



School of Music

SENIOR RECITAL

ALEX SIMON '16, BARITONE

JINSHIL YI '15, PIANO

SUNDAY, APRIL 17, 2016
SCHNEEBECK CONCERT HALL
5 P.M.

- "Thou art gone up on high" George Frideric Handel
from *Messiah*, HWV 56 (1685–1759)
- "Mentre ti Lascio, O Figlia" K. 513 Wolfgang Amadeus Mozart
(1756–1791)
- Des Knaben Wunderhorn*, Opus 84 Felix Mendelssohn
I. Da Lieg' ich unter den Bäumen (1809–1847)
II. Herbstlied
III. Jagdlied

INTERMISSION

- Raining in February* Gwyneth Walker
Back and Side Go Bare b. 1947
My Love Walks in Velvet
Raining in February
Her Arm
Cheek to Cheek
- Don Quichotte à Dulcinée* Maurice Ravel
I. Chanson romanesque (1875–1937)
II. Chanson épique
III. Chanson à boire

A reception will follow the recital in School of Music, Room 110.

PERFORMER

ALEX SIMON '16, baritone, is a vocal performance major and studies with Kathryn Lehmann. Alex has been a member of the Adelphian Concert Choir and Voci d'Amici, where he currently holds the roles of bass section leader and tour manager. He portrayed the roles of Bogdanovitch from *The Merry Widow* by Franz Lehár, and Peter Quince/Prologue from *A Midsummer Night's Dream* by Benjamin Britten in Puget Sound Opera Theater's 2014 Opera Scenes production. He also portrayed the Gouverneur and a member of the ensemble in the Opera Theater's 2015 production of *Le Comte Ory* (Gioacchino Rossini). Alex has performed at the NATS Tahoma chapter competition three times, winning first place and receiving honorable mention twice in his division. Alex has also been an avid performer as an instrumentalist, playing trumpet for the Wind Ensemble for the last three years. He is the recipient of the J. Bruce Rodgers Adelphian Scholarship for the 2015–16 academic year.

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 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 parents who have supported me for my entire life and have constantly provided me with the resources I need to succeed. I also like to thank my siblings, Katie, Danni, and Greg, for always being there for me when I needed help or advice of any kind. Thank you to Marissa, who continues to be my inspiration as both a musician and an individual. A big thank you also goes to my teachers: Professor Lehmann, Dr. Zopfi, Dr. Padula, Dr. Brown, and the rest of the faculty at Puget Sound. Your guidance and instruction have allowed me to be an even greater musician than I could have ever imagined. Lastly, I would like to thank all of my friends and family who have filled my life with joy and happiness—your ongoing support means the world to me.

PROGRAM NOTES

Compiled by Alex Simon

George Frideric Handel (1685–1759) received most of his musical training at University of Halle in Halle, Germany, his birthplace. After this period in Germany, Handel moved to Italy to gain more training in Italian opera writing and overall Italian musical aesthetics. He finally settled in London in 1712, where he spent time as a Kapellmeister and performer for royalty. Handel was prolific as an opera composer, offering a variety of performances for the public through the Royal Academy of Music. His most significant contribution as a composer, however, was the development of the oratorio, which took aspects of Italian opera and combined it with lower financial

standards and increased roles for chorus singers. He was equally skilled in composing orchestral, sacred, and chamber music during his lifetime.

Messiah, HWV 56, was completed in nearly 24 days by Handel in 1741. The massive oratorio marked a turning point in his compositional career, seeing as Italian operas were no longer a part of his repertoire afterwards. To this day the piece stands as one of the premier choral masterworks and can often be heard around Christmas every year. The second part of the oratorio, where **“Thou art gone up on high”** is found, describes the Day of Judgment and the Resurrection of the Dead, only to see Jesus conquer over the sins of the people. This specific aria features a connected tempo and minor mode to accurately portray the Pentecost.

“Thou art gone up on high” from *Messiah*

Text from Psalm 18

Thou art gone up on high,
Thou hast led captivity captive, and received gifts for men;
Yea even for Thine enemies,
That the Lord God might dwell among them.

