

JACOBSEN

UNIVERSITY of
**PUGET
SOUND**
School of Music

PROFESSIONAL ARTIST SERIES | 2023-24

A portrait of Dawn Padula, a mezzo-soprano, with long dark hair, wearing a black top and a blue and white necklace. She is looking directly at the camera with a slight smile.

*Dawn Padula,
mezzo-soprano*

With Jessica Hall, collaborative pianist and guests Brian Smith, drums; and Rob Hutchinson, bass

**Friday, Oct. 6, 2023
Schneebeck Concert Hall, 7:30 p.m.**

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.

SCHOLARSHIP RECIPIENTS 2023–24

Seren Hawtrey '24 and Annie Hochberg '25
Sigma Alpha Iota

As this year's scholarship award winners, we are delighted to represent the Sigma Alpha Iota (SAI) International Music Organization at the 2023–24 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,

Seren and Annie

PROGRAM

Four Dickinson Songs (Poetry: Emily Dickinson).....Lori Laitman (b. 1955)

1. Will There Really Be A Morning?
2. I'm Nobody
3. She Died
4. If I...

Miss Wheatley's Garden.....Rosephanye Powell (b. 1962)

Three Songs on Poetry by African American Women

1. A Winter Twilight (Poetry: Angelina W. Grimké)
2. I Want to Die While You Love Me (Poetry: Georgia Douglas Johnson)
3. Songs for the People (Poetry: Frances Ellen Watkins Harper)

**Avellaneda Songs*.....Robert Hutchinson (b. 1970)
(Poetry: Gertrudis Gómez de Avellaneda)

1. Al Partir
2. A Las Estrellas
3. A Una Mariposa

**piano version world premiere*

INTERMISSION

Just One Step – from *Songs for a New World*.....Jason Robert Brown

Human.....James Samuel "Jimmy Jam" Harris III/Terry Lewis

You Are.....Lionel Richie/Brenda Harvey Richie

Liana Greger '24; Larissa Gaulke '24; Jess Soltero '24, backing vocals

You and I Both.....Jason Mraz

Starfish and Coffee.....Prince/Susannah Melvoin

Liana Greger '24; Larissa Gaulke '24; Jess Soltero '24, backing vocals

Reception following the program in the Schneebeck Concert Hall lobby.

PROGRAM NOTES

Lori Laitman is an award-winning composer of art songs, whose works are performed widely in the United States and abroad. Ms. Laitman has worked with many of today's important poets in addition to setting such classic poets as **Emily Dickinson** and William Carlos Williams. Ms. Laitman's works have received critical acclaim. The National Association of Teachers of Singing (NATS) Journal calls Laitman "an exceptionally gifted genius...One of the finest art song composers on the scene today...who deservedly stands shoulder to shoulder with Ned Rorem for her uncommon sensitivity to text, her loving attention to the human voice and its capabilities, and her extraordinary palette of musical colors and gestures." For more information, please visit Ms. Laitman's website: www.artsongs.com.

From Lori Laitman: "In the spring of 1996, I composed **Four Dickinson Songs**. The combination of these poems allows for dramatic musical contrasts within the cycle. The wistful "**Will There Really Be A Morning?**" gives way to the humorous and bouncy "**I'm Nobody.**" The elegiac ambience of "**She Died**" is created by a spare opening piano accompaniment that later alternates with fluid meters. "**If I...**" was composed as a gift for my father's 80th birthday. Its simple, accessible melody passes from voice to piano and back again before ending with the singer humming."

Will There Really Be A Morning?

Will there really be a "Morning?"
Is there such a thing as "Day?"
Could I see it from the mountains
If I were as tall as they?

Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?

Oh some Scholar! Oh some Sailor!
Oh some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called "Morning" lies!

I'm Nobody

I'm Nobody! Who are you?
Are you Nobody too?
Then there's a pair of us!
Don't tell! They'd advertise – you know!

