



School of Music

SENIOR RECITAL

LAUREN ELIASON '16, SOPRANO

JINSHIL YI '15, PIANO

SATURDAY, APRIL 16, 2016
SCHNEEBECK CONCERT HALL
7:30 P.M.

- "O mio babbino caro" Giacomo Puccini
from *Gianni Schicchi* (1858–1924)
- "Porgi, amor" Wolfgang Amadeus Mozart
from *Le Nozze di Figaro* (1756–1791)
- "Ebben! Ne andr o lontana" Alfredo Catalani
from *La Wally* (1854–1893)
- Morgen Richard Strauss
Selections from *Acht Lieder aus Letzte Blatter* (1864–1949)
Allerseelen
Zueignung
- "Steal me, sweet thief" Gian Carlo Menotti
from *The Old Maid and the Thief* (1911–2007)

INTERMISSION

- Ouvre ton coeur Georges Bizet
(1838–1875)
- L'absent Charles Gounod
(1818–1893)
- "Depuis le jour" Gustave Charpentier
from *Louise* (1860–1956)
- I send my heart up to thee Amy Beach
from *3 Browning Songs*, Opus 44 (1867–1944)
- Selections from *Songs for Leontyne* Lee Hoiby
Winter Song (1926–2011)
Serpent

A reception will follow the recital in School of Music, Room 106.

VOCALIST

LAUREN ELIASON '16, a student of Kathryn Lehmann, is majoring in vocal performance. She is a member of both the Adelpian Concert Choir and Voci d'Amici. Her awards and honors include division winner in the Tahoma chapter of the National Association of Teachers of Singing auditions in both 2013 and 2014, receiving the Valerie L. Andrews Scholarship from the School of Music in 2014–15, and the Lorrain Nelson Vocal Scholarship in 2015–16. Recent roles with the Puget Sound Opera Theater include La Comtesse Adèle in Gioacchino Rossini's *Le Comte Ory* (spring 2015) and Zweite Dame in the quintet scene from W. A. Mozart's *Die Zauberflöte* in An Evening of Opera Scenes (spring 2014). Lauren has sung in master classes with Cyndia Sieden, Stephen Stubbs, Linda Watson, and Freda Herseth '77. Lauren was chosen to participate in the American Institute of Musical Studies (AIMS) program in summer 2015, where she performed Giacomo Puccini's "O mio babbino caro" from *Gianni Schicchi* with the orchestra. In past summers she has interned with the Portland Symphonic Choir.

PIANIST

JINSHIL YI '15, holds three bachelor's degrees from University of Puget Sound in biochemistry, politics and government, and music, with a minor in mathematics. An avid collaborative pianist, Jinshil currently works as a staff accompanist at Puget Sound, and is in high demand for performances in the Tacoma-Seattle area. She is pianist and organist for several churches in her community. In addition Jinshil loves empowering and encouraging others to reach their fullest potential through her work as a freelance academic tutor, piano teacher, editor, and Korean-English interpreter.

ACKNOWLEDGMENTS

I would like to thank my family for always encouraging me and supporting me in all my endeavors. I extend a big thank you to my friends and housemates who have been my rock throughout this intense year. Dr. Padula and Dr. Zopfi, thank you for all you've taught me over the years—I am blessed to have received your guidance and support. Most important, I extend a gigantic thank you to Professor Lehmann, my incredible voice teacher! You have helped me grow as a musician, vocalist, and person in so many ways, and I'm so glad we have had these past four years together.

PROGRAM NOTES AND TRANSLATIONS

Compiled by Lauren Eliason

Giacomo Puccini (1858–1924) was primarily a composer of Italian opera, some of which are the most frequently performed today.

Gianni Schicchi is a one-act comic opera with a libretto by Gioacchino Forzano that premiered at the Metropolitan Opera in 1918 and was an instant success. In the opera a family must figure out what will happen to the inheritance of their recently departed relative, Buoso Donati. "**O mio babbino caro**" or "Oh, my dear father" is Lauretta's plea to her father, Gianni Schicchi, as she wants to marry Rinuccio, one of the Donati's, and wishes for her father's blessing. Surely, she wouldn't mind some of Buoso's inheritance if it happened to come her way.

