

JACOBSEN

SERIES
2020-21

Tribute to
**TANYA
STAMBUK**

FRIDAY, APRIL 9, 2021



A celebration for Tanya Stambuk upon her retirement from Puget Sound.

Joining Dr. Stambuk in performance will be the Puget Sound Piano Trio—Maria Sampen, violin; Alistair MacRae, cello; Tanya Stambuk, piano; and Dawn Padula, mezzo-soprano.

*Featuring works by Maurice Ravel
and Antonin Dvořák.*

Broadcast online *via* Schneebeck LIVE
7:30 p.m. PDT | Free *Optional tickets on
sale to support music outreach and scholarships.*

pugetsound.edu/schneebecklive

JACOBSEN SERIES 2020-21

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.

2020–21 SCHOLARSHIP RECIPIENTS

Lucy Prichard '21, viola and Jillian Shelver '22, soprano
Sigma Alpha Iota

As this year's scholarship award winners, we are delighted to represent the Sigma Alpha Iota (SAI) International Music Fraternity at the 2020–21 Jacobsen Series performances. Our involvement in SAI allows us to participate in a long and honorable history of missions that demonstrate our passion for music, and to promote music and music service to the local community and beyond.

Through our rose sales, receptions, and FaculTea events, we help foster appreciation and community at Puget Sound as we celebrate our faculty artist-musicians. Proceeds from Jacobsen Series ticket sales allow our fraternity to continue supporting SAI Philanthropies, a non-profit organization that benefits music programs such as The Music Therapy Project and People-to-People.

We hope you enjoy this season's Jacobsen Series. Thank you for joining us, and for your support!

Sincerely,

Lucy and Jillian

**A Celebration for Tanya Stambuk
Program**

Histoires Naturelles (Jules Renard).....Maurice Ravel (1875–1937)

- I. Le Paon
- II. Le Cygne
- III. Le Martin-Pêcheur
- V. La Pintade

Dawn Padula, mezzo-soprano
Tanya Stambuk, piano

Piano Trio No. 4 in E-minor, Opus 90,.....Antonín Dvořák (1841–1904)
B. 166 (“Dumky”)

- I. Lento Maestoso - Allegro quasi doppio movimento
- II. Poco Adagio - Vivace non troppo
- III. Andante - Vivace non troppo
- IV. Andante Moderato quasi tempo di Marcia - Allegretto scherzando
- V. Allegro - Meno mosso quasi tempo primo
- VI. Lento Maestoso - Vivace quasi doppio movimento

The Puget Sound Piano Trio
Maria Sampen, violin
Alistair MacRae, cello
Tanya Stambuk, piano

A Video Tribute to Tanya Stambuk

***All are invited to enjoy this performance in a Zoom watch party hosted by the
SAI music fraternity.***

Join Zoom Meeting

<https://us02web.zoom.us/j/89216100114?pwd=RXp1eEtBK1NrazZkakZlVnRsVlI3Zz09>

Meeting ID: 892 1610 0114

Passcode: 480495

Text and Translations for *Histoires Naturelles (Natural Histories)*

by Maurice Ravel

Text by Jules Renard

I. Le Paon

Il va sûrement se marier aujourd'hui.
Ce devait être pour hier.
En habit de gala, il était prêt.
Il n'attendait que sa fiancée.
Elle n'est pas venue.
Elle ne peut tarder.
Glorieux, il se promène
avec une allure de prince indien
et porte sur lui les riches présents
d'usage.
L'amour avive l'éclat de ses couleurs
et son aigrette tremble comme une lyre.
La fiancée n'arrive pas.
Il monte au haut du toit
et regarde du côté du soleil.
Il jette son cri diabolique:
Léon! Léon!
C'est ainsi qu'il appelle sa fiancée.
Il ne voit rien venir et personne ne
répond.
Les volailles habituées
ne lèvent même point la tête.

