



JUNIOR RECITAL
EMMA FLACH '24, SOPRANO
JESSICA HALL, PIANO

SUNDAY, NOV. 12, 2023
SCHNEEBECK CONCERT HALL | 2 P.M.

PROGRAM

"A Serpina penserete"Giovanni Battista Pergolesi (1710–1736)
from *La Serva Padrona*

"Squarciami pure il seno"Antonio Vivaldi (1678–1741)
from *Il tigrane*

"Và godendo"George Frideric Handel (1685–1759)
from *Serse*

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

I Am in Doubt.....Undine Smith Moore (1904–1989)
I Want to Die While You Love Me
Dawn.....Richard O. Thompson (b. 1954)

Mandoline.....Claude Debussy (1862–1918)
Romance
Green

Part of Your World.....Alan Menken (b. 1949)
from *Little Mermaid*

PERFORMERS

Emma Flach '24, soprano will graduate in May 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 Adelphian 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* and in Opera scenes as the Sandman from *Hansel and Gretel*. This spring Emma will be playing the role of Cinderella's Stepmother in the Opera Theater's production of *Into the Woods*.

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.

ACKNOWLEDGMENTS

Emma would like to thank her mother, Pam, and father, John, for their ongoing encouragement and support of her musical pursuits, and her siblings, Libby and Henry for sharing her love of performance with her throughout the years, whether it was a Big Sky Broadway summer musical production or an impromptu Hannah Montana concert for the neighbors. She would also like to thank her roommates/best friends for always being in her corner when things got tough and for coming to support her in all her performances and choir concerts no matter how long and boring they may be.

Emma will be forever grateful for her fellow vocal performance majors for inspiring her everyday and being her biggest cheerleaders. Finally, Emma would like to thank Dawn Padula and Jessica Hall for sharing their vast knowledge and love for performance, she couldn't have asked for a better team to help her realize this recital.

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Emma Flach

Giovanni Battista Pergolesi, born in 1710 was an Italian composer. He was considered one of the pioneers of the Baroque period. Pergolesi was a trend setter, and was most remembered for his Opera *La Serva Padrona*. *La Serva Padrona* was the first example of an Italian opera buffa (comic opera). After this opera, Italian opera buffa and bel canto took off and became very popular all throughout Europe. *La Serva Padrona* is about a maid named Serpina that's working for an old man named Uberto. After a while Serpina becomes so comfortable in Uberto's household that she thinks she is the mistress of the household. Uberto becomes annoyed with her and her new attitude, so he plans to marry and get rid of Serpina. Serpina is loving her new life, so she devises a plan to trick Uberto into marrying her. She does this in the second act with the aria "**A Serpina penserete**" (you will think of Serpina). In this aria she tells Uberto that she's going to marry a military man that will take her away and treat her poorly and he will think of her and wish she hadn't left. Throughout the aria, Serpina has moments aside where she tells the audience how well her plan is working.

“A Serpina penserete”

A Serpina penserete
qualche volta e qualche dì,
e direte : “ah! Poverina,
cara un tempo ella mi fu.”
(Ei mi par che già pian piano
s'incomincia a intenerir.)
S'io poi fui impertinente
mi perdoni; malamente mi guidai,
lo verdo sì.
(Ei mi stringe per la mano,
meglio il fatto non può gir.)

“You will think of Serpina”

*You'll remember Serpina very well,
Sometimes, someday
And you'll say: "Oh, poor little maid
How dear she once was to me."
(It seems to me that gradually Uberto
is becoming tender-hearted.)
If I was cheeky,
please excuse me; I behaved badly
I admit it, yes.
He finally takes my hand:
He can't put things better than
how I have arranged them.*

Antonio Vivaldi, born in 1678, was an Italian Baroque composer and violin virtuoso, known for his significant contributions to music during the late 17th and early 18th centuries. He became a prolific composer of instrumental and vocal works, with a particular emphasis on concertos and operas. His opera *Il tigrane* was composed in 1724, with libretto set by Pietro Metastasio. **“Squaciami pure il seno”** is an emotionally charged aria where the character Cleofide expresses her inner turmoil as she grapples with conflicting feelings of love for Tigrane and loyalty to her father, who is involved in a bitter feud with Tigrane.

“Squarciami pure il seno”

Squarciami pure il seno
Ecco te l'offro ignudo *here*,
Senza riparo o scudo
Eccoti ancora il cor
Ecco che t'offro il cor.
Ferro o veleno
mi ponno uccidere,
ma non divider
dall'alma un giusto ardor, no.

