

A portrait of Dawn Padula, a woman with dark, wavy hair, wearing a black top and a blue and white necklace. She is looking directly at the camera with a slight smile. The background is dark and textured.

**JACOBSEN** SERIES  
2019-20

Friday, Sept. 20, 2019

# SEPTEMBER SONGS

**DAWN PADULA** *mezzo-soprano*

**JEFF CALDWELL** *piano*

*with guest*

**ROB HUTCHINSON** *bass*

Schneebeck Concert Hall | 7:30 p.m.

Tickets: \$20/\$15 | [pugetsound.edu/jacobsen](http://pugetsound.edu/jacobsen)

Free for Puget Sound and K-12 students

Works by G.F. Handel, Claude Debussy, Francis Poulenc, Clara Schumann, Rebecca Clarke, John Kander and Fred Ebb, Richard Maltby and David Shire, Kurt Weill, and Jason Robert Brown



UNIVERSITY of  
**PUGET  
SOUND**

School of Music



# 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.

## 2019–20 SCHOLARSHIP RECIPIENTS

Aidan Price '21 and Annamarie Wright '21  
Sigma Alpha Iota

*Reception following the program in the Schneebeck Concert Hall lobby,  
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

### **September Songs**

Dawn Padula, mezzo-soprano  
Jeff Caldwell, piano

Guest Artists:

Rob Hutchinson, bass, and Alonso Tirado '20, drums

Selections from *Hercules*, HWV 60.....George Frideric Handel (1685–1759)  
“Cease, ruler of the day, to rise”  
“Where shall I fly?”

Tu vois le feu du soir.....Francis Poulenc (1899–1963)  
from *Miroirs Brûlants*

La Belle au Bois dormant.....Claude Debussy (1862–1918)

Er ist gekommen in Sturm und Regen.....Clara Schumann (1819–1896)  
Mein Stern  
Lorelei  
Liebst du um Schönheit

## INTERMISSION

Down by the Salley Gardens.....Rebecca Clarke (1886–1979)  
June Twilight  
The Seal Man

Back on Base.....Richard Maltby Jr. (b. 1937)/David Shire (b. 1937)  
from *Closer Than Ever*

Just One Step.....Jason Robert Brown (b. 1970)  
from *Songs for a New World*

September Song.....Kurt Weill (1900–1950)/Maxwell Anderson (1888–1959)  
from *Knickerbocker Holiday*

But the World Goes 'Round.....John Kander (b. 1927)/Fred Ebb (1928–2004)  
from *New York, New York*

Rob Hutchinson, bass  
Alonso Tirado '20, drums

*Reception following the program in the Schneebeck Concert Hall lobby,  
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## SONG TEXTS & TRANSLATIONS

### **Selections from *Hercules*, HWV 60**

Text by Thomas Broughton

#### **“Cease, ruler of the day, to rise” from *Hercules*, HWV 60**

DEJANIRA:

Dissembling, false, perfidious Hercules!  
Did he not swear, when first he woo'd my love,  
The sun should cease to dawn, the silver moon  
Be blotted from her orb, ere he prov'd false?

Cease, ruler of the day, to rise,  
Nor, Cynthia, gild the evening skies!  
To your bright beams he made appeal,  
With endless night his falsehood seal!

#### **“Where shall I fly?” from *Hercules***

DEJANIRA:

Where shall I fly?  
Where hide this guilty head?  
Oh, fatal error of misguided love!  
Oh, Cruel Nessus, how art thou revenged!  
Wretched I am!  
By me Alcides dies!  
These impious hands have sent my injured lord,  
untimely to the shades!  
Let me be mad!  
Chain me ye furies to your iron beds,  
and lash my guilty ghost with whips of scorpions!

See! See the dreadful sister rise  
their baneful presence taints the skies!  
See the snaky whips they bear!  
What yellings rend my tortured ear!  
Hide me, hide me from their hated sight!  
Friendly shades of blackest night.  
Alas, no rest the guilty find.  
From the pursuing furies of the mind!

