



SENIOR RECITAL  
**EMMA FLACH '24, SOPRANO**  
JESSICA HALL, PIANO

TUESDAY, NOV. 26, 2024  
SCHNEEBECK CONCERT HALL | 6 P.M.

## PROGRAM

Cantata: "Lagrima mia" from *Opus 7*.....Barbara Strozzi (1619–1677)

Connor Adams '25, cello

From *Schwanengesang*.....Franz Schubert (1797–1828)

Liebesbotschaft

Ständchen

Die Taubenpost

Chanson d'Avril.....Georges Bizet (1838–1875)

Guitare

"Je suis encore tout étourdie".....Jules Massenet (1842–1912)

from *Manon*

## INTERMISSION

From *Four Love Songs*.....William Foster McDaniel (b.1940)

Gramercy Park

Union Square

"Fair Robin I Love".....Kerke Mechem (b.1915)

from *Tartuffe*

So Far Away.....Carole King (b. 1942)

from *Beautiful: The Carole King Musical*

Don't Rain On My Parade.....Jule Styne (1905–1994)

from *Funny Girl*

## PERFORMERS

**EMMA FLACH '24, soprano** will graduate in December with a Bachelor of Music degree in vocal performance. She is a current student of Dr. Dawn Padula. At Puget Sound, Emma has performed with Adelpian Concert Choir and Dorians Treble Choir. She has also performed with the School of Music's Opera Theater in the ensemble of *The Pirates of Penzance*, Opera scenes as the Sandman from *Hansel and Gretel* and Cinderella's Stepmother in *Into the Woods*. Emma feels passionately about sharing her love for music and performance on and off the stage. She has spent the past few summers working for Big Sky Broadway—a children's theater camp—as the musical director for musical productions such as *Frozen*, *The Lion King*, *Madagascar*, and *Finding Nemo*. After graduation she plans to continue her performance and teaching career in Los Angeles California.

### **JESSICA HALL, piano**

American pianist Jessica Hall has enjoyed an active career including roles as pianist, assistant and offstage conductor, coach, and chorus master on the music staff of more than 65 opera productions with Seattle Opera, Wexford Festival Opera, Minnesota Opera, Portland Opera, Opera Memphis, USC Opera, Opera UCLA, Pacific Opera Project, and Hawaii Performing Arts Festival.

She has played under noted conductors David Agler, Michael Christie, Joseph Colaneri, Nicholas Fox, George Manahan, Anne Manson, Steven Osgood, and Robert Spano, and worked within the vocal departments of University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. Previous summer festival faculty positions include the Hawaii Performing Arts Festival and OperaWorks in Los Angeles. She has been an Affiliate Artist at the University of Puget Sound since January 2022, working as a Collaborative Pianist within the vocal department.

A frequent collaborator, Jessica has performed in concert with Damien Geter, Olafur Sigurdarson, Rod Gilfry, Gemma Summerfield, and Marie Lenormand and participated in master classes and residencies with celebrated pianists, singers, and composers such as Marilyn Horne, Martin Katz, John Churchwell, Jeremy Denk, Anthony Dean Griffey, Nathan Gunn, Jake Heggie, Eric Owens, Denyce Graves, and Ricky Ian Gordon.

She received her Master of Music, Graduate Certificate, and Doctor of Musical Arts degrees in Keyboard Collaborative Arts from the University of Southern California under the tutelage of Dr. Alan L. Smith.

**CONNOR ADAMS '25, cello**

Connor Adams '25, student of Alistair MacRae, is pursuing a Bachelor of Music in cello performance. Connor has sat as principal cellist of the University of Puget Sound Symphony Orchestra, and has recently won the UPS Concerto-Aria Competition. Additionally, he has performed with multiple groups throughout the West Coast, including the Adelpian Concert Choir, the Northwest Sinfonietta, the Northern Nevada String Serenade and the Reno Youth Symphony Orchestra. Outside of music, he enjoys spending time in nature, reading, and writing poetry.

**ACKNOWLEDGMENTS**

Emma would like to thank her parents Pam and John Flach for their constant love and support for her throughout her life and musical pursuits. She'd like to thank her fellow vocal performance majors and Adelpians for inspiring her everyday and being her biggest cheerleaders. Emma would also like to thank Dr. Jessica Hall for always being in her corner on and off stage and for being the best collaborator a singer could ask for. Finally, Emma would like to thank Dr. Dawn Padula for always believing in her and being such an encouraging teacher and incredible role model for her these past four years.

## PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Emma Flach

**Barbara Strozzi**, Barbra Strozzi was an Italian composer and singer of the Baroque Period. She was very influential and was said to be "the most prolific composer of printed secular vocal music in mid 17th century Venice. She is also sometimes credited for the creation of the cantada. "**Lagrimie mie**" is Strozzi's *Opus 7* cantata. It was written around 1659 in Venice Italy where Strozzi was born and spent most of her life. "Lagrimie mie" was written for a solo soprano voice, and describes a man whose beloved has been locked away from him. He is in so much pain and anguish that his tears are no longer flowing.

### "Lagrimie mie"

Lagrimie mie, à che vi trattenete?  
Perché non isfogate il fier dolore  
Che mi toglie'l respiro e opprime il  
core?  
Lidia, che tant'adoro,  
Perch'un guardo pietoso, ahi, mi  
donò,  
Il paterno rigor l'imprigionò.  
Tra due mura rinchiusa  
Sta la bella innocente,  
Dove giunger non può raggio di sole;  
E quel che più mi duole  
Ed' accresc'al mio mal tormenti e  
pene,

È che per mia cagione  
Provi male il mio bene.  
E voi, lumi dolenti, non piangete?

Lagrimie mie, à che vi trattenete?  
Lidia, ahimè, veggio mancarmi  
L'idol mio che tanto adoro;  
Sta colei tra duri marmi,  
Per cui spiro e pur non moro.

Se la morte m'è gradita,  
Hor che son privo di spene,  
Dhe [deh], toglietemi la vita,

### "My tears"

My tears, why do you hold back?  
Why do you not let burst forth the  
fierce pain that takes my breath and  
oppresses my heart?  
Because she looked on me with a  
favorable glance,  
Lidia, whom I so much adore,  
is imprisoned by her stern father.  
Between two walls  
the beautiful innocent one is  
enclosed,  
where the sun's rays can't reach her;  
and what grieves me most  
and adds torment and pain to my  
suffering,  
is that my love  
suffers on my account.  
And you, grieving eyes, you don't  
weep?  
My tears, why do you hold back?  
Alas, I miss Lidia,  
the idol that I so much adore;  
she's enclosed in hard marble,  
the one for whom I sigh and yet do  
not die.  
Because I welcome death,  
now that I'm deprived of hope,  
Ah, take away my life,

Ve ne prego, aspre mie pene.  
Ma ben m'accorgo che per  
tormentarmi  
Maggiormente la sorte  
Mi niega anco la morte.  
Se dunque è vero, o Dio,  
Che sol del pianto mio  
Il rio destino ha sete,  
Lagrime mie, à che vi trattenete?

I implore you, my harsh pain.  
But I well realize that to torment me  
all the more  
fate denies me even death.

Thus since it's true, oh God,  
that wicked destiny  
thirsts only for my weeping,  
tears, why do you hold back?

**Franz Schubert** was an Austrian composer of the late classical and early romantic era. One of his most notable works is his song cycle called *Schwanengesang*, which translates to “Swan Song.” This cycle was written during the final months of Schubert’s life and published in 1829 which was only a few months after his death in 1828 at the young age of 30.

“**Liebesbotschaft**” is the first song to appear in the cycle. It was written by Ludwig Rellstab, a German poet and music critic from Berlin Germany. In the poem the speaker calls on a stream to deliver a message to their beloved.

### **Liebesbotschaft**

Rauschendes Bächlein, so silbern  
und hell,  
Eilst zur Geliebten so munter und  
schnell?  
Ach, trautes Bächlein, mein Bote sei  
du;  
Bringe die Grüße des Fernen ihr zu.

All' ihre Blumen im Garten gepflegt,  
Die sie so lieblich am Busen trägt,  
Und ihre Rosen in purpurner Glut,  
Bächlein, erquicke mit kühlender Flut.

Wenn sie am Ufer, in Träume  
versenkt,  
Meiner gedenkend, das Köpfchen  
hängt;

### **Loves message**

Murmuring brook, so silver and  
bright,  
do you hasten, so lively and swift, to  
my beloved?  
Ah, sweet brook, be my messenger.  
Bring her greetings from her distant  
lover.