“Rip open my breast”

*Rip open my breast
here I am offering it to you bare,
without cover or shield;
my heart is only for you
here, I offer you my heart.
Iron or poison
can kill me,
but cannot keep
my soul from righteous passion.*

George Frideric Handel, born in 1685, was a German born British composer of the late baroque era. He was known mostly for his operas, oratorios, as well as instrumental music. *Serse* was one of two Operas commissioned by the King's Theater in London. *Serse* is a comedic opera about a persian king named Serse and his determination to marry the beautiful Romilda even though she is already engaged. **"Và godendo"** is sung by Romilda in the first act. As Romilda is wandering around the garden in King Serse's palace, she sings about the victims of love, comparing it to a little stream that loves its freedom as it runs to the sea. Little does she know, Serse is listening and quickly falls in love with her beautiful voice and from then on he is bound and determined to make her his wife.

"Và godendo"

Và godendo vezzoso e bello
Quel ruscello la libertà,
Lieto al mare correndo vâ.

"Go in joy"

*Joyous, graceful and lovely goes
That free-flowing little brook,
And through the grass with clear waves
It goes gladly running to the sea.*

Clara Schumann, born in 1819, was a German pianist and composer from the 19th century. She was known as one of the most distinguished pianists in the romantic era. She performed and composed for most of her life which made her the primary breadwinner of her family of eight kids and her husband Robert Schumann. Clara was a very virtuosic improviser which led scholars to believe that her improvisation was the connection between her life as a composer and performer. The many songs that she wrote were known to have not only beautifully shaped melodic phrases but a lively and expressive piano accompaniment that created a more balanced collaboration between the voice and piano.

"Mein Stern" is a romantic poem about falling in love with the stars in the night sky. It was written by Amalie Friedericke Serre, a romantic poet in the 19th century. Serre and her husband knew Clara Schumann since she was a child and fostered a friendship with her and her husband Robert Schumann by inviting them to their estate to collaborate on works such as *Mein Stern*.

Mein Stern

O du mein Stern,
Schau dich so gern,
Wenn still im Meere die Sonne
sinket,
Dein gold'nes Auge so tröstend
winket
In meiner Nacht!

O du mein Stern,
Aus weiter Fern',
Bist du ein Bote mit Liebesgrüßen,
Laß deine Strahlen mich durstig
küssen
In banger Nacht.

O du mein Stern,
Verweile gern,
Und lächelnd führ' auf des Lichts
Gefieder
Der Träume Engel dem Freunde
wieder
In seine Nacht.

My Star

*O you my star,
I love to observe you,
When the sun slips quietly into the sea,
And your golden gaze beckons so
consolingly
In my night!*

*O you my star,
From afar
You bring me tidings of love,
Let me passionately kiss your rays
In fearful night.*

*O you my star,
Linger gladly,
And smilingly on the wings of light
Escort once more the angel of dreams to
your friend
In his night.*

“Er ist gekommen in Sturm und Regen” is the fourth of *Twelve Songs from Friedrich Rückerts Lievesfrüling*. It's set to an epic poem told through the perspective of a woman as she illustrates her emotional progression through the course of a romance. In the first stanzas, she depicts the intensely passionate beginnings of her romance and the unsettling fear that comes along with it. By the last stanza she has become more confident in herself and her new relationship as she describes the joy and fulfillment she feels for her lover. It was written by Friedrich Rückert, a German poet and linguist. He published several epic poems and historical plays but was most successful and reputed with his lyric poetry which was popular amongst German composers when writing German Lieder.

“Er ist gekommen in Sturm und Regen”

Er ist gekommen
In Sturm und Regen,
Ihm schlug bekloffen
mein Herz entgegen.
Wie konnt' ich ahnen,
Dass seine Bahnen
Sich einen sollten meinen Wegen?

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

Er ist gekommen
In Sturm und Regen,
Nun ist gekommen
Des Frühlings Segen.
Der Freund zieht weiter,
Ich seh' es heiter,
Denn er bleibt mein auf allen Wegen.