“O mio babbino caro”

from **Gianni Schicchi**

Libretto by Giovacchino Forzano

O mio babbino caro,
Mi piace, è bello bello,
vo'andare in Porta Rossa,
a comperar l'anello!
Sì, sì, ci voglio andare!
E se l'amassi indarno,
Andrei sul Ponte Vecchio,
ma per buttarmi in Arno!
Mi stuggo e mi tormento,
O Dio! Vorrei morir!
Babbo, pietà, pietà!

“Oh, my dear father”

Oh my dear father
I like him, he is very handsome
I want to go to Porta Rossa
to buy the ring!
Yes, yes, I want to go there
And if my love were in vain
I would go to Ponte Vecchio
And throw myself in the Arno
I am pining and I am tormented
Oh God! I want to die
Daddy, have mercy, have mercy

—Translation by Evan Fokas

Wolfgang Amadeus Mozart (1756–1791), born in Salzburg, Austria, was a prolific composer of the classical era. Though his life was tragically short, he made some of the most influential contributions to classical music. Many of his operas are performed regularly, but easily one of his most famous is **Le Nozze di Figaro** (*The Marriage of Figaro*). It is an opera in four acts with an innovative libretto and timeless music.

“Porgi, amor” (“Grant me, Love”) takes place at the beginning of Act II in the bedroom of Rosina, the Countess Almaviva. She has just heard from her dear friend and maid, Susanna, that her husband, Count Almaviva, has been unfaithful to her. In this aria, the countess prays for guidance and mourns the loss of the love of her life.

“Porgi, amor”

from **Le Nozze di Figaro**

Libretto by Lorenzo Da Ponte

Porgi, amor, qualche ristoro,
Al mio duolo, a'miei sospir!
O mi rendi il mio tesoro,
O mi lascia almen morir.

“Grant me, Love”

Grant me, Love, give me some remedy
For my sorrow, for my sighs!
Either give me back my darling
Or at least let me die.

—Translation by Jane Bishop

Alfredo Catalani (1854–1893) was an Italian operatic composer. He was trained at the Milan Conservatoire, where he chose to write more traditional opera rather than the popular verismo style of the time. Only a few of his operas are performed currently.

La Wally was first performed at the famed La Scala opera house in Milan in 1892. **“Ebben! Ne andrò lontana”** is Wally's proclamation that she must leave her home and family because it is no longer a safe situation for her. She is in love with her father's enemy, Hagenbach. When her father, Stromminger, finds out that his daughter is in love with his nemesis, he requires her to marry his friend, Gellner, within a month or else she must leave his house forever. She denies her father's

wishes and sings this aria as she makes the courageous decision to take her chances in the frozen Alpine snow.

“Ebben! Ne andrò lontana”
from *La Wally*

Libretto by Luigi Illica

Ebben! Ne andrò lontana,
Come va l'eco pia campana,

Là fra la neve bianca;
Là fra le nubi d'ôr;
Laddóve la speranza, la speranza
È rimpianto, è rimpianto, è dolor!

O della madre mia casa gioconda
La Wally ne andrà da te, da te!

Lontana assai, e forse a te,
E forse a te, non farà mai più ritorno,

Nè più la rivedrai!
Mai più, mai più!

Ne andrò sola e lontana,
Là, fra la neve bianca, n'andrò,

N'andrò sola e lontana,
E fra le nubi d'ôr!

“Ah well then! I shall go far away”

Ah well then! I shall go far away
Like the echo of the pious church-bell
goes away

There somewhere in the white snow
There amongst the clouds of gold
There where hope, hope
Is regret, is regret, is sorrow

O from my mother's cheerful house
La Wally is about to go away from you,
from you

Quite far away, and perhaps to you
And perhaps to you, will never more
return

Nor ever more see you again
Never again, never again

I will go away alone and far,
There, somewhere in the white snow, I
shall go,

I will go away alone and far
And amongst the clouds of gold!

