



# JACOBSEN

SERIES  
2019-20



## Contemporary Meditations

— A REFLECTIVE PROGRAM OF MUSIC —

*featuring works by living female composers*

**FRIDAY, NOV. 15, 2019**

SCHNEEBECK CONCERT HALL

7:30 P.M.

PERFORMED BY

Jeff Lund *marimba*

Alistair MacRae *cello*

Maria Sampen *violin*

Tanya Stambuk *piano*

Fred Winkler *saxophone*

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# 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.

**Contemporary Meditations**  
**Curated by Fred Winkler**

Walk on Water (2004).....Dorothy Chang  
b. 1970

Alistair MacRae, cello  
Fred Winkler, alto saxophone

Within Silence (2012).....Marilyn Shrude  
b. 1946

Maria Sampen, violin  
Fred Winkler, alto saxophone  
Tanya Stambuk, piano

The Allegory of the Cave (2019-world premiere).....Elise Winkler  
b. 2001

Fred Winkler, alto saxophone  
Jeff Lund, marimba

**INTERMISSION**

Tourmaline (2004).....Alexandra Gardner  
b. 1967

Fred Winkler, soprano saxophone

Dash (2001).....Jennifer Higdon  
b. 1962

Maria Sampen, violin  
Fred Winkler, soprano saxophone  
Tanya Stambuk, piano

Desert Tide (2001).....Alex Shapiro  
b. 1962

Fred Winkler, soprano saxophone

## PERFORMERS

Cellist **Alistair MacRae** has appeared as a soloist, chamber musician, and 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; 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; Seattle's Benaroya Hall; 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 concert 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 Scorpions.

"Gorgeous Playing" –*Seattle Times*. Saxophonist **Fred Winkler** has become one of the leading concert saxophonists in the Pacific Northwest performing frequently as a soloist and chamber musician. Mr. Winkler has performed as principal saxophonist with the Seattle Symphony, Pacific Northwest Ballet, Seattle Opera, Northwest Sinfonietta, and Symphony Tacoma. He has performed on several recordings with the grammy-winning Seattle Symphony's label.

Nationally recognized as a music teacher, many of his students are accepted into the best graduate music schools in the country. Frequently his students are rated with top honors at state, regional, and national competitions, most recently the MTNA competition for woodwinds and chamber music, Beatrice Hermann competition for musicians, and the WMEA State Solo & Ensemble Contest. His students have been showcased on KING-FM radio, and American Public Radio. Mr. Winkler received his undergraduate degree from Washington State University, studying with saxophonist and composer Dr. Gregory W. Yasinitsky, and his MMus from Northwestern University, studying with renowned saxophonist Dr. Frederick L. Hemke.

**Maria Sampen**, violin/viola, professor of violin at University of Puget Sound, enjoys a vibrant career as concerto soloist, recitalist, chamber musician and teacher. Equally at home 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, Asia, 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, Vanderbilt, 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. Sampen is a passionate supporter of contemporary music and has commissioned and premiered recent concertos for violin and orchestra by composers David Glenn, Marilyn Shrude and Robert Hutchinson. Sampen has released recordings on AMP Records, Block M Records and Perspectives in New Music/Open Space. 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 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, the Banff Centre for the Arts, the Musicorda Festival, the Carnegie Hall Professional Training Workshop, and as a fellow at both the Aspen and Tanglewood Music Festivals. As Professor of Violin at the University of Puget Sound, Sampen has received two Thomas Davis Awards for Excellence in Teaching and the Kristine Bartanen Research Award for remarkable accomplishments in research and professional development.

Pianist **Tanya Stambuk**, on the occasion of her debut at Lincoln Center's Alice Tully Hall, was hailed as "a player with a powerful technique, ideas of her own, and considerable promise" by the *New York Times*. Since then, 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, Los Angeles Chamber Orchestra, the Bergen Philharmonic, Long Island Symphony, the Lake Charles Symphony and Rapides Symphony Orchestra in Louisiana. Locally, she has been heard as soloist with Washington's Olympia Symphony, Yakima Symphony, Tacoma Symphony, Seattle Symphony, Washington Idaho Symphony and Oregon's Rogue Valley Symphony.

Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, the Robert Schumann Summer Festival in Germany, and in the Auditorio Nacional Carlos Alberto in Portugal. Nationally, Ms. Stambuk has performed at the 92nd Street Y and Merkin Hall in New York City, Alice Tully Hall at Lincoln Center, the Phoenix Recital Series in New York, Hudson Opera House in New York, the Music Academy in Philadelphia, the Phillips Collection in Washington DC, the Dame Myra Hess Series in Chicago, Benaroya Hall and Nordstrom Hall in Seattle, the Seasons Performance Series in Washington, Piano Series at the San Diego Art Museum, and at Brigham Young University, Texas A&M University, and the University of Hawaii. She has been heard in festivals including the Methow Chamber Music Festival, Auburn Symphony Orchestra Chamber Music Series, Lopez Island Performance Community Center Series, Northwest Sinfonietta Chamber Music Series, the Camarata Series, Artists Series at the University of Southern Oregon and the Brooklyn Friends of Chamber Music Series.

Composer Norman Dello Joio chose her to premier his revised *Fantasy Variations for Piano and Orchestra* in Florida and North Carolina. She has recorded the piano works of Norman Dello Joio on the Centaur label. *Fanfare* magazine exclaimed, "Stambuk performs with complete technical assurance and emotional conviction." She also recorded the complete piano trios of composer Daron Hagen with the Finisterra Trio on the Naxos label. This recording was recognized by NPR as one of the Five Best American Contemporary Classical Releases. Stambuk is a Steinway Artist.

**Jeffery N. Lund** is recognized throughout the Pacific Northwest for his efforts in music education and music performance. Active as an educator, teacher, and performer, he works tirelessly to broaden appreciation for the artistic traditions of western art music in those who might be less familiar with "classical" music. Currently, he teaches percussion-related courses at University of Puget Sound as affiliate artist in percussion, and also teaches general music course at Tacoma Community College, where he is an adjunct professor. Along with his teaching and performing, Mr. Lund is the Music Director and Conductor of the Rainier Symphony. Mr. Lund holds bachelor and master's degrees in percussion performance, and a master's in orchestral conducting. Additionally, he is a Liberace Scholar, a Hubbard Scholar, and an endorsed artist with Marimba One.

## PROGRAM NOTES

### **Walk on Water (2004).....Dorothy Chang**

Described as "evocative and kaleidoscopic" (Seattle Times) the music of composer Dorothy Chang often reflects the eclectic mix of musical influences from her youth, ranging from popular and folk music to elements of traditional Chinese music. Many of her works are inspired by place, time, memory and personal histories.

Her music has been featured in concerts and festivals across North America and abroad, with performances by the Albany Symphony Orchestra, Calgary Philharmonic Orchestra, Chicago Civic Orchestra, Indianapolis Symphony Orchestra, Manitoba Chamber Orchestra, Pittsburgh Symphony Orchestra, Queens Symphony Orchestra, Saint Paul Chamber Orchestra, Seattle Symphony Orchestra, Vancouver Symphony Orchestra, Vancouver Island Symphony Orchestra and the Victoria Symphony Orchestra, as well as by chamber ensembles including eighth blackbird, the Nu:BC Collective, the Smith Quartet, Soundstreams, the Chicago Saxophone Quartet, Collage New Music and Music from China, among others.

Awards and honors that Dorothy has received include a Charles Ives Scholarship from the American Academy of Arts and Letters, awards from the American Society of Composers, Authors and Publishers, the International Alliance for Women in Music, Mu Phi Epsilon, the National Society of Arts and Letters, Meet the Composer and the Jacob Druckman Orchestra Prize from the Aspen Music Festival. She has received commissions from the Canada Council of the Arts, the British Columbia Arts Council, the Barlow Endowment, Chamber Music America, and the Mary Flagler Cary Charitable Trust. For the 2003-04 and 2005-08 seasons, Dorothy held a *Music Alive* composer residency with the Albany Symphony Orchestra. In 2008 she was awarded the inaugural commission from the Women's Philharmonic Commissioning Project of Meet the Composer for a new orchestral work, *Strange Air*, which was premiered at the Cabrillo Festival of Contemporary Music by Marin Alsop and the festival orchestra.