## ***Miroirs Brûlants (Burning mirrors)***

Text by Paul Eluard; Translations by Christopher Goldsack

### **Tu vois le feu du soir**

Tu vois le feu du soir qui sort de sa coquille  
Et tu vois la forêt enfouie dans sa fraîcheur

Tu vois la plaine nue aux flancs du ciel  
traînard

La neige haute comme la mer  
Et la mer haute dans l'azur

Pierres parfaites et bois doux secours voilés  
Tu vois les villes teintées de mélancolie  
Dorée des trottoirs pleins d'excuses  
Une place où la solitude a sa statue  
Souriante et l'amour une seule maison

Tu vois les animeaux  
Sosies malins sacrifiés l'un à l'autre

Frères immaculés aux ombres confondues  
Dans un désert de sang

Tu vois un bel enfant quand il joue quand il rit  
Il est bien plus petit  
Que le petit oiseau du bout des branches

Tu vois un paysage aux saveurs d'huile et d'eau  
D'où la roche est exclue où la terre abandonne  
Sa verdure à l'été qui la couvre  
de fruits

Des femmes descendant de leur miroir ancien  
T'apportent leur jeunesse et leur foi en la tienne  
Et l'une sa clarté la voile qui t'entraîne

Te fait secrètement voir le monde sans toi.

### **You see the evening fire**

You see the evening fire leaving its shell  
and you see the forest buried in its coolness

you see the bare plain on the flanks of the  
loitering sky  
the snow as high as the sea  
and the sea high in the azure

perfect stones and sweet woods veiled  
succours  
you see the towns tinted with gilded  
melancholy pavements full of excuses  
a square in which solitude has its smiling  
statue and love a single house

you see the animals  
malicious doubles sacrificed the one to the  
other

immaculate brothers with confused shadows  
in a desert of blood

you see a handsome child as he plays as he  
laughs  
he is much smaller  
than the little bird of the tip of the branches

you see a landscape with savours of oil and  
water  
from which the rock is excluded where the  
earth abandons  
its verdure to the summer which dresses her  
with fruit

women descending from their ancient mirror  
bring you their youth and their faith in your  
own  
and one her brightness veils her which  
engages you  
makes you secretly see the world without  
you.

## **La Belle au Bois dormant**

Text by Vincent Hypsa

Des trous à son pourpoint vermeil,  
Un chevalier va par la brune,  
Les cheveux tout pleins de soleil,  
Sous un casque couleur de lune.  
Dormez toujours, dormez au bois,  
L'anneu, la Belle, à votre doight.  
Dans a poussière des batailles,  
Il a tué loyal et droit,  
En frappant d'estoc et de taille,  
Ainsi que frapperait un roi.  
Dormez au bois, où la verveine,  
Fleurit avec la marjolaine.

Et par les monts et par la plaine,  
Monté sur son grand destrier,  
Il court, il cour à perdre haleine,  
Et tout droit sur ses étriers.  
Dormez la Belle au Bois, rêvez  
Q'un prince vous épouserez.

Dans la forêt des lilas blancs,  
Souls l'éperon d'or qui l'excite,  
Son destrier perle de sang  
Les lilas blancs, et va plus vite.

Dormez au bois, dormez, la Belle  
Sous vos courtines de dentelle.

Mais il a pris l'anneau vermeil,  
Le chevalier qui par la brune,  
A des cheveux pleins de soleil,  
Sous un casque couleur de lune.  
Ne dormez plus, La Belle au Bois,  
L'anneau n'est plus à votre doigt.

## **Er ist gekommen in Sturm und Regen**

Text by Friedrich Rückert

Er ist gekommen in Sturm und Regen,  
ihm schlug beklommen mein Herz  
entgegen.  
Wie konnt' ich ahnen, daß seine Bahnen

## **Sleeping Beauty in the wood**

Holes in his ruby doublet,  
A knight passes by the dark,  
His hair full of sunshine  
Under a helmet the color of the moon,  
Sleep always, sleep in the wood,  
The ring, Beauty, on your finger.  
In the dust of battles,  
He has killed loyally and justly,  
Striking with cut and with point,  
as a king would strike.  
Sleep in the wood, where the verbena  
flowers with the marjoram.

And over the mountains and over the plains,  
mounted on his large charger,  
He races, he races breathlessly,  
Completely straight in his stirrups,  
Sleep, Sleeping Beauty, dream  
that you will wed a prince.