—Translation by J.C. London

Richard Strauss (1864–1949), a German composer born in Munich, was particularly well-known for his operas, *Lieder*, and tone poems. A prominent conductor in Germany and Austria, he was influenced by the operatic works of Richard Wagner, particularly in terms of his orchestration and advanced harmonic style.

Morgen (Tomorrow) is the fourth and final song in Strauss' Opus 27 composed in 1894. The song was originally written for piano and was later orchestrated by the composer. The poetry speaks to a happier future full of love. The singer explains to her love that tomorrow will be the day they can be in tranquil comforting silence together.

Morgen

Poetry by John Henry Mackay

Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen sie wieder einen,
inmitten dieser sonnenatmenden Erde...
und zu dem Strand, dem weiten,
wogenblauen,
werden wir still und langsam
niedersteigen,

Tomorrow

And tomorrow the sun will shine again
and on the way that I will go
she will again unite us, the happy ones
amidst this sun-breathing earth
and to the beach, wide, wave-blue

will we still and slowly descend

stumm werden wir uns in die
Augen schauen,
und auf uns sinkt des Glückes stummes
Schweige.

silently we will look in each other's eyes
and upon us will sink the mute silence
of happiness.

—Translation by John Bernhoff

Allerseelen (All Souls' Day) is the last song in ***Acht Lieder aus Letzte Blätter*** (*Eight Songs From Last Leaves*). All Souls' Day is the holiday when people can celebrate and commemorate those who have passed away. In the song, the singer recounts a love who has passed and is able to share a special moment with them, on the special and almost supernatural All Souls' Day.

Allerseelen

Poetry by Hermann von Gilm

Stell' auf den Tisch die duftende Reseden,
Die letzten rothen Asten trag' herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.
Gieb mir die Hand, daß ich sie heimlich
drücke,
Und wenn man's sieht, mir ist es einerlei;
Gieb mir nur einen deiner süßen Blicke,
Wie einst im Mai.
Es blüht und funkelt heut' auf jedem Grabe,
Ein Tag im Jahre ist den Todten frei;
Komm' an mein Herz, daß ich dich wieder
habe,
Wie einst im Mai.

All Souls' Day

Bring in the mignonettes' fragrant spires
the last red asters on the table lay
and let again us speak of love's desires
like once in May
Give me your hand in furtive, sweet
advances
if people see it, mind not what they say
Give me just one of your delighting
glances
like once in May
Today the graves are full of lights and
flowers
one day a year the dead shall hold their
sway
Spend on my heart again those lovely
hours
like once in May

—Translation by Alan Jefferson

Zueignung (Dedication) is another Lied from ***Acht Lieder aus Letzte Blätter***. The singer recounts the suffering and lack of freedom of love, but ultimately urges that all the pain of love is worth it. The singer twice sings, "Have thanks!" in a minor interval at the end of each stanza. In the final triumphant, "Have thanks!," sung in major, the singer proclaims their true thankfulness for love.

Zueignung

Poetry by Hermann von Gilm

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.
Hielt ich nicht, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Dedication

Yes, you know it, dearest soul
How I suffer far from you
Love makes the heart sick
Have thanks.
Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig an das Herz dir sank,
Habe Dank.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

—Translation by Lawrence Snyder

Gian Carlo Menotti (1911–2007) was an Italian-American composer and librettist. He won the Pulitzer Prize twice for his operas *The Consul* and *The Saint of Bleeker Street*. He studied composition at the Curtis Institute of Music in Philadelphia alongside the ranks of Samuel Barber and Leonard Bernstein. Menotti is most well-known as a composer of opera and the accompanying librettos of his works.

The Old Maid and the Thief was a one act opera commissioned by NBC for radio performance in 1939. It was very successful and helped to launch Menotti's career in the United States. "Steal me, sweet thief" is Laetitia's heart wrenching aria. She sings of her affection for Bob, a wanderer and alleged thief. She wants him to take her away from her job as a maid before she is too old to find love and happiness. In this contemplative and personal aria, she wonders where time has gone and how she has aged

**"Steal me, sweet thief"
from *The Old Maid and the Thief***

Libretto by Gian Carlo Menotti

What a curse for a woman is a timid man!
A week has gone by,
he's had plenty of chances,
but he made no advances.
Miss Todd schemes and labors to get him some money,
she robs friends and neighbours, the club and the church.
He takes all the money
with a smile that entrances,
but still makes no advances.
The old woman sighs and makes languid eyes.
All the doors are wide open,
all the drawers are unlocked!
He neither seems pleased or shocked.
He eats and drinks and sleeps,
he talks of baseball and boxing,
but that is all!
What a curse for a woman is a timid man!