Elles sont lasses de l'admirer.
Il redescend dans la cour,
si sûr d'être beau
qu'il est incapable de rancune.
Son mariage sera pour demain.
Et, ne sachant que faire
du reste de la journée,
il se dirige vers le perron.
Il gravit les marches,
comme des marches de temple,
d'un pas officiel. Il relève sa robe
à queue toute lourde des yeux
qui n'ont pu se détacher d'elle.
Il répète encore une fois la cérémonie.

I. The Peacock

He surely will be getting married today.
It should have been yesterday.
Dressed for a gala, he was ready.
He was only waiting for his fiancée.
She didn't come.
She tarried.
Magnificent, he strolled
with the allure of an Indian prince
and brought the customary rich presents.
Love kindled a burst of colors
and his aigret quivered like a lyre.
His fiancée does not arrive.
He climbs to the top of the roof
and from its edge beholds the sun.
He sounds his diabolical cry:
"Leon! Leon!"
This is what he calls his fiancée.
He sees nothing come, and no one
answers.
The birds, accustomed to this,
do not even raise their head.

They are bored of admiring him.
He comes down and enters the courtyard,
so sure of his own beauty
that he is incapable of rancor.
His wedding will be tomorrow.
And, not knowing what to do
for the rest of the day,
he heads toward the porch.
He climbs its stairs,
like the stairs of the temple,
with an officious tread. He picks up
his tailed robe so heavy from eyes
that cannot detach themselves.
He repeats the ceremony one more time.

II. Le Grillon

C'est l'heure où, las d'errer,
l'insecte nègre revient de promenade
et répare avec soin le désordre de son
domaine.

D'abord il ratisse ses étroites allées de
sable.

Il fait du bran de scie qu'il écarte
au seuil de sa retraite.

Il lime la racine de cette grande herbe
propre à le harceler.

Il se repose.

Puis il remonte sa minuscule montre.

Est-il fini? Est-elle cassé?

Il se repose encore un peu.

Il rentre chez lui et ferme sa porte.

Longtemps il tourne sa clef
dans la serrure délicate.

Et il écoute: Point d'alarme dehors.

Mais il ne se trouve pas en sûreté.

Et comme par une chaînette
dont la poulie grince,

il descend jusqu'au fond de la terre.

On n'entend plus rien.

Dans la campagne muette,
les peupliers se dressent comme des
doigts

en l'air et désignent la lune.

III. Le Cygne

Il glisse sur le bassin, comme un traîneau
blanc, du nuage en nuage.

Car il n'a faim que des nuages
floconneux

qu'il voit naître, bouger, et se perdre
dans l'eau.

C'est l'un d'eaux qu'il désire.

Il le vise du bec, et il plonge tout
à coup son vol vêtu de neige.

Puis, tel un bras de femme sort d'une
manche, il le retire.

Il n'a rien. Il regarde: les nuages

II. The Cricket

It is the hour when, bored with wandering,
the black insect returns to the promenade
and tidies up his domain.

First, he rakes his narrow sandy paths.

He makes sawdust that he piles
on the threshold of his hideaway.

He files the root of the tall grass,
appropriate for attacking with.

He rests.

Then he mounts once more his minuscule
watch.

Has he finished? Is it broken?

He rests again for a little while.

He returns home and closes his door.

A long while he turns the key
in the delicate lock.

Then he listens; nothing alarming outside.

But he does not find security.

And, like a small chain
whose teeth a pulley gnashes,
he descends into the depths of the earth.

He no longer hears anything.

In the mute countryside,
the poplars stand erect like fingers

in the air, pointing toward the moon.

III. The Swan

He glides upon the basin, like a white
sleigh, from cloud to cloud.

For he is hungry only for the snowy clouds
that he sees born, move, and become lost in the
water.

He desires to grab one from the waters.

He aims with his beak, and he plunges suddenly,
his flight dressed in snow.

Then like a woman's arm emerging from
a sleeve, he withdraws.