In the forest of white lilacs  
Under the golden spur which agitates him  
his charger beads with blood  
The white lilacs, and on he goes, still more  
quickly  
Sleep in the wood, sleep on, o Beauty  
behind your curtains of lace.

But he has taken the ruby ring,  
The knight, who, by dark  
has hair full of sunshine,  
under a helmet the color of the moon.  
Sleep no more, Sleeping Beauty,  
The ring is no longer on your finger.

## **He Came in Storm and Rain**

He came in storm and rain,  
my anxious heart beat against his.  
how could I have known, that his path

sich einen sollten meinen Wegen.

Er ist gekommen in Sturm und Regen,  
er hat genommen mein Herz verwegen.  
Nahm er das meine? Nahm ich das seine?  
Die beiden kamen sich entgegen.

Er ist gekommen in Sturm und Regen,  
Nun ist gekommen des Frühlings Segen.  
Der Freund zieht weiter, ich seh' es heiter,  
denn er bleibt mein auf allen Wegen.

### **Mein Stern**

Text by Friederike Serre

O du mein Stern, schau dich so gern,  
wenn still im Meere die Sonne sinket,  
dein goldnes Auge so tröstend winket  
in meiner Nacht!

O du mein Stern, aus weiter Fern,  
bist du ein Bote mit Liebesgrüen,  
laß deine Strahlen mich durstig küssen  
in banger Nacht!

O du mein Stern, verweile gern,  
und lächelnd fuhr' auf des Lichts Gefieder  
der Träume Engel dem Freunde wieder  
in seine Nacht.

### **Lorelei**

Text by Heinrich Heine

Ich weiß nicht, was soll es bedeuten  
Daß ich so traurig bin;  
Ein Märchen aus alten Zeiten  
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,  
Und ruhig fließt der Rhein;  
Der Gipfel des Berges funkelt  
Im Abendsonnenschein.

should unite itself with mine?

He came in storm and rain,  
he boldly stole my heart.  
Did he steal mine? Did I steal his?  
Both came together.

He came in storm and rain,  
Now has come the blessing of spring.  
My love travels abroad, I watch with cheer,  
for he remains mine, on any road.

### **My Star**

O star of mine, I gladly watch,  
when still in ocean the sun is sinking,  
your golden eye winks with faithful comfort  
in my dark night!

O star of mine, from distance far,  
you are a herald of loving greetings,  
o let your beams give me thirsty kisses  
in yearning night!

O star of mine, do tarry long,  
and smiling travel on starlight's feathers,  
in dreams appear as my friend's bright  
angel  
in his dark night.

### **Lorelei**

I know not, what it is portending  
that I am so depressed;  
a legend from olden days past  
will not leave my mind alone.

The breeze is cool and it darkens,  
and peaceful flows the Rhine;  
the peak of the mountain sparkles  
with evening's setting sun.



Die schönste Jungfrau sitzt  
Dort oben wunderbar,  
Ihr gold'nes Geschmeide blitzet  
Sie kämmt ihr gold'nes Haar.

Sie kämmt es mit gold'nem Kämme  
Und singt ein Lied dabei;  
Das hat eine wundersame  
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe  
ergreift es mit wildem Weh,  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen  
Am Ende Schiffer und Kahn;  
Und das hat mit ihrem Singen  
Die Lorelei getan.

### **Liebst du um Schönheit**

Text by Friedrich Rückert

Liebst du um Schönheit,  
o nicht mich liebe!  
Liebe die Sonne,  
sie trägt ein gold'nes Haar!

Liebst du um Jugend,  
o nicht mich liebe!  
Liebe den Frühling,  
der jung ist jedes Jahr!

Liebst du um Schätze,  
o nicht mich liebe.  
Liebe die Meerfrau,  
sie hat viel Perlen klar.

Liebst du um Liebe,  
o ja, mich liebe!  
Liebe mich immer,  
dich lieb' ich immerdar.

The fairest maiden sits perched  
right up there wondrously,  
her golden jewelry flashes  
she combs her golden hair.

She combs with a comb all golden  
and thus she sings a song;  
that has a mysteriously  
tyrannical melody.

The sailor in tiny vessel  
is seized with a savage woe,  
he sees not the rocky reef edge,  
he looks only up toward the height.