Born in Winfield, Illinois, Dorothy began her music studies on piano at age six and began composing at the age of fourteen. She received degrees in composition from the University of Michigan (B.M., M.M.) and the Indiana University School of Music (D.M). She has served on the music faculty at Indiana State University and since 2003 has been a Professor of Music at the University of British Columbia in Vancouver.

"The movement of water is often used as a metaphor for time: the flow of time, the stream or tide of time. In *Walk on Water*, I explore the idea of movement as it relates to the flow of music unfolding. Although the work evolves in one continuous line, there are sudden surges and hesitations; phrases take unexpected turns in character and dramatic intensity, and elsewhere remain more static, creating circles through

repetition. This erratic pattern of push and pull creates the perception of elasticity in the flow of time, with unpredictability propelling the piece forward. As with the reflection of images in water, the musical material appears in varying degrees of distortion, moving through turbulent, aggressive passages as well as tranquil, meditative lulls. These abrupt shifts create an overall atmosphere of restlessness that carries through until the final cadence of the piece.”

*Walk on Water* was written for Paul Bro and Kurt Fowler, with funding provided by an Indiana State University Arts Endowment Grant.

**Within Silence (2012).....Marilyn Shrude**

The music of composer Marilyn Shrude is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile. Her concentration on color and the natural resonance of spaces, as well as her strong background in Pre-Vatican II liturgical music, give the music its linear, spiritual, and quasi-improvisational qualities.

Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Among her more prestigious honors are those from the Guggenheim Foundation (2011 Fellow), American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the 3rd International Adolphe Sax Concours in Belgium (2002).

Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99) and as chair of the Department of Musicology/Composition/Theory at Bowling Green State University (1998-2011). She joined the faculty of BGSU in 1977, has served as Visiting Professor of Music at Indiana University, Oberlin Conservatory and Heidelberg College, and was a faculty member and chair of the Composition and Theory Department at the Interlochen Arts Camp (1990-97). She has received four Dean’s Awards for Service and for the Promotion of Contemporary Music on the Campus of BGSU (1994, 1999, 2005, 2011) and a 2008 BGSU Chair/Director Leadership Award. In 2001 she was named a Distinguished Artist Professor of Music. Together with saxophonist, John Sampen, she has premiered, recorded and presented hundreds of works by living composers both in the United States and abroad.



"*Within Silence* celebrates the 100<sup>th</sup> anniversary of the birth of John Cage (2012) and my meeting with György and Marta Kurtág in the same year. The piece concentrates on timbre and utilizes the name of Cage as its main octave via the violin scordatura (GCAE)."

*Within Silence* was premiered by Maria Sampen, John Sampen, and Marilyn Shrude at the World Saxophone Congress XVI in St. Andrews, Scotland on July 12, 2012.

**The Allegory of the Cave (2019).....Elise Winkler**

At the age of 15, Elise Winkler had her first professional orchestral premiere by the Seattle Symphony Orchestra. Through the Merriman young composers workshop, Ms. Winkler has worked with renowned composers and musicians Derek Bermel, Alexandra Gardner, John Luther Adams, John Harbison, Hillary Hahn, Charles Corey, and Aaron Jay Kernis. She also has received instruction from Dr. Daniel Ott of the Juilliard School and David Ludwig from the Curtis Institute. Currently, she is a student of Dr. Gregory Youtz of Pacific Lutheran University. Aside from her three Seattle Symphony premieres, her works also have been performed at the Icicle Creek Piano Institute, and by the Bremerton Symphony Orchestra.

Elise Winkler's first musical instruction began here at the University of Puget Sound through the community music Kindermusik program. At age 5, Elise began piano instruction with Dr. Marilyn Jacobson. She has won gold and silver medals at the Seattle Chopin Festival, and awards from the Russian Chamber Music Festival. Elise is also currently a member of the Tacoma Youth Chorus, and Emerald Ridge Chamber Choir. After graduating from Emerald Ridge High School in 2020, she plans to study music composition.