He has nothing. He sees: the scared
clouds have disappeared.

effarouchés ont disparu.
Il ne reste qu'un instant désabusé,
car les nuages tardent peu à revenir,

et, là-bas, où meurent les ondulations de
l'eau, en voici un qui se reforme.
Doucement, sur son léger coussin
de plumes,
le cygne rame et s'approche
Il s'épuise à pêcher de vains reflets,
et peut-être qu'il mourra, victime
de cette illusion,
avant d'attraper un seul morceau de
nuage.
Mais qu'est-ce que je dis?
Chaque fois qu'il plonge, il fouille du bec la
vase nourrissante et ramène un ver.

Il engraisse comme une oie.

IV. Le Martin-Pêcheur

Ça n'a pas mordu, ce soir,
mais je rapporte une rare émotion.
Comme je tenais ma perche de ligne
tendue,
un martin-pêcheur est venu s'y poser.
Nous n'avons pas d'oiseau plus éclatant.
Il semblait une grosse fleur bleue
au bout d'une longue tige.
La perche pliait sous le poids.
Je ne respirais plus, tout fier
d'être pris
pour un arbre par un martin-pêcheur.
Et je suis sûr qu'il ne s'est pas envolé
de peur,
mais qu'il a cru qu'il ne faisait
que passer
d'une branche à une autre.

V. Le Pintade

C'est la bossue de ma cour.
Elle ne rêve que plaies à cause de
sa bosse.
Les poules ne lui disent rien:
Brusquement, elle se précipite et

He stays disenchanted only a moment,
for the clouds tarry a little before
returning,

and, over there, where the water's undulations
die, here is one forming anew.
Softly, on his little pillow of feathers,
the swan paddles and approaches . . .
He tires himself out fishing for vain reflections,
and perhaps he will die, victim
of this illusion,
before catching a single piece of cloud.

But what am I saying?
Each time he plunges, he digs with his beak into
nourishing silt and returns with
a worm.

He fattens himself like a goose.

IV. The Kingfisher

Nothing bit this evening,
but I felt once more a rare emotion.
As I held my pole with line out,
a kingfisher landed on it.
There is no more striking bird.
It seemed like a giant blue flower
at the end of a long stem.
The pole bent under its weight.
I dared not breathe, proud to have
been taken
for a tree by a kingfisher.
And I was certain that he did not take off
from fear,
but because he believed he was only
passing
from one branch to another.

V. The Guinea-Fowl

It is my beloved hunchback.
She only dreams of cankers because of
her hump.
The hens do not speak to her.
Abruptly, she bolts and attacks.

les harcèle.

Puis elle baisse sa tête, penche le corps,
et, de toute la vitesse de ses pattes
maigres,
elle court frapper, de son bec dur,
juste au centre de la roue d'une dinde.

Cette poseuse l'agaçait.

Ainsi, la tête bleuie, ses barbillons
à vif,
cocardière, elle rage du matin au soir.
Elle se bat sans motif,
peut-être parce qu'elle s'imagine
toujours qu'on se moque de sa taille,
de son crâne chauve et de sa queue
basse.

Et elle ne cesse de jeter un cri discordant
qui perce l'aire comme un pointe.

Parfois elle quitte la cour et
disparaît.

Elle laisse aux volailles pacifiques
un moment de répit.

Mais elle revient plus turbulente et
plus criarde.

Et, frénétique, elle se vautre
par terre.

Qu'a-t-elle donc? La sournoise fait une
farce.

Elle est allée pondre son oeuf à la
campagne.

Je peux le chercher si ça m'amuse.

Et elle se roule dans la poussière comme
une bossue.

Then she lowers her head, bends her body,
and speeding her skinny legs,
she strikes quickly with her strong beak,
aiming for a turkey in the middle of the
circle.

That show-off gets on her nerves.

Thus, with her blue-stained head, its
plumage frayed,
she rages from dawn till dusk.

She fights without cause,
perhaps because she imagines that she is being
mocked because of her size,
because of her bald head, and her low
tail.

And she continually sounds a discordant
cry that pierces the air like a knife.

At times, she leaves the courtyard and
disappears.