I think that the waves have devoured  
at last the sailor and boat;  
and that's the deed, by her singing  
the Lorelei has done.

### **If You Love for Beauty**

If you love for beauty,  
oh, do not love me!  
Love the sun,  
she has golden hair!

If you love for youth,  
oh, do not love me!  
Love the spring,  
it is young every year!

If you love for treasure,  
oh, do not love me!  
Love the mermaid,  
she has many clear pearls!

If you love for love,  
oh yes, do love me!  
love me ever,  
I'll love you evermore!

## **Down by the Salley Gardens**

Text by W. B. Yeats

Down by the Salley Gardens my love and I did meet;  
She passed the Salley Gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree;  
But I, being young and foolish, with her did not agree.

In a field by the river my love and I did stand,  
And on my leaning shoulder she laid her snow-white hand.  
She bid me take life easy, as the grass grows on the weirs;  
But I was young and foolish, and now am full of tears.

## **June Twilight**

Text by John Masefield

The twilight comes;  
the sun dips down and sets,  
The boys have done  
play at the nets.

In a warm golden glow  
The woods are steeped.  
The shadows grow;  
The bat has cheeped.

Sweet smells the new-mown hay;  
The mowers pass  
Home, each his way,  
through the grass.

The night-wind stirs the fern,  
A night-jar spins;  
The windows burn  
In the inns.

Dusky it grows. The moon! The dews descend.  
Love, can this beauty in our hearts end?

## **The Seal Man**

Text by John Masefield

And he came by her cabin to the west of the road, calling.  
There was a strong love came up in her at that,  
and she put down her sewing on the table, and "Mother," she says,

"There's no lock, and no key, and no bolt, and no door.  
There's no iron, nor no stone, nor anything at all  
will keep me this night from the man I love."  
And she went out into the moonlight to him,  
there by the bush where the flow'rs is pretty, beyond the river.  
And he says to her: "You are all of the beauty of the world,  
will you come where I go, over the waves of the sea?"  
And she says to him: "My treasure and my strength," she says,  
"I would follow you on the frozen hills, my feet bleeding."  
Then they went down into the sea together,  
and the moon made a track on the sea, and they walked down it;  
it was like a flame before them. There was no fear at all on her;  
only a great love like the love of the Old Ones,  
that was stronger than the touch of the fool.  
She had a little white throat, and little cheeks like flowers,  
and she went down into the sea with her man,  
who wasn't a man at all.  
She was drowned, of course.  
It's like he never thought that she wouldn't bear the sea like himself.  
She was drowned, drowned.

## 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*, Lady Jane in *Patience* (2018 Gregory Awards People's Choice Nominee), Ruth in *The Pirates of Penzance*, Lady Blanche in *Princess Ida*, 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 singing the role of Consuela in a concert version of *West Side Story* with Symphony Tacoma for Leonard Bernstein's centennial celebration, 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 mezzo-soprano soloist in Mozart's *Requiem* with members of the Adelphian Concert Choir, the Portland Symphonic Choir, the Tucson Masterworks Chorale, the West Liberty University Singers, the West Liberty College Community Chorus, and the Pazardzhik Symphony.

In the Pacific Northwest, she has performed as a principal artist with Seattle Gilbert & Sullivan Society, Tacoma Opera, Kitsap Opera, Puget Sound Concert Opera, Concert Opera of Seattle, the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, and Opera Pacifica. She has also performed with Seattle Opera as a member of the Supplementary Chorus, and has given solo recitals for the Second City Chamber Series and the Classical Tuesdays in Old Town Tacoma Concert Series. In 2017, she released her first classical solo album, *Gracious Moonlight*, which is available on iTunes, CD Baby, Amazon Music, and Spotify. Her musical theatre roles include impersonating Barbra Streisand, Meryl Streep, Chita Rivera, Donna McKecknie, and other celebrities in *Forbidden Broadway's Greatest Hits*, Jack's Mother in Sondheim's *Into the Woods*, Domina in Sondheim's *A Funny Thing Happened on the Way to the Forum*, and Woman 3 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 tenor and baritone singing voice from the mezzo-soprano 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. Dr. 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 with a minor concentration in vocal pedagogy and voice science, a Masters of Music degree from the Manhattan School of Music in New York City, and a Bachelor of Music degree from Trinity University in San Antonio, Texas.