Steal me, oh steal me, sweet thief,
For time's flight is stealing my youth.
And the cares of life steal fleeting time.
Steal me, thief, for life is brief and full of theft and strife.

And then, with furtive step,
death comes and steals time and life.
O sweet thief, I pray make me glow,
before dark death steals her prey.

Steal my lips, before they crumble to dust,
Steal my heart, before death must,
Steal my cheeks, before they're sunk and decayed,
Steal my breath, before it will fade.
Steal my lips, steal my heart, steal my cheeks,
Steal, oh steal my breath,
And make me die before death will steal her prey.
Oh steal me!
For time's flight is stealing my youth.

Georges Bizet (1838–1875) was a French composer in the Romantic era who excelled in school at the Conservatoire de Paris. Though he passed away very young, he made huge contributions to opera, and is most well-known for his opera, *Carmen*. He was heavily influenced by the works of Charles Gounod, another well-known French composer.

Ouvre ton Coeur (Open your Heart), an art song with poetry by Louis Delâtre, is influenced by some of the same Latin flare and rhythm heard in *Carmen*. The singer initially turns away from love but calls to their partner to open their heart to them. The singer hopes that the daisy with closed petals will turn toward the sun.

Ouvre ton Coeur

Poetry by Louis Delâtre

La marguerite a fermé sa corolle,
L'ombre a fermé les yeux du jour.

Belle, me tiendras-tu parole?
Ouvre ton cœur à mon amour.

Ouvre ton cœur, ô jeune ange, à ma
flamme,
Qu'un rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme une fleur s'ouvre au soleil!

Open your Heart

The daisy has closed its petals
The shadow has closed its eyes for the
day
Beauty, will you speak with me
Open your heart to my love

Open your heart, o young angel, to my
flame
So that a dream may enchant your sleep
I wish to reclaim my soul
As a flower turns to the sun

—Translation by Ahmed E. Ismail

Charles Gounod (1818–1893) is a French composer most well-known for his operas *Faust* and *Roméo et Juliette*. A devout Catholic, he cherished the sacred music of the 16th century. These inspirations are heard in all of his compositions whether sacred or secular. Gounod primarily composed operas, masses, oratorios, and works for piano.

L'absent (The absent one) was written by Gounod (both music and poetry) for his wife as an apology for his infidelity. The sweeping chromatic arpeggios in the piano and the beautiful melodic line in the voice exemplify the regret he felt for his actions. Gounod himself is the absent one from his community and home.

L'absent

Poetry by Charles Gounod

Ô silence des nuits dont la voix seule est
douce,

The absent one

Silence of the night, whose voice alone
is sweet

Quand je n'ai plus sa voix, Mystérieux rayons, qui glissent sur la mousse, Dans l'ombre de ses bois,	when I no longer hear her voice mysterious rays, gliding over the moss in the shadow of the woods
Dites-moi si ses yeux, à l'heure où tout sommeille, Se rouvrent doucement, Et si ma bien-aimée, alors quemoi je veille, Se souvient de l'absent.	tell me if her eyes, when all else sleeps open softly and if my beloved, while I watch Remembers the absent one
Quand la lune est aux cieux, baignant de lumière, Les grands bois et l'azur; Quand des cloches du soir qui tintent la prière, Vibre l'écho si pur,	When the moon is in the heavens, sa bathing with her light the woods and the blue when the evening bells call to prayer vibrates the pure echo
Dites-moi si son âme, un instant recueillie, S'élève avec leur chant, Et si de leurs accords la paisible harmonie,	tell me if her soul, withdrawn a moment rises up with their song and whether their chords of peaceful harmony
Lui rappelle l'absent!	Remind her of the absent one!