She gives the peaceful birds a moment's
respite.

But she returns, more turbulently and
more shrill.

And, frenetically, she sprawls out
on the ground.

What is she doing? The cunning prankster.

She left to lay an egg in the country.

I can find it if I choose.

And she rolls around in the dust like a
hunchback.

BIOGRAPHIES

The **Puget Sound Piano Trio** is the ensemble-in-residence at University of Puget Sound School of Music. The Trio's celebrated performances on the Jacobsen Concert Series and in other Pacific Northwest venues reach both their campus community and a larger regional and national audience.

Over the group's 30-year history, renowned performers of prior decades have retired from the School of Music and new generations of virtuoso artists have stepped into their shoes. Today, the trio is composed of Puget Sound faculty members Maria Sampen (violin), Alistair MacRae (cello), and Tanya Stambuk (piano). These three musicians come from distinguished musical backgrounds, bringing a rich variety of professional experiences to their work as an ensemble. They have appeared individually and as a trio with orchestras and at major music festivals throughout the United States and abroad. They have performed in such venues as Benaroya Hall (Seattle), Lincoln Center (New York), Carnegie Hall (New York), Orchestra Hall (Chicago), and at numerous colleges and universities.

The Puget Sound Piano Trio is equally at home performing repertoire from the standard classical canon and hot-off-the-press works of living composers. Their commitment to performing new music extends not only to works from the classical world but to pieces based on jazz, popular, and folk traditions.

In addition to performing on the concert stage, the Trio is deeply committed to educational outreach. As part of this mission, the ensemble gives free workshops, master classes, and concerts at schools in the Pacific Northwest and throughout the United States. The Trio believes that music and art should be a part of every child's education.

Maria Sampen, 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.

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.

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.

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.

TRIBUTE VIDEO CONTRIBUTORS

Alumni

Taylor Gonzales '17

Brenda Miller '15

Students

Carson Lilley '23

Helen McDonald '22

Aimee Rowe '21

Kari Nolasco '21

Faculty

Tina Huynh, assistant professor of music education

Ameera Nimjee, assistant professor of ethnomusicology

Anna Wittstruck, director of orchestras,
assistant professor of ethnomusicology

Gwynne Brown, professor of musicology and music theory

Steven Zopfi, director of choral activities, professor of music, conductor, Adelphians
and Voci d'Amici

Gerard Morris, director of bands, department chair of winds and percussion,
associate professor of music

Robert Hutchinson, professor of music theory and composition

Maria Sampen, director of strings, professor of violin

Alistair MacRae, Cordelia Wikarski-Miedel Artist in Residence, cello and chamber
music

Dawn Padula, director of vocal studies, professor of voice,
mezzo-soprano

Tracy Doyle, director School of Music

Staff

Kristen Murphy, director of Community Music

Pam Taylor, outreach and events coordinator

Karissa Valine-Plaza, operations manager

UPCOMING SCHOOL OF MUSIC EVENTS

All events are Pacific Time broadcast via Schneebeck LIVE.

PUGETSOUND.EDU/SCHNEEBECKLIVE

Friday, April 23 | 12 p.m.

Organ at Noon Series: The French Symphony

Wyatt Smith, organ

Live stream from Kilworth Memorial Chapel

Wednesday, April 28 | 12 p.m.

School of Music Noon Convocation

Master Class with Clarinetist Anthony McGill

Friday, April 30 | 7:30 p.m.

An Evening of Opera Scenes

Director/Producer/Designer: Dawn Padula

Music Director/Collaborative Pianist: Jeff Caldwell

Choreographer: Crystal Dawn Munkers

Audio/Video Production and Editing: Pacific Edge Multimedia

Wednesday, May 5 | 12 p.m.

School of Music Noon Convocation

Student Recital Performances

Friday, May 7 | 7:30 p.m.

Ensembles Broadcast

Gerard Morris, conductor

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit 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. pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.

pugetsound.edu/communitymusic | 253.879.3575