All the flowers, tended in her garden,  
which she wears so charmingly on  
her breast, and her roses with their  
crimson glow: refresh them,  
brooklet, with your cooling waters.

When on your banks she inclines  
her head  
lost in dreams, thinking of me,

Tröste die Süsse mit freundlichem  
Blick,  
Denn der Geliebte kehrt bald zurück.

comfort my sweetheart with a kindly  
glance,  
for her beloved will soon return.

Neigt sich die Sonne mit rötlichem  
Schein,  
Wiege das Liebchen in  
Schlummer ein.  
Rausche sie murmelnd in süsse Ruh,  
Flüstere ihr Träume der Liebe zu.

When the sun sinks in a red flush,  
lull my sweetheart to sleep.  
With soft murmurings bring her  
sweet repose,  
and whisper dreams of love.

“**Ständchen**”—which translates to “a serenade”— is the fourth song in the cycle. Ludwig Rellstab was a German poet and music critic from Berlin Germany. In his poem, the speaker tries to persuade their beloved that they belong together. With the help of a nightingale, which you can hear in the piano as it often echoes the singer’s pleading melody, and a lute which is also imitated in the pianos rhythmic texture the speaker lays out a convincing case.

### **Ständchen**

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

### **Serenade**

Softly my songs plead  
through the night to you;  
down into the silent grove,  
beloved, come to me!

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

Slender treetops whisper and rustle  
in the moonlight;  
my darling, do not fear  
that the hostile betrayer will  
overhear us.

Hörst die Nachtigallen schlagen?  
Ach! sie flehen Dich,  
Mit der Töne süssen Klagen  
Flehen sie für mich.

Do you not hear the nightingales  
call?  
Ah, they are imploring you;  
with their sweet, plaintive songs  
they are imploring for me.

Sie verstehn des Busens Sehnen,  
Kennen Liebesschmerz,

They understand the heart’s  
yearning,

Rühren mit den Silbertönen  
Jedes weiche Herz.

they know the pain of love;  
with their silvery notes  
they touch every tender heart.

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

Let your heart, too, be moved,  
beloved, hear me!  
Trembling, I await you!  
Come, make me happy!

**“Die Taubenpost”** is the final song in the cycle and is believed to be the last Lied Schubert ever wrote. “Die Taubenpost” is the only song in the collection that was written by Johann Gabriel Seidl, an Austrian archeologist, poet, and storyteller. “Die Taubenpost” depicts a loyal carrier pigeon named “longing” that delivers messages of love and yearning to the house of the singer’s loved one. By the end of the song you find out that there is no carrier pigeon and that the pigeon is simply a metaphor for the longing they feel for their loved one. Schubert’s nuanced composition captures the bittersweet essence of longing and farewell which some speculate were Schubert’s final wishes and goodbyes.

### **Die Taubenpost**

Ich hab' eine Brieftaub in meinem  
Sold,  
Die ist gar ergeben und treu,  
Sie nimmt mir nie das Ziel zu kurz,  
Und fliegt auch nie vorbei.

Ich sende sie viel tausendmal  
Auf Kundschaft täglich hinaus,  
Vorbei an manchem lieben Ort,  
Bis zu der Liebsten Haus.

Dort schaut sie zum Fenster heimlich  
hinein,  
Belauscht ihren Blick und Schritt,  
Gibt meine Grüsse scherzend ab  
Und nimmt die ihren mit.

### **Pigeon post**

I have a carrier pigeon in my pay,  
devoted and true;  
she never stops short of her goal  
and never flies too far.

Each day I send her out  
a thousand times on  
reconnaissance,  
past many a beloved spot,  
to my sweetheart’s house.

There she peeps furtively in at the  
window,  
observing her every look and step,  
conveys my greeting breezily,  
and brings hers back to me.



Kein Briefchen brauch' ich zu  
schreiben mehr,  
Die Träne selbst geb' ich ihr:  
O sie verträgt sie sicher nicht,  
Gar eifrig dient sie mir.

I no longer need to write a note,  
I can give her my very tears;  
she will certainly not deliver them  
wrongly,  
so eagerly does she serve me.

Bei Tag, bei Nacht, im Wachen, im  
Traum,  
Ihr gilt das alles gleich:  
Wenn sie nur wandern, wandern  
kann,  
Dann ist sie überreich!