“He came in storm and rain”

*He came
In storm and rain;
My anxious heart
Beat against his.
How could I have known
That his path
Should unite itself with mine?*

*He came
In storm and rain;
Audaciously
He took my heart.
Did he take mine?
Did I take his?
Both drew near to each other.*

*He came
In storm and rain.
Now spring's blessing
Has come.
My friend journeys on,
I watch with good cheer,
For he shall be mine wherever he
goes.*

“Lorelei,” otherwise known as Die Lorelei, is a very famous and well known poem in Germany. It's about a siren named Lorelei, who sits atop the cliff located on the most dangerous stretch of the Rhine river. While she sits, she combs long golden hair and sings a beautiful and mesmerizing melody. The poem follows the story of how Lorelei's enchanting beauty and song had the power to lure many Saylor's to their deaths. It was written by German poet Heinrich Heine, a Jewish German poet in the early 19th century that was known for his lyric poetry. Due to the song-like nature of his writing, many famous German composers have set his poetry in their Lieder. Although he was loved and very popular amongst German composers, the nazi's despised his writing because of his Jewish background. All of his work was wrongfully destroyed and banned during nazi Germany. The popularity of many compositions that used

Heine's poems for German lieder, became an issue for the policy of silencing and dismissing Jewish contribution to German art and culture. Some of the Lieder had rewritten lyrics while others were banned. However some of his poetry such as Die Lorelei were credited to an unknown author in an effort to preserve his work. Despite all the anti-semitic hate that he faced, Heine is known in history as the first Jew to become a cultural icon in Germany.

Die Lorelei

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

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

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewalt'ge Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.
Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.

The Lorelei

*I do not know what it means
That I should feel so sad;
There is a tale from olden times
I cannot get out of my mind.*

*The air is cool, and twilight falls,
And the Rhine flows quietly by;
The summit of the mountains glitters
In the evening sun.*

*The fairest maiden is sitting
In wondrous beauty up there,
Her golden jewels are sparkling,
She combs her golden hair.*

*She combs it with a golden comb
And sings a song the while;
It has an awe-inspiring,
Powerful melody.*

*It seizes the boatman in his skiff
With wildly aching pain;
He does not see the rocky reefs,
He only looks up to the heights.
I think at last the waves swallow
The boatman and his boat;
And that, with her singing,
The Lorelei has done.*

“Liebst du um Schönheit,” is also by *Friedrich Rückert* and the fourth of *Twelve Songs from Friedrich Rückerts Lievesfrüling*. This set of twelve songs was a birthday gift for Clara Schumann from her

husband Robert Schumann. Three of the twelve songs were songs of her own composition. The poem focuses on the idea of true love. Each stanza proposes a reason for love: first beauty, then youth, then treasure, and finally love. The poetic persona rejects the first three reasons for love and points her lover in a different direction. Until the last stanza where she proposes that the reason for love is love itself and accepts the idea with enthusiasm.

Liebst du um Schönheit

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

If you love for beauty

*If you love for beauty,
O love not me!
Love the sun,
She has golden hair!*

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

*If you love for youth,
O love not me!
Love the spring
Who is young each year!*

Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
Sie hat viel Perlen klar!

*If you love for riches,
O love not me!
Love the mermaid
Who has many shining
pearls!*

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar!

*If you love for love,
Oh yes, love me!
Love me always;
I shall love you forever!*

Undine Smith Moore was a 20th century Black woman composer, pianist and educator from Virginia. Moore was trained in classical piano but her compositions tended to gravitate towards vocal music, which was her preferred genre. She attended Fisk University and Columbia University to study music and, at age 20 was the first Fisk graduate to receive a scholarship to Juilliard. Even though she was very accomplished at a young age, she never thought of herself as capable of becoming a composer. She once said "One of the most evil effects of racism in my time was the limits it placed upon the aspirations of blacks, so that though I have been 'making up' and creating music all my life, in my childhood or even in college I would

not have thought of calling myself a composer or aspiring to be one.” Hearing this was disheartening considering that one of Moore’s 16 part choral cantatas based on the life of Dr. Martin Luther King, Jr, called *Scenes from the Life of a Martyr*, was nominated for a Pulitzer prize. This causes one to wonder how many Pulitzers, and awards she could’ve won if she hadn’t been robbed of her confidence and aspirations.

“I Am In Doubt” was written by 20th century American poet and visual artist, Florence Hynes Willet. This poem describes the difficulties of being vulnerable with a new found love, when love in the past has been nothing but cruel. **“I Want to Die While You Love Me,”** was written by Georgia Douglas Johnson. Johnson was a poet, playwright and musician born in the late 19th century. She was a prominent figure during the Harlem renaissance and one of the most well known Black female writers and playwrights of her time. She considered her home in Washington D.C. a halfway house and a safe space for Black artists and anyone struggling during that time. On Saturday nights she would host an open house where artists could gather and share their work with each other in a space where it was valued and appreciated. Her poem, “I Want to Die While You Love Me” is about being so in love that death is no longer a fear.

