Handel was blind for the later part of his life.

**“Total eclipse”
from Samson, HWV 57**

Total eclipse! No sun, no moon.
All dark, all dark amidst the blaze of noon!
Oh, glorious light! No cheering ray,
To glad my eyes with welcome day!
Why thus deprived thy prime decree?
Sun, moon and stars are dark to me.

Francesco Paolo Tosti (1846–1916) was an Italian music teacher and composer who studied at the Naples Conservatory. Because of his success and well-known reputation in both Rome and London, Tosti taught music lessons to Italian and English royals. Eventually, he was the professor of singing at the Royal Academy of Music as well. Tosti composed more than 300 songs in the *la canzone napoletana* tradition, which is essentially a hybridized form of art song and folk music. Tosti’s songs are known for constituting the essence of Italian song because of their passion, melodic beauty, and musical spontaneity. **Malia**, one of Tosti’s songs, is about being enamored by a lover.

**Malia
Poetry by Rocco Emanuele Pagliara**

Cosa c'era ne 'l fior che m'hai dato?

forse un filtro, Un arcano poter?

Nel toccarlo, il mio core ha tremato,
m'ha l'olezzo turbato il pensier.
Ne le vaghe movenze, che ci hai?

Un incanto vien forse con te?
Freme l'aria per dove tu vai,
spunta un fiore ove passa 'l tuo piè.

Enchantment

What was there in that flower you gave
me?

Perhaps a love-potion, a mysterious
power!

As I touched it, my heart trembled,
its perfume troubled my thoughts!
What was there in your delicate
movements?

Do you bring a magic charm with you?
The air quivers where you go,
a flower springs at your feet as you
pass!

con pieno il cor di speranze?
Ma cerco invan, chiamo invan!
E il pianger m'è sì caro,
che di pianto sol nutro il cor.

Mi sembra, senza lui, triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, che farò?
Mi par così la vita vana cosa
senza il mio ben.

with a heart filled with hope.
But I seek in vain, I call in vain!
And the weeping is so dear to me,
since I nourish my heart with tears
alone.

Everywhere seems sad without her.
Day seems as night to me;
fire seems cold to me,
However, if sometimes I hope,
to give myself to another
I am tormented by one thought
But without her what shall I do?
To me, life seems so empty
without my beloved.

My Fair Lady with music by **Frederick Loewe** (1901–1988), is a musical that tells the story of Eliza Doolittle, a young Cockney girl who enrolls in speech lessons in order to pass as a proper lady. Professor Henry Higgins, a linguist, teaches Eliza how to speak properly and throughout the show they become more and more attached to one another. By the end of the show it is revealed that Henry and Eliza are in love; however, early in the narrative a young man, Freddy Eynsford-Hill falls in love with Eliza and he decides to wait for her outside of Higgin's house hence, **"On the Street Where You Live."** *My Fair Lady* had its first run on Broadway in 1956 and later it won the Tony Award for Best Musical.

On the Street Where You Live from *My Fair Lady*
Music by Frederick Loewe, Lyrics by Alan Jay Lerner

I have often walked down this street before;
But the pavement always stayed beneath my feet before.
All at once am I, several stories high.
Knowing I'm on the street where you live.
Are there lilac trees in the heart of town?
Can you hear a lark in any other part of town?
Does enchantment pour out of every door?
No, it's just on the street where you live!
And oh, the towering feeling
Just to know somehow you are near.
The overpowering feeling
That any second you may suddenly appear!
People stop and stare, they don't bother me.
For there's nowhere else on earth that I would rather be.
Let the time go by, I won't care if I
Can be here on the street where you live.

Newsies tells the story of 17-year-old Jack "Cowboy" Kelly, and other orphaned children, in their efforts to support themselves in 1890s New York City. Jack is one of many homeless paper delivery boys. During a riot Jack takes refuge with his friend David's family. In his realization of everything that he is missing out on, he sings **"Santa Fe,"** which is a ballad about his longing to escape to Santa Fe. Through struggles with adults and economic turmoil, Jack ends up leading a children's strike

in the city that results in the complete halt of New York City's labor force. After the massive strike is over, Jack is rewarded with an offer for a ride to anywhere. The musical ends with Jack deciding to stay in New York City under much kinder conditions than he experienced prior to the strike.

Santa Fe from *Newsies*

Music by Alan Menken

So that's what they call a family, mother, daughter, father son.
Guess that everything you heard about is true.
So you ain't got any family. Well who said you needed one?
Ain't ya glad nobody's waitin' up for you?
When I dream on my own I'm alone but I ain't lonely.
For a dreamer, nights the only time of day.
When the city's fin'ly sleepin' all my thoughts begin to stray
and I'm on the train that's bound for Santa Fe.
And I'm free like the wind, like I'm gonna live forever.
It's a feeling time can never take away.
All I need's a few more dollars and I'm outta here to say.
Dreams come true. Yes, they do in Santa Fe.
Where does it say you gotta live and die here?
Where does it say a guy can't catch a break?
Why should you only take what you're given?
Why should you spend your whole life livin' trapped where there ain't no future.
Even at seventeen breakin' your back for someone else's sake.
If the life don't seem to suit ya, how 'bout a change of scene,
Far from the lousy headlines and the deadlines in between.
Santa Fe, are you there? Do you swear you won't forget me?
If I found you would you let me come and stay?
I ain't getting' any younger. And before my dyin' day, I want space, not just air.
Let 'em laugh in my face, I don't care. Save a place I'll be there.
So that's what they call a family. Ain't you glad you ain't that way?
Ain't you glad you got a dream called Santa Fe?

John Bucchino, born in 1952, is an American composer and lyricist who wrote the musical *Urban Myths*. "**Grateful**" is a song that occurs during an incredibly sensitive climax of the show because leading up to this moment the audience knows that the singer is dying from AIDS. In an effort to continue living their normal, happy lives, the singer's partner throws an extravagant party to celebrate the singer's life. However, the singer's partner cannot stand to casually watch him die from AIDS, so he breaks down at the party in front of everyone. "Grateful" is the singer's way of thanking his partner and appreciating everything in his life that he is grateful for.

Grateful from *Urban Myths*

Music by John Bucchino

I've got a roof over my head
I've got a warm place to sleep
Some nights I lie awake counting gifts
Instead of counting sheep
I've got a heart that can hold love
I've got a mind that can think

There may be times when I lose the light
And let my spirits sink
But I can't stay depressed
When I remember how I'm blessed

Chorus: Grateful, grateful
Truly grateful I am
Grateful, grateful
Truly blessed
And duly grateful

In a city of strangers
I've got a family of friends
No matter what rocks and brambles fill the way
I know that they will stay until the end

I feel a hand holding my hand
It's not a hand you can see
But on the road to the promised land
This hand will shepherd me
Through delight and despair
Holding tight and always there

Chorus

It's not that I don't want a lot
Or hope for more, or dream of more
But giving thanks for what I've got
Makes me so much happier than keeping score

In a world that can bring pain
I will still take each chance
For I believe that whatever the terrain
Our feet can learn to dance
Whatever stone life may sling
We can moan or we can sing

Chorus

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.