Day or night, awake or dreaming,  
it is all the same to her;  
as long as she can roam  
she is richly contented.

Sie wird nicht müd', sie wird nicht  
matt,  
Der Weg ist stets ihr neu;  
Sie braucht nicht Lockung, braucht  
nicht Lohn,  
Die Taub' ist so mir treu!

She never grows tired or faint,  
the route is always fresh to her;  
she needs no enticement or reward,  
so true is this pigeon to me.

Drum heg' ich sie auch so treu an der  
Brust,  
Versichert des schönsten Gewinns;  
Sie heisst – die Sehnsucht! Kennt ihr  
sie?  
Die Botin treuen Sinns.

I cherish her as truly in my heart,  
certain of the fairest prize;  
her name is – Longing! Do you know  
her?  
The messenger of constancy.

**Georges Bizet** was a French composer from the Romantic era, and is primarily renowned for his operatic works and is considered one of the most popular operas today. *Carmen*, which premiered in 1875, became his final work in a career cut short by his early death. His other notable works include the symphony *Roma* and the incidental music for the play *L'Arlésienne*.

“**Chanson d'Avril**”, with poetry by Louis Bouilhet, is a part of Bizet's collection *Seize Mélodies*. This piece captures the essence of April with its lively, springtime atmosphere. Louis Bouilhet was a 19th century French poet and dramatist. He was associated with the Parnassian school of poetry, known for its emphasis on formal perfection and impersonal style. Bizet's

playful and buoyant melody, paired with Louis Bouilhet lyrics, paints a vivid picture of the season's renewal and the joy it brings.

### **Chanson d'Avril**

Lève-toi! lève-toi! le printemps vient  
de naître.

Là-bas, sur les vallons, flotte un  
réseau vermeil.

Tout frissonne au jardin, tout chante,  
et ta fenêtre,

Comme un regard joyeux, est pleine  
de soleil.

Du côté des lilas aux touffes violettes,  
Mouches et papillons bruissent à la  
fois;

Et le muguet sauvage, ébranlant ses  
clochettes,

A réveillé l'amour endormi dans les  
bois.

Puisque avril a semé ses marguerites  
blanches,

Laisse ta mante lourde et ton  
manchon frileux;

Déjà l'oiseau t'appelle, et tes sœurs  
les pervenches

Te souriront dans l'herbe en voyant  
tes yeux bleus.

Viens partons! Au matin la source est  
plus limpide;

N'attendons pas du jour les brûlantes  
chaleurs,

Je veux mouiller mes pieds dans la  
rosée humide,

Et te parler d'amour sous les poiriers  
en fleurs!

### **April Song**

Get up! Get up! Spring is just new  
born.

Yonder above the valleys floats a  
vermilion space.

Everything is quivering in the  
garden, all is singing, and your  
window, like a joyful glance, is full of  
sun.

Over there, by the lilacs with their  
violet clusters,  
flies and butterflies buzz together;  
and the wild lily-of-the-valley,  
swaying its little bells,  
has woken love, asleep in the  
woods.

Since April has sown its white  
daisies,  
leave aside your heavy coat and  
your cosy muff;  
already the bird is calling you, and  
your sisters  
the periwinkles will smile at you in  
the grass on seeing your blue eyes.

Come, lets go! In the morning the  
spring is more limpid;  
let us not wait for the burning heats  
of daytime,

I want to wet my feet in the moist  
dew,

and to talk to you of love beneath  
the flowering pear trees!

“**Guitare**” is set to a poem written by French writer and politician Victor Hugo. Hugo became one of the most important figures of French Romanticism, and is best known for his novels such as *Les Misérables* and *The Hunchback of Notre-Dame*. His poem “Guitare” is in a call and response format, where male voices ask a question and female voices respond. It reflects the social and political climate of Hugo’s time, where individuals often faced oppression and uncertainty. The advice given by the women’s voices offers a sense of hope and resilience, suggesting that even in difficult circumstances, there are simple actions for yourself and others that can lead to a better life.

### **Guitare**

Comment, disaient-ils,  
Avec nos nacelles,  
Fuir les alguazils?  
– Ramez, disaient-elles.

Comment, disaient-ils,  
Oublier querelles,  
Misère et périls?  
– Dormez, disaient-elles.

Comment, disaient-ils,  
Enchanter les belles  
Sans philtres subtils?  
– Aimez, disaient-elles.