"In his *Allegory of the Cave*, Plato describes a scenario in which a group of men are prisoners. They are chained to the bottom of a cave, forced to look only at the wall in front of them. They lived enshrouded from reality, as their only perceptions of it are the shadows they see on the wall. Because the cave is the only life the prisoners have ever known, they have no concept of anything better, and therefore no desire to leave.

However, one prisoner is eventually freed, and he views the world as it truly is for the first time. Although the sunlight hurts his eyes initially when he reaches the surface, he eventually adjusts, enabling him to see the stars, the moon, the sun, and himself. With his new understanding, the man believes his new life to be superior to the one he lived before, and he goes back to the cave to enlighten the prisoners of his discoveries. Because of his exposure to the sun, the man is blind in the cave, and the prisoners believe that the outside world has harmed him. They are therefore threatened by what they do not know, and never leave the cave.

Within my composition, there are two scales that the piece is structured upon. The first scale is nearly octatonic, and relatively based in G minor, and it represents the

cave and its inhabitants. The second scale is an E major scale, with both a major and minor third, and it represents the prisoner who is freed and his discovery of the outside world. As the piece goes on, the two scales show themselves further and further in their entirety, as more of the cave and the outside are understood by the freed man. Additionally, the two scales become more intertwined toward the end of the piece, as the freed man tries to convince the prisoners to leave the cave.

The instrumentation for this piece was inspired by David Maslanka's *Songbook for Saxophone and Marimba*. Although the saxophone and marimba are vastly different in both their sound and technique, they complement each other extremely well. The full, melodic nature of the former and the warm resonance of the latter allow for a unique combination of timbres, and a fascinating quality of sound."

### **Tourmaline (2004).....Alexandra Gardner**

Praised as "highly lyrical and provocative of thought" (*San Francisco Classical Voice*), "mesmerizing" (*The New York Times*), and "pungently attractive" (*The Washington Post*), the music of composer Alexandra Gardner is thrilling audiences and performers alike with a clear, expressive sound and a flair for the imaginative and unexpected. She composes for varied instrumentations and often mixes acoustic instruments with electronics, blending lyricism, deep rhythmic exploration, textural development, and a love of sonic storytelling.

As the Seattle Symphony 2017-18 Season Composer-in-Residence, Alexandra's new symphonic work, *Significant Others*, was commissioned by SSO and premiered on the orchestra's subscription series under the baton of Music Director Ludovic Morlot. She also led workshops with LGBTQ+ youth affected by homelessness to create a collaborative composition entitled *Stay Elevated*, which was performed by musicians of the symphony at the Seattle Art Museum, and directed the Merriman Family Young Composers Workshop, leading 10 pre-college students in a 12-week program culminating in a performance of world premieres.

Alexandra's compositions are regularly featured at festivals and venues around the world, including the Aspen Music Festival, Beijing Modern Festival, Centro de Cultura Contemporania de Barcelona, Festival Cervantino, Grand Teton Music Festival, The Kennedy Center, The Library of Congress, Merkin Hall, Strathmore Music Center, Symphony Space, and the Warsaw Autumn Festival.

Among Alexandra's honors and awards are recognitions from American Composers Forum, American Music Center, ASCAP, Mid-America Arts Alliance, Maryland State Arts Council, The Netherland-America Foundation, the Robert W. Deutsch Foundation, and the Smithsonian Institution. She has conducted residencies at the Atlantic Center for the Arts, Harvestworks, Liz Lerman Dance Exchange, The MacDowell Colony, and Willapa Bay AiR, and she spent two years as a visiting composer at the Institut Universitari de l'Audiovisual in Barcelona, Spain. Her music is recorded on the Innova, Ars Harmonica, and Naxos labels.

Born and raised in Washington, D.C., Gardner holds degrees from The Peabody Institute of the Johns Hopkins University (M.M.) and Vassar College (B.A.). She currently resides in Baltimore, Maryland.