I Am In Doubt

I’ll love you until stars fall.
Can it be so sure, so lasting as my heart demands
of one whose slightest touch upon my hands
is like the wind inside an aspen tree?

I am in doubt of this frail thing
I hold so sworn to constancy
And this is why, why,
Too often I have watched a burnt blue sky
Where slipping stars spilled scarlet
and grew cold.

I Want to Die While You Love Me

I want to die while you love me,
While yet you hold me fair,
While laughter lies upon my lips
And lights are in my hair.

I want to die while you love me
Oh, who would care to live
Till love has nothing more to ask
And nothing more to give?

I want to die while you love me,
And bear to that still bed,
Your kisses turbulent, unspent
To warm me when I'm dead.

I want to die while you love me
And never, never see
The glory of this perfect day
Grow dim or cease to be!

Richard O. Thompson is a Black jazz pianist and performer from Notting Hill, England. Thompson is currently Professor Emeritus of Music at San Diego State University, where he teaches theory, jazz performance, and history. He performs frequently in both jazz and classical concerts as a soloist and in many chamber groups, including his own jazz quintet. His song cycle *The Shadow of Dawn* had its world premiere by the Manhattan Chamber Orchestra in 2000.

"Dawn" is the first of five songs in this cycle written for high voice and piano. The inspiration for this song cycle is drawn from the work of African American poet Paul Laurence Dunbar. Paul Laurence Dunbar was born 1872, in Kentucky where his parents were still enslaved. He was one of the first influential Black poets in American literature and was internationally acclaimed for his dialect verse. Despite facing a lifetime of discrimination and racism, he managed to build a large body of work that lives on today. Addison Gayle Jr, whose bibliography is considered a key contribution to Dunbar studies once said "There is no poet, black or nonblack, who measures his achievement, even today. He wanted to be a writer and he wrote."

Dawn

An angel, robed in spotless white,
Bent down and kissed the sleeping Night.

Night woke to blush; the sprite was gone.

Men saw the blush and called it Dawn.

Claude Debussy, was a French composer of the late 19th century and early 20th century. He was known as one of the pioneers of the french impressionism era. He was very inspired by impressionist art and symbolist poetry. Paul Verlaine was a French poet in the 19th century who was recognized for his involvement in the symbolism movement. His poem **"Madoline,"** was inspired by the painting—"La Perspective" by Antoine Watteau. It's written from the perspective of a guest at a party, who is discovering the party through each stanza. It begins with party goers' distant observations of the party and the people attending. Each stanza becomes more detailed and personal and by the last stanza they are fully engulfed in the party as they describe how nature provides a seamless backdrop for the music and dancing.

Mandoline

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Mandolin

*The gallant serenaders
and their fair listeners
exchange sweet nothings
beneath singing boughs.*

*Tircis is there, Aminte is there,
and tedious Clitandre too,
and Damis who for many a cruel maid
writes many a tender song.*

*Their short silken doublets,
their long trailing gowns,
their elegance, their joy,
and their soft blue shadows*

*Whirl madly in the rapture
of a grey and roseate moon,
and the mandolin jangles on
in the shivering breeze.*

"Romance" was a poem written by Paul Bourget, a French poet, critic and philosopher in the 19th century. Romance is the first piece in the song cycle *Deux Romances* by Claude Debussy. Due to the similar names of the song and the cycle from which it originated, Romance is often referred to by its secondary title, "L'âme évaporée" or "The vanishing soul". This piece follows a heartbroken

woman as she questions why her lover left. The rise and fall of the phrasing complements the poetic lines seamlessly which allows the performer to be vulnerable and the listeners to empathize.

Romance

L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lys divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lys?

N'est-il plus un parfum qui reste
De la suavité céleste
Des jours où tu m'envelopais
D'une vapeur surnaturelle,
Faites d'espoir, d'amour fidèle,
De béatitude et de paix?...