—Translation by Faith Cormier

Gustave Charpentier (1860–1956) was a Frenchman and the son of a baker. He studied violin at the Paris Conservatoire, and it was there that he found his love for composition. He took composition lessons under Jules Massenet, and it was during this time that he wrote his most famous work, the opera *Louise*.

Louise is an opera in four acts that premiered in 1900. “*Depuis le jour*” (“Since that day”) is Louise’s most famous aria. Louise has fallen in love with her neighbor, Julien, but her family does not approve of him. When her family finds a love letter written to her from Julien, her mother is livid. After a secret discussion with Julien, Louise decides to run away with him to Paris, leaving her family and job as a seamstress behind. At the beginning of the third act, Louise sings “Since that day” and revels in her happiness and love in her new home, a cottage overlooking Paris.

“*Depuis le jour*” from *Louise*

Libretto by Gustave Charpentier

Depuis le jour où je me suis donnée,
toute fleurie semble ma destinée.
Je crois rêver sous un ciel de féerie,

l'âme encore grisée,
de ton premier baiser!
Quelle belle vie!
Mon rêve n'était pas un rêve!
Ah! je suis heureuse!
L'amour étend sur moi ses ailes!

“*Since that day*”

Since the day I gave myself
my fate seems all in flower
I seem to be dreaming beneath a fairy
sky

my soul still enraptured
by that very first kiss
What a wonderful life
My dream was not a dream
Oh! I am so happy
Love spreads its wings over me

Au jardin de mon Coeur,
chante une joie nouvelle!
Tout vibre,
tout se réjouit de mon triomphe!
Autour de moi tout est sourire,
lumière et joie!
Et je tremble délicieusement,
Au souvenir charmant,
Du premier jour,
D'amour!
Quelle belle vie!
Ah! je suis heureuse! trop heureuse...
Et je tremble délicieusement,
Au souvenir charmant,
Du premier jour,
D'amour!

In the garden of my heart
a new joy sings
Everything resonates
everything rejoices in my triumph
About me all is smiles
light and happiness
And I tremble deliciously
at the delightful memory
of the first day
of love
What a glorious life
Oh, how happy I am! Too happy
And I tremble deliciously
at the delightful memory
of the first day
of love!

—Translation by Stacey Martin

Amy Beach (1867–1944), an American composer and acclaimed pianist, was a pioneer for American female composers. She was a child prodigy and began giving public recitals by age 7, playing her own compositions in addition to those of Handel, Beethoven, Chopin, and others. She was primarily self-taught as a composer and only received one year of formal training. Though she excelled in many areas of composition, she was most famous for her songs.

"I send my heart up to thee" is final song in Beach's, **3 Browning Songs, Opus 44**. The harmonic language is complex but feel natural and expressive as the singer sends her heart up to its dwelling place. The outpouring of emotion in the voice is equally matched in the piano, as they simultaneously erupt with passion.

I send my heart up to thee

Poetry by Robert Browning

I send my heart up to thee, all my heart
In this my singing,
For the stars help me, and the sea, and the sea bears part;
The very night is clinging
Closer to Venice' streets to leave one space
Above me, whence thy face
May light my joyous heart to thee, to thee its dwelling place.

Lee Hoiby (1926-2011), an American composer and pianist, was primarily a composer of songs and operas. While a student at the Curtis Institute of Music, he was mentored by fellow opera composer, Gian Carlo Menotti. He often collaborated with soprano, Leontyne Price, who presented many of his best-known songs and arias to the public.

Songs for Leontyne is a collection of six songs written specifically for soprano, Leontyne Price. The song cycle utilizes the works of various poets and covers varying subjects from serious to silly. **Winter Song** finds the singer in the middle of winter. The leaves have fallen off the trees, the snow is falling fresh and pale on the ground,

and the wind is swirling around. The singer is awestruck by the beauty and intensity of winter in all its wonder.

Winter Song

Poetry by Wilfred Owen

The browns, the olives, and the yellows died,
And were swept up to heaven; where they glowed
Each dawn and set of sun till Christmastide,
And when the land lay pale for them, pale-snowed,
Fell back, and down the snow-drifts flamed and flowed.