**Jeff Caldwell** returns to Seattle after spending the past 13 years in New York City and now is working as vocal studies and choral activities areas collaborative pianist and vocal coach in the School of Music. He was on the faculty for the Juilliard School Drama Division as musical vocal coach, worked at NYU's Tisch School and CAP21 programs, and taught at AMDA as a voice teacher and staff accompanist. He played keyboard in the Broadway pit of *The Producers* and was a regular audition accompanist for Telsey + Company, especially for the Lincoln Center revival of *South Pacific* and its subsequent tours.

As a singer Caldwell performed with New York City Opera in the choruses of *Haroun and the Sea of Stories*, *La Fanciulla del West*, and *Cendrillon*; as well as with the New York Choral Artists with the New York Philharmonic and with the Vienna Philharmonic in Carnegie Hall. He has enjoyed a revitalization of his opera directing career (which originally brought him to Seattle years ago) with the grass roots company Operamission and their Handel Project, and has directed the North American premieres of Handel's first two operas, *Almira* and *Rodrigo*.

He was a frequent music director for the songwriting team of Dan Martin and Michael Biello, especially their short film *Papa's Prince* and the marriage equality project *First Comes Love*.

**Robert Hutchinson** is an award-winning professor of music theory and composition at the University of Puget Sound. He received his Ph.D. in music composition from the University of Oregon. He has received commissions for orchestra, band, string quartet, and brass quintet from the Northwest Sinfonietta, the Tacoma Youth Symphony, the Tacoma Concert Band, the Walla Walla Chamber Music Festival, and the Gewandhaus Brass Quintette among others. His music for orchestra, band, chamber winds, and voice has been performed throughout the United States and Europe. Hutchinson is also a jazz bassist and performs professionally in the Seattle-Tacoma area, most frequently with the jazz-fusion group *Velocity*.

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**Alonso Tirado '20** is a violinist at the University of Puget Sound currently pursuing a Bachelor of Music degree in music education. Alonso studies with professor Dr. Maria Sampen and plays in the Puget Sound symphony orchestra. Aside from violin, Alonso is an active musician on and off campus who plays and sings in recreational ensembles ranging from a cappella to garage bands.

Outside of school, Alonso is a freelance musician, and has performed with a number of orchestras and ensembles including the University Place Presbyterian Church Service Orchestra, the Luminosity Orchestra, the Tacoma Musical Playhouse, the Tacoma Little Theater and the Life Center Service Orchestra in Tacoma.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Friday, Sept. 27

### **Collage: Annual Faculty/ Student Showcase**

Schneebeck Concert Hall, 7:30 p.m.  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Saturday, Sept. 28

### **Seattle Baroque Orchestra**

Schneebeck Concert Hall, 7:30 p.m.  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Saturday, Oct. 5

### **Northwest High School Honor Choir Concert**

Schneebeck Concert Hall, 4 p.m.

Friday, Oct. 11

### **Organ at Noon Series**

Wyatt Smith, organ  
Kilworth Memorial Chapel, noon

Saturday, Oct 12

### **Fall Festival of Choirs**

Steven Zopfi, Kathryn Lehmann, and  
J. Edmund Hughes, conductors  
Schneebeck Concert Hall, 4:30 p.m.

Thursday, Oct. 17

### **Wind Ensemble/Symphony Orchestra**

Gerard Morris and  
Anna Wittstruck, conductors  
Schneebeck Concert Hall, 7:30 p.m.

Friday, Oct. 18

### **Jacobsen Series: *From the Mountains to the Sea***

***The Aspen Trio at Puget Sound***  
Schneebeck Concert Hall, 7:30 p.m.  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Wednesday, Oct. 23

### **Noon Recital Series**

Schneebeck Concert Hall, noon

Saturday, Oct. 26

### **Jacobsen Series: *Cabaret!***

Dawn Padula, mezzo-soprano with  
faculty, student, and alumni guests  
Schneebeck Concert Hall, 7:30 p.m.  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Wednesday, Oct. 30

### **Noon Recital Series**

Schneebeck Concert Hall, noon

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

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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.

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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](http://pugetsound.edu/communitymusic) | 253.879.357



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