How dreary to be Somebody!
How public like a Frog
To tell one's name the livelong June
To an admiring Bog!

She Died

She died – *this* was the way she died.
And when her breath was done
Took up her simple wardrobe
And started for the sun.
Her little figure at the gate
The Angels must have spied,
Since I could never find her
Upon the mortal side.

If I...

If I can stop one Heart from breaking
I shall not live in vain
If I can ease one Life the Aching
Or cool one Pain

Or help one fainting Robin
Unto his Nest again
I shall not live in Vain.

Rosephanye Powell serves as professor of voice at Auburn University. Prior to her appointment there, Powell served as an associate professor of music and chair of the music department at Philander Smith College in Little Rock, Arkansas. Powell received a Doctorate of Music in vocal performance from The Florida State University. She earned the Master of Music degree in vocal performance and pedagogy from Westminster Choir College and the Bachelor of Music Education degree from Alabama State University.

Miss Wheatley's Garden is named for America's first African-American female poet, Phillis Wheatley, who is said to have been born in Senegal (Africa) between 1753 and 1755, and died in December 1784 in Boston, Massachusetts. Wheatley was brought to America at age 7 or 8, and became the slave of John and Susanna Wheatley of Boston on July 11, 1781. Her gift of writing poetry was championed by her owners and their daughter, Mary, who taught Phillis to read and write. Phillis' first poem was published at the age of 12. In 1773, 39 of her poems were published in London as "Poems on Various Subjects, Religious and Moral." It was the first book to be published by a Black American. Miss Wheatley's popularity as a poet both in the United States and England ultimately brought her freedom from slavery on Oct. 18, 1773. Her many accomplishments include: first African American to publish a book; an accomplished African-American woman of letters; first African-American woman to earn a living from her writing.

From Rosephanye Powell: "I thought it befitting to title this work *Miss Wheatley's Garden* in honor of Phyllis Wheatley whose works are the garden in which many generations of African-American women poets have blossomed. "**A Winter Twilight**" expresses both the longing and peace of the poet in her twilight years who is haunted by the spirit and memories of her beloved. I was immediately drawn to "**I Want to Die While You Love Me**" when I first read it. Georgia Douglass Johnson describes a day in which she and her beloved experience the height of passion; one day spent alone in which each finds pleasure in the other and the fire of love is in full flame. "**Songs for the People**" contains a melody that supports the main poetic idea of the song, which is that the poet's song has as its objective to relieve the tension caused by the cares of life. The song expresses a joyful belief in the power of music to accomplish good."

A Winter Twilight

Poetry: Angelina W. Grimké (1880–1958)

A silence slipping around like death.
Yet chased by a whisper, a sigh, a breath;
One group of trees, lean, naked and cold,
Inking their cress' 'gainst a sky green-gold.

One path that knows where the corn flow'rs were;
Lonely, apart, unyielding, one fir;
And over it softly leaning down,
One star that I loved ere the fields went brown.

I Want To Die While You Love Me

Poetry: Georgia Douglas Johnson (1886–1966)

I want to die while you love me, while yet you hold me fair,
While laughter lies upon lips, and lights are in my hair.
And bear to that still bed, your kisses: turbulent, unspent,
to warm me when I'm dead.
And never see the glory of this day grown dim or cease to be.

I want to die while you love me.
Oh, who would care to live
'til love has nothing more to ask and nothing more to give?
I want to die while you love me,
and never see the glory of this perfect day grown dim or cease to be.

Songs For The People

Poetry: Frances Ellen Watkins Harper (1825–1911)

Let me make the songs for the people, songs for the old and young;
Songs to stir like a battle cry wherever they are sung.
Let me make the songs for the weary amid life's fever and fret,
Till hearts shall relax their tension, and careworn brows forget.