From off your face, into the winds of winter,
The sun-brown and the summer-gold are blowing;
But they shall gleam with spiritual glinter,
When paler beauty on your brows falls snowing,
And through those snows my looks shall be soft-going.

The Serpent is a funny little tale of a serpent with a soul who longs to be more than just a serpent. He tries different instruments: a drum, tuba, horn, and flute—none of which are pleasing to him. In the end the serpent was meant to sing, but he wasn't meant to be heard.

The Serpent

Poetry by Theodore Roethke

There was a Serpent who had to sing.
There was. There was.
He simply gave up Serpentine.
Because. Because.
He didn't like his Kind of Life;
He couldn't find a proper Wife;
He was a Serpent with a soul;
He got no Pleasure down his Hole.
And so, of course, he had to Sing,
And Sing he did, like Anything!
The Birds, they were, they were Astounded;
And various Measures Propounded
To stop the Serpent's Awful Racket:
They bought a Drum. He wouldn't Whack it.
They sent, —you always send, —to Cuba
And got a Most Commodious Tuba;
They got a Horn, they got a Flute,
But Nothing would suit.
He said, "Look, Birds, all this is futile:
I do not like to Bang or Tootle."
And then he cut loose with a Horrible Note
That practically split the Top of his Throat.
"You see," he said, with a Serpent's Leer,
"I'm Serious about my Singing Career!"
And the Woods Resounded with many a Shriek
As the Birds flew off to the end of Next Week.

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

E = exhibit F = film L = lecture M = music T = theater O = other

M SUNDAY, APRIL 17

Schneebeck Organ Recital

Joseph Adam, organ

Kilworth Memorial Chapel, 2 p.m.

M SUNDAY, APRIL 17

Senior Recital: Alex Simon, baritone

Schneebeck Concert Hall, 5 p.m.

M SUNDAY, APRIL 17

Senior Recital: Kim Thuman, viola

Schneebeck Concert Hall, 7:30 p.m.

M MONDAY, APRIL 18

Student Chamber Music Ensembles (two different concerts)

Alistair MacRae, director

Schneebeck Concert Hall, 6 p.m. and 8 p.m.

T FRIDAY, APRIL 22

Gnit directed by Sophie Schwartz

2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall

7:30 p.m., ticketed

T SATURDAY, APRIL 23

Gnit, directed by Sophie Schwartz

2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall, 2 p.m. and 7:30 p.m.

M SATURDAY, APRIL 23

Student Recitals

Schneebeck Concert Hall

2 p.m. Recital: Lindsey Long '16, and Gabe Lehrman '16, voice

5 p.m. Recital: Alaina Davis '16, and Megan D'Andrea '16, voice

7:30 p.m. Senior Recital: Clara Fuhrman '16, violin

M SUNDAY, APRIL 24

Junior Recital: Larissa Freier '17, violin

Schneebeck Concert Hall, 2 p.m.

E MONDAY, APRIL 25–SATURDAY, MAY 14

2016 Senior Art Show

Kittredge Gallery, M-F: 10 a.m.–5 p.m.; Sat. noon-5 p.m.

L MONDAY, APRIL 25

“Borrando La Frontera/Erasing the Border”

Ana Teresa Fernández, artist

Part of the La Frontera: The U.S.-Mexico Border series

Trimble Forum, 3:30–5:30 p.m.

F MONDAY, APRIL 25

Grizzly Man (2005)

Part of the Werner Herzog: The Man Against the System film festival

Rausch Auditorium, McIntyre Hall, Room 003, 6:30 p.m.

F MONDAY, APRIL 25

Insiang from Davao City, Philippines

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

L THURSDAY, APRIL 28

Siddharth Ramakrishnan, biology and neuroscience departments

Part of the Thompson Hall Science and Mathematics Seminars series

Thompson Hall, Room 175, 4 p.m.

L THURSDAY, APRIL 28

“Media, Marketing, and the Making of the President”

Michael Artime, Ph.D., and Mike Purdy '76, M.B.A.'79

Part of the “Who Will Win the White House?” series

McIntyre Hall, Room 103, 7–8:30 p.m.

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