Wolfgang Amadeus Mozart (1756–1791) is considered by many to be one of the greatest composers of the Classical era. His developments of the classical style, as well as his diverse musical oeuvre, help him stand out from the other composers of the 18th century. Mozart also had a significant impact on subsequent composers of the Classical period, such as Joseph Haydn and Ludwig van Beethoven, who often used Mozart’s music as a model of musical technicality and emotion. Mozart was a prolific composer who wrote music for many different styles, genres, and types of ensembles, including symphonies, operas, concertos, chamber music, sonatas, liturgical music, and smaller songs for dancing or entertainment. Overall, he composed more than 600 works over his relatively short lifetime, highlighting his efficiency and dedication as a musician. Johann Christian Bach and the Baroque style heavily influenced Mozart’s compositional method, as he paid special attention to precise contrapuntal techniques and incorporated them into the musical aesthetics of the Classical period. Mozart was a master of the Classical genre, as evidenced by his emotional musical writing and focus on structure and balance.

“Mentre ti Lascio, O Figlia,” K. 513, was composed in 1787, making it one of the later works among Mozart’s oeuvre. One of the rare arias not featured as part of a larger vocal work, this piece follows the story of Giovanni Paisiello’s libretto, *La Disafatta di Dario* (*The Defeat of Darius*). In the aria the king of Persia, Darius, expresses his bitter and upsetting emotion as he leaves his daughter to go to war. He longs for one more moment with her, but is continually overcome with despair awaiting his eventual departure. As the music becomes more agitated, the listener can better understand the emotion Darius is communicating through the text.

“Mentre ti Lascio, O Figlia,” K. 513

Translation by Edith Braun

Mentre ti lascio, o figlia,
In sen mi trema il core,

As I leave you, oh daughter,
In my chest trembles my heart

Ahi, che partenza amara,
Provo nel mio dolore le smanie ed il terror.
Parto. Tu piangi? Oh Dio! I depart.
Ti chiedo un sol momento,
Figlia, ti lascio, Oh Dio, che fier tormento!

Ah, mi si spezza il cor!

Ah, what a bitter parting,
I feel in my sorrow frenzy and terror.
You weep? Oh God!
I ask of you a single moment,
Daughter, I leave you, Oh God, what
cruel torment!

Ah, my heart is breaking!

Felix Mendelssohn (1809–1847) was born into a prominent philosophical family in Germany and was deemed a music prodigy in his youth, having completed five operas and eleven symphonies during his childhood alone. He joined the Singakademie Music Academy at age 10, where he studied composition and conducting full time. J.S. Bach and Ludwig van Beethoven were a significant influence for Mendelssohn, and he is often credited for helping to initiate the revival of Bach during the 19th century. Although he was composing during the Romantic period, Mendelssohn did not display the tendency to push musical limits like his contemporaries. Instead, his focus was centered on using traditional and more conservative techniques to display his musical language. During the later years of his life, Mendelssohn served as the conductor for the Gewandhaus Orchestra in Leipzig, and eventually founded the Leipzig Conservatoire. Demonstrating proficiency in many different musical genres, Mendelssohn is well known today for his symphonies and larger choral works.

Des Knaben Wunderhorn, Opus 84, was completed by Felix Mendelssohn between the years 1831 and 1839. All three songs are based on the stories of *Des Knaben Wunderhorn* by Achim von Arnim and Clemens Bretano. The purpose of these texts was to establish a new view of folk culture that heavily relies on other sources, specifically those involved with Romantic aesthetics. The first song, **Da Lieg' ich unter den Bäumen**, describes the sorrow and sadness that the main character of the story wants to overcome. Aspects heavily referencing nature are found throughout this short song. The second song, **Herbstlied**, once again uses nature as a vehicle for emotional expression. Our character exclaims that love will eventually triumph as his hope grows. **Jagdlied**, technically defined as a hunting song, closes out the set as the adventurous character ventures to seek out love and happiness.

Da Lieg' ich unter den Bäumen

Da Lieg' ich