### **Guitar**

How, said the men,  
in our small craft  
can we flee the alguazils?  
– Row, said the women.

How, said the men,  
can we forget feuds,  
poverty and peril?  
– Sleep, said the women.

How, said the men,  
can we bewitch the fair  
without rare potions?  
– Love, said the women.

**Jules Massenet** was a prominent French composer of the Romantic era. His opera *Manon*, composed in 1882, is an opéra comique that’s based on the novel *Manon Lescaut* by Abbé Prévost. The story is about the tragic tale of Manon’s journey from innocence to decadence. Her story begins as she takes her first journey away from home to join a convent. When her coach arrives at the convent, she finds her cousin waiting for her. She tells him about how exciting her first voyage was, recounting the things she saw and emotions she felt in the aria “**Je suis encor tout étourdie.**” As her first aria in the opera, it serves as a representation of her youthful innocence in the beginning of her story to contrast the ending of her story where she gets caught up in the wrong crowd, falls in love with a cheating gambler and gets

sentenced to prison for being an accomplice to his crimes. While in prison she falls ill and when her cousin tries to rescue her, he's too late and Mannon dies in his arms.

**“Je suis encor tout étourdie”**

Je suis encor tout étourdie,  
je suis encor tout engourdie!  
Ah! mon cousin ! Excusez-moi!  
Excusez un moment d'émoi!  
Je suis encor tout étourdie!  
Pardonnez à mon bavardage,  
j'en suis à mon premier voyage!  
Le coche s'éloignait à peine,

que j'admiraïs de tous mes yeux,  
les hameaux, les grands bois, la  
plaine,

les voyageurs jeunes et vieux.  
Ah! mon cousin, excusez-moi,  
c'est mon premier voyage!  
Je regardais fuir, curieuse,  
les arbres frissonnant au vent!  
Et j'oubliais toute joyeuse,  
que je parlais pour le couvent!  
Devant tant de choses nouvelles,  
ne riez pas, si je vous dis  
que je croyais avoir des ailes  
et m'envoler en paradis!

Oui, mon cousin!  
Puis, j'eus un moment de tristesse,  
je pleurais, je ne sais pourquoi.  
L'instant d'après, je le confesse,  
je riaïis, ah, ah, ah, *etc.*  
Je riaïis, mais sans savoir pourquoi!

Ah, mon cousin, excusez-moi,  
ah, mon cousin, pardon!

**“I'm still completely dizzy”**

I'm still completely dizzy,  
I feel numb all over!  
Cousin, forgive me!  
Excuse an emotional moment!  
I'm still totally dizzy!  
Please forgive my chattering,  
this is the first trip I've ever taken!  
The coach had scarcely started to  
move  
when I opened my eyes wide  
watching  
the little villages, the forest, the  
plain,  
the passengers, both young and old.  
Cousin, forgive me,  
it's the first time I've travelled!  
Attentively I saw the trees rush by,  
trembling in the wind.  
And overwhelmed with delight  
I was forgetting that I was leaving for  
the convent!  
Faced with so many new things,  
don't laugh when I tell you  
that I thought I had wings  
and was flying to paradise!  
Yes, cousin!  
Then, I felt a moment of sadness,  
I cried, I don't know what about.  
Then the very next minute, I confess  
I was laughing, ha, ha, ha, *etc.*  
I was laughing, but without knowing  
why!  
Cousin, excuse me,  
cousin, forgive me!

Je suis encor tout étourdie

I'm still completely dizzy

**William Foster McDaniel** is a Black pianist, composer, and conductor born, 1940 in Columbus Ohio. He studied piano at Capital University Conservatory of Music and then continued his education at Boston University, receiving his masters in piano and composition. Sara Teasdale, born in 1884 in St. Louis Missouri, was an American lyric poet and the first woman to win the Pulitzer Prize for Poetry.

**“Gramercy Park”** was a part of Teasdale’s second poetry collection, published in 1911, which she wrote during her time living in New York City. Gramercy Park – a park in New York City – follows the inner monologue of a woman as she walks around the perimeters of the park with a male companion who is oblivious to her love for him. She uses the park entrance as a metaphor for entering into a relationship to express that if they were to be together they wouldn’t be happy.

### **Gramercy Park**

The little park was filled with peace,  
The walks were carpeted with snow,  
But every iron gate was locked.  
Lest if we entered, peace would go.