*Tourmaline* was written for saxophonists Xelo Giner and Carola Cuypers. Created in the studios of the IUA/Phonos Foundation in Barcelona, it is the sixth piece in a series of compositions for solo instrument with electronics. The crystal tourmaline often shows two or more colors, such as watermelon tourmaline, which has a red center surrounded by bright green. A small change in the complex makeup of the developing crystal will result in a completely different color scheme. According to legend, wearing the stone can lend permanence and stability to friendships and love relationships. In this composition the saxophone and electronics are closely linked in a fast-paced, animated conversation. The electronic part takes on a definite personality unto itself as it weaves about, interrupting and commenting on the saxophone part. Twisting and turning through a series of moods and situations, the many possibilities for interaction between the two instruments are revealed.

**Dash (2001).....Jennifer Higdon**

Jennifer Higdon is one of America's most acclaimed and most frequently performed living composers. She has is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto* and a 2018 Grammy for her *Viola Concerto*. Most recently, Higdon received the Nemmers Prize from Northwestern University, which is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and blue cathedral is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards. Dr. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

"Dash" comes at the beginning of the 21st Century, where speed often seems to be our goal. This image fits well the instruments in this ensemble, soprano saxophone, violin, and piano, because these are some of the fastest moving instruments in terms of their technical prowess. Each individual plays an equal part in the ensemble, contributing to the intensity and forward momentum, as the music dashes from beginning to end. This work was commissioned in 2001 by the Verdehr Trio with funding provided by Michigan State University.

**Desert Tide (2001).....Alex Shapiro**

Composer Alex Shapiro aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, arts advocacy, public speaking, wildlife

photography, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Drawing from a broad musical palette that giddily ignores genre, Alex's acoustic and electroacoustic works are published by Activist Music LLC, performed and broadcast daily, and can be found on nearly thirty commercial releases from record labels around the world.

*"Desert Tide* is some of the most programmatic music I've composed, to the point where even the score itself contains maniacal little outbursts describing the visions that swept through my mind as the music wrote itself. The scene: the desert's arid stillness and the weight of the morning's expanding heat. A sudden rainstorm overtakes the landscape, forming instant pools of water over the cracked earth. The storm passes as quickly as it arrived, and as the birds and reptiles emerge to greet the fleeting moisture, the music ends as flowers strain upward against the bluest sky for those few passionate moments of their fullest bloom. Ahhh.

"Just after I started the piece, I took a road trip from my Malibu home to Tucson, Arizona. The drive was meditative, and best of all, the desert was in the full bloom of a May preceded by heavy rainfall. Everywhere I turned there were brilliant flowers bursting from inhospitable looking cactuses and scrub. It was truly beautiful.

"All the stunning drives I've taken through deserts came to my senses at once, from a trip across the Sinai on a desolate road, to a trek across Mongolia's Gobi on no road at all. I also thought a lot about the extraordinary ten days I spent alone one July in the Mojave's Death Valley, immersing myself like a madwoman in its intense, 125-degree heat. I was rewarded with an equally intense and welcome inner clarity.

"I'm fascinated by the desert and all the life it embraces. I returned home to the beach from Tucson four days later, and I knew what this music was really about."

***Reception following the program in the Schneebeck Concert Hall lobby,  
sponsored by Sigma Alpha Iota international music fraternity.***

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Sunday, Nov. 17

### **Chamber Music Concert I**

Alistair MacRae, director  
Schneebeck Concert Hall, 2 p.m.

Wednesday, Nov. 20

### **The Noon Recital Series**

Short performances by Puget Sound students  
Schneebeck Concert Hall, noon

Wednesday, Nov. 20

### **Clarinet Ensemble**

Jennifer Nelson, director  
Kittredge Hall, Kittredge Gallery, 6:30 p.m.

Friday, Nov. 22

### **Symphony Orchestra**

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

Sunday, Nov. 24

### **Chamber Music Concert II**

Alistair MacRae, director  
Schneebeck Concert Hall, 2 p.m.

Wednesday, Dec. 4

### **The Noon Recital Series**

Short performances by Puget Sound students  
Schneebeck Concert Hall, noon

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

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