Romance

*The vanishing and suffering soul,
The sweet soul, the fragrant soul
Of divine lilies that I have picked
In the garden of your thoughts,
Where, then, have the winds chased it,
This charming soul of the lilies?*

*Is there no longer a perfume that remains
Of the celestial sweetness
Of the days when you enveloped me
In a supernatural haze,
Made of hope, of faithful love,
Of bliss and of peace?*

“Green” was also a poem written by French impressionist poet Paul Verlaine. He intentionally titled this poem “Green” simply because he liked the way green sounded in English. Green is an existential poem that’s more symbolic than literal. It explores the feelings of looking after and admiring a loved one from a far without them knowing. Verlaine expresses this feeling by using imagery of being outside amongst the greener looking inside at a loved one.

Green

Voici des fruits, des fleurs, des feuilles et
des branches
Et puis voici mon cœur qui ne bat que
pour vous.
Ne le déchirez pas avec vos deux mains
blanches
Et qu'à vos yeux si beaux l'humble
présent soit doux.
J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon
front.

Green

*Here are flowers, branches, fruit, and
fronds,
And here too is my heart that beats
just for you.
Do not tear it with your two white
hands
And may the humble gift please your
lovely eyes.
I come all covered still with the dew
Frozen to my brow by the morning
breeze.*

Souffrez que ma fatigue à vos pieds
reposée
Rêve des chers instants qui la
délasseront.

*Let my fatigue, finding rest at your
feet,
Dream of dear moments that will
soothe it.*

Sur votre jeune sein laissez rouler ma
tête
Toute sonore encore de vos derniers
baisers;
Laissez-la s'apaiser de la bonne tempête,

*On your young breast let me cradle my
head
Still ringing with your recent
kisses;
After love's sweet tumult grant it
peace,*

Et que je dorme un peu puisque vous
reposez.

*And let me sleep a while, since you
rest.*

Alan Menken is an American composer, pianist, music director, and record producer. He is most known for his scores and songs for films produced by Walt Disney Animation, one of which was Disney's *Little Mermaid*. The origin of the *Little Mermaid* comes from a fairy tale written by Danish author Hans Christain Andersen. It was published in 1837 as part of a collection of fairy tales for children. In 1989, Andersen's fairy tale was adapted into the Disney animation we know today.

"Part of Your World" was the first song that Menken wrote for the film in collaboration with American playwright and lyricist Howard Ashman. The director and screenwriter for Disney's *Little Mermaid* originally asked Ashman to write love song lyrics where Ariel confesses her love for prince Eric by singing to a statue of the character. Ashman wasn't fond of the idea. He thought that Ariel's character needed an "I want" song. A song that expresses her hopes and dreams, so the audience understands her goals and connects with her and her passionate curiosity early on in the story. So, Ashman suggested that a song that depicts Ariel's fascination with the human world, would better fit her character and enhance the meaning of her journey.

Part of Your World

Look at this stuff
Isn't it neat?
Wouldn't you think my collection's
complete?
Wouldn't you think I'm the girl
The girl who has everything?
Look at this trove
Treasures untold
How many wonders can one cavern
hold?
Looking around here you think
Sure, she's got everything
I've got gadgets and gizmos a-plenty
I've got whozits and whatzits galore
You want thingamabobs?
I've got twenty!
But who cares?
No big deal
I want more
I wanna be where the people are
I wanna see, wanna see them dancin'
Walking around on those - what do you
call 'em?
Oh - feet!

Flippin' your fins, you don't get too far
Legs are required for jumping, dancing
Strolling along down a - what's that word
again?
Street
Up where they walk, up where they run
Up where they stay all day in the sun
Wanderin' free - wish I could be
Part of that world
What would I give if I could live out of
these waters?
What would I pay to spend a day warm
on the sand?
Bet'cha on land they understand
bet they don't reprimand their daughters
Bright young women sick of swimmin'
Ready to stand
And ready to know what the people
know
Ask 'em my questions and get some
answers
What's a fire and why does it - what's
the word?
Burn?
When's it my turn?
Wouldn't I love, love to explore that
shore up above?
Out of the sea
Wish I could be
Part of that world

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive.

MONDAY, NOV. 13

Library at Noon Concert Series

Collins Memorial Library, Noon

WEDNESDAY, NOV. 15

Student Noon Recitals

Schneebeck Concert Hall, Noon

FRIDAY, NOV. 17

Symphony Orchestra

Jeff Lund, director

Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, NOV. 18, and SUNDAY, NOV. 19

Chamber Music Concerts I and II

Alistair MacRae, director

Schneebeck Concert Hall, 2 p.m.

MONDAY, NOV. 27

Oliver Herbert, cello and Xiaohui Yang, piano

Kilworth Memorial Chapel, Noon

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





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