We circled it a dozen times,  
The wind was blowing from the sea,  
I only felt your restless eyes  
Whose love was like a cloak for me.

Oh heavy gates that fate has locked  
To bar the joy we may not win,  
Peace would go out forevermore  
If we should dare to enter in.

**“Union Square”** is set to another poem taken from Sara Teasdale’s second poetry collection. Union Square – a park in New York City – describes the

emotional turbulence of unrequited love between a woman and the man she walks with.

### “Union Square”

With the man I love who loves me not,  
I walked in the street-lamps' flare;  
We watched the world go home that night  
In a flood through Union Square.

I leaned to catch the words he said  
That were light as a snowflake falling;  
Ah well that he never leaned to hear  
The words my heart was calling.

And on we walked and on we walked  
Past the fiery lights of the picture shows —  
Where the girls with thirsty eyes go by  
On the errand each man knows.

And on we walked and on we walked,  
At the door at last we said good-bye;  
I knew by his smile he had not heard  
My heart's unuttered cry.

With the man I love who loves me not  
I walked in the street-lamps' flare —  
But oh, the girls who ask for love  
In the lights of Union Square.

**Kerke Mechem** is an American composer born in 1925. He is mostly known for his choral compositions and has often been called “the dean of American choral composers.” Mechem’s first opera *Tartuffe* premiered in 1980 and became the most successful opera he wrote with over 450 performances in nine countries. The three act opera tells the story of a con man named Tartuffe and how he attempts to marry into a rich parisian family by posing as a religious guru. “**Fair Robin I Love**” takes place towards the end of the first act and is sung by the cheeky maid Dorine. In her aria she instructs Mariane, the seventeen-year-old daughter of the rich Parisian family, on how to deal with men.

### “Fair Robin I Love”

Fair Robin I love and hourly die,  
But not for a lip, nor a languishing eye;  
He's fickle and false, and there we agree,  
For I am as false and as fickle as he.

We neither believe what either can say;  
And neither believing, we neither betray.  
'Tis civil to swear and say things, of course;  
We mean not the taking for better or worse.

When present we love; when absent agree:  
I think not of Robin, nor Robin of me.  
The legend of love no couple can find,  
So easy to part or so easily joined.

**Carole King** is an American singer-songwriter from Brooklyn, New York and is considered to be one of popular music's most influential figures. *Beautiful: The Carole King Musical* opened on Broadway in 2014, the musical follows King's career as a chart-topping solo artist. **"So Far Away"** was originally released on King's 1971 album "Tapestry," and is the first song to appear in the musical. It's a reflection of King's journey from Brooklyn teenager to music icon, and the personal sacrifices made along the way. The song's placement in the show underscores both the loneliness of life on the road and the emotional distances that grew between King and Goffin as their marriage dissolved.

**Jule Styne** was an English-American songwriter and composer primarily known for writing the music for hit Broadway musicals such as *Funny Girl*. Bob Merrill was an American songwriter, theatrical composer, lyricist, and screenwriter. Merrill was one of the most successful songwriters of the 1950s on the US and UK single charts. **"Don't Rain on My Parade"** from the musical *Funny Girl*, first premiered on Broadway in 1964, starring Barbra Streisand. The musical is set in New York City in the early 20th century. It's a true story that follows the life of Jewish Broadway star Fanny Brice as she reflects on her journey from a Brooklyn music hall performer to a celebrated Ziegfeld Follies headliner. "Don't Rain on My Parade" is sung by the main character Fanny Brice at the end of Act One. This is a pivotal moment for Fanny as she makes the decision to leave the national tour she's on to go and pursue the man she loves.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at [pugetsound.edu/schneebecklive](http://pugetsound.edu/schneebecklive)

MONDAY, DEC. 2

### **Concert in Collins – Library at Noon Series**

*Concerto-Aria Spotlight*

*Collins Library, West Wing, noon*

FRIDAY, DEC. 6

### **Keyboard Series: Organ at Noon**

*Wyatt Smith, organ*

*Kilworth Memorial Chapel, 12:05 p.m.*

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact [25Live@pugetsound.edu](mailto:25Live@pugetsound.edu), or visit [pugetsound.edu/accessibility](http://pugetsound.edu/accessibility).

## LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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) | 253.879.3575