Not for the clashing of sabres, for carnage nor for strife;
But songs to thrill the hearts of men with more abundant life.
Let me sing for little children before their footsteps stray,
Sweet anthems of love and duty to float o'er life's highway.

Our world, so worn and weary, needs music, pure and strong,
To hush the jangle and discords of sorry, pain, and wrong.
Music to soothe all its sorrow till war and crime shall cease;
And the hearts of men grown tender girdle the world with peace.

Notes on ***Avellaneda Songs*** by **Robert Hutchinson**: "These three songs were written for my wife, Dawn Padula, director of vocal studies at the University of Puget Sound, and my colleague, Gerard Morris, director of winds and percussion at the University of Puget Sound, to collaborate on and premiere on Feb. 24, 2023, at the 2023 Society of Composers, Inc. (SCI) Region VIII Conference at the University of Puget Sound.

For these songs, I wanted to find poetry contemporary with the lifetime of my great-great-great-great-great grandfather, who was born in Jerez de García Salinas, Mexico, circa 1750, and died in Monterey, California, in 1826.

Gertrudis Gómez de Avellaneda was a well-known novelist, playwright, and poet who was born in Cuba in 1814 and died in Spain in 1873. I encourage others to read about her fascinating life and work."

Al Partir (On Leaving)

Sea pearl, western star,
shining Cuba, night hides
your bright sky in its thick veil
as grief clouds my sad brow.

Time to leave. The eager crew,
to wrench me from my earth,
hoists sails, and ready winds
rush from your fiery ground.

Farewell, my happy land, my Eden.
wherever angry chance may force my path
your sweet name will soothe my ear.

The huge sail crackles,
the anchor lifts, the anxious ship
cuts the waves and flies in silence.

A Las Estrellas (To the Stars)

Silence reigns: whilst they glow,
lights of love, stars so pure,
by the blissful night beautiful lamps
embroider with gold her mourning cloak.

Pleasure sleeps and masks my sorrow
and my complaints break the silence,
the echos returning in unison with them,
from nocturnal birds, the sinister song.

Stars, whose modest and pure light
replicates from the sea a bluish mirror,
if bitterness moves you to compassion.

Out of intense pain is why I complain.
Why, so as to brighten my dark night,
do you not have, oh, even a pale reflection?

A Una Mariposa (To a Butterfly)

Daughter to the wind, snow-white butterfly,
inebriate with perfume and sunlight,
wandering from garden to amaranth,
and from iris to fiery rose alighting.

Blessed butterfly, you innocently sway
over a thousand flowers charmed by your flight,
each and every flower caressing in turn,
from the humblest to the proudest in the bower.

Continue happily on your swift rounds,
fleeting, not eternal pleasure seeking,
for endless joy is only in Heaven's gift;

Avoid a fixed course; wander, wander at will
for the most beautiful flower adorning earth
shines for a moment, withers, bends and dies.

Jason Robert Brown is a musical theatre composer, lyricist, and playwright. He is known for fusing pop-rock stylings with theatrical lyrics. The recipient of four Tony Awards, he is known for *The Last Five Years*, *Songs for a New World*, *Parade*, and *The Bridges of Madison County*. ***Songs for a New World*** is, according to the composer, "about one moment. It's about hitting the wall and having to make a choice, or take a stand, or turn around and go back." With a rousing score that blends elements of pop, gospel and jazz, *Songs for a New World* transports its audience to multiple locations and introduces them to many diverse characters. A small but powerful cast and a supercharged, well-crafted score appeal to old and new generations alike as each character, in their own way, takes hold of that one moment and enters a new world. **"Just One Step"** depicts a New York City woman at a breaking point in her relationship with her husband, Murray.

"Human" is a song recorded by English synth-pop band the Human League. It was released as the lead single from their fifth studio album, *Crash*, in 1986. The track, which deals with the subject of infidelity, was written and produced by **Jimmy Jam and Terry Lewis**. In 1985, recording for the Human League's fifth album was not going well. The band did not like the results, which caused internal conflict. Virgin Record executives, worried by the lack of progress, suggested the band accept an offer to work with writers/producers Jimmy Jam and Terry Lewis, who had expressed an interest in the band from their U.S. releases. Jam and Lewis had recently emerged as in-demand talent owing to their success with Janet Jackson and her album, *Control*. The song topped the charts of the United States,

becoming the band's second single to top the Billboard Hot 100 after their 1981 single "Don't You Want Me?" Jam and Lewis, former band members of Prince's long-time opening act, The Time, have enjoyed great success since the 1980s producing and writing for various artists. They have written 31 top-10 hits in the UK and 41 in the U.S. In 2022, the duo were inducted into the Rock and Roll Hall of Fame's Musical Excellence category.

"You Are" is a song released as a single in 1983 by American singer-songwriter, **Lionel Richie**. Composed by Richie and his then-wife, **Brenda Harvey Richie**, it appeared on his self-titled debut solo album released in 1982. Richie is an American singer, songwriter, record producer, and television personality who rose to fame in the 1970s as a songwriter and the co-lead singer of the Motown group, Commodores. He has sold over 100 million records worldwide, and has earned the distinction of being one of the world's best-selling artists of all time. He has won four Grammy Awards, including Song of the Year (for "We Are the World" and Album of the Year for *Can't Slow Down*.) "Say You, Say Me" won both the Academy Award and Golden Globe for Best Original Song. In 2016, Richie received the Songwriters Hall of Fame's highest honor, the Johnny Mercer Award. In 2022, he received the Gershwin Prize for Popular Song by the Library of Congress; as well as the American Music Awards Icon Award. He was also inducted into Black Music & Entertainment Walk of Fame, and the Rock and Roll Hall of Fame in 2022.

"You and I Both" is a song by American musician **Jason Mraz**, released as the second single from his debut album, *Waiting for My Rocket to Come* (2002). Mraz is an American singer-songwriter and guitarist. His third studio album, *We Sing. We Dance. We Steal Things* (2008) peaked at number three on the *Billboard* 200 and was certified four times Platinum by the Recording Industry Association of America (RIAA). The album's lead single "I'm Yours", reached the top ten on the *Billboard* Hot 100, while spending a then-record 76 weeks on the Hot 100. The album also spawned the Grammy Award winning singles "Make It Mine", and "Lucky" with Colbie Caillat. Along with receiving two Grammy Award wins, Mraz is also the recipient of two Teen Choice Awards, a People's Choice Award and the Hal David Songwriters Hall of Fame Award. Mraz is a social activist whose philanthropic efforts span wide-ranging issues, including environmentalism, human rights, and LGBTQIA+ equality.

"Starfish and Coffee" is a song performed by the legendary artist, singer, songwriter, actor, producer, and musician, **Prince (Rogers Nelson)**, and written by him and **Susannah Melvoin**. It is the sixth track on his 1987 double album *Sign o' the Times*, and was based on a true story about a girl named Cynthia Rose that went to the same school as Susannah and her twin sister, Wendy Melvoin (longtime collaborator of Prince, guitarist, and

member of his band, The Revolution). During the early sessions for what would eventually become *Sign o' the Times*, Prince and Susannah would often tell each other stories of their childhood memories. At one point, Susannah brought forward a story of Cynthia Rose, a girl that she and Wendy used to know at their school. Prince became so fascinated with the story that he was inspired to make it into a song. The recipient of numerous awards, accolades, and nominations, Prince is regarded as one of the greatest artists of his generation and is ranked among the best-selling musical artists of all time.

BIOGRAPHIES

DAWN PADULA, (<http://dawnpadula.com>) 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), Lady Blanche in *Princess Ida*, Cherubino in *Le Nozze di Figaro*, 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*. During the pandemic, she recorded the roles of Zita in *Gianni Schicchi* and Olga Olsen in *Street Scene* with the Social Distance Opera. Recent and upcoming operatic engagements include the roles of Ruth in *The Pirates of Penzance* (Seattle Gilbert & Sullivan Society), Dame Quickly in *Falstaff* (Puget Sound Concert Opera), Dryad in *Ariadne auf Naxos* (Vashon Opera), Armelinde in *Cendrillon* (Puget Sound Concert Opera) and Maddalena in *Rigoletto* (Vashon Opera). Notable classical concert work includes performing as a soloist in a concert version of *West Side Story* with the Tacoma Symphony, being the mezzo-soprano soloist in Penderecki's *Credo* with the Houston Symphony Orchestra under the baton of Jahja Ling, 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. Her musical theatre roles include paying tribute to 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 classical solo album, *Gracious Moonlight*, is available on streaming platforms.

In the Pacific Northwest, she has performed as a principal artist with Seattle Gilbert & Sullivan Society, Tacoma Opera, Vashon 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.

Padula's 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. Padula is professor of voice and director of vocal studies at the University of Puget Sound School of Music, where she is the chair of the Vocal Studies area, directs the Opera Theater, and will co-direct the newly established Songwriting major. In 2020, Padula was honored to receive Puget Sound's Tom A. Davis Teaching Award. 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 Master of Music degree from the Manhattan School of Music in New York City, and both a Bachelor of Music degree in vocal performance and a Bachelor of Arts degree in media communications from Trinity University in San Antonio, Texas.

JESSICA HALL, American pianist, 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, Brent McMunn, Steven Osgood, Michael Sakir, Robert Spano, and Osmo Vänskä, and worked within the vocal departments of University of Puget Sound, University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. Previous faculty positions include the Hawaii Performing Arts Festival and OperaWorks in Los Angeles.

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.

Jessica served on the Portland Opera music staff from 2016–20 as répétiteur for *As One*, *Il barbiere di Siviglia*, *Eugene Onegin*, *La finta giardiniera*, *Man of La Mancha* as well as continuo player for *Così fan tutte* and Gluck's *Orfeo ed Eurydice*. As a Resident Artist at Minnesota Opera from 2015–2018, she assisted several world premieres including Paul Moravec and Mark Campbell's *The Shining*, William Bolcom and Mark Campbell's *Dinner at Eight*, and Joel Puckett and Eric Simonson's *The Fix*.

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 Alan L. Smith.

ROBERT HUTCHINSON is an award-winning professor of music theory and composition at the University of Puget Sound. He received his PhD 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.

BRIAN SMITH is a Pacific Northwest drummer that plays a variety of styles and specializes in Fusion Jazz. Brian is the lead drummer for the band *Velocity* and the Peter Adams Quartet and plays with Kareem Kandi, Rafael Tranquilino, Cliff Colon, Eugenie Jones, and many others.

UPCOMING SCHOOL OF MUSIC EVENTS

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

SATURDAY, OCT. 7

Northwest High School Honor Choir*

Anthony Trecek-King, guest conductor
Schneebeck Concert Hall, 4 p.m.

MONDAY, OCT. 9

Library at Noon Concert Series

Collins Memorial Library, noon

TUESDAY, OCT. 10

Puget Sound's Symphony Orchestra

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

WEDNESDAY, OCT. 11

Jacobsen Series: Boris Berman, piano*

Schneebeck Concert Hall, 7:30 p.m.

Tickets required: \$20 general; \$15 sr., military, Puget Sound faculty and staff, Community Music members. | tickets.pugetsound.edu

Free for Puget Sound and K-12 students

FRIDAY, OCT. 20

Organ at Noon Series

Wyatt Smith, organ
Kilworth Memorial Chapel, noon

FRIDAY, OCT. 20

Puget Sound Wind Ensemble

Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

*These events will not be streamed live; they are in-person only.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit 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, or visit 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.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

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 | 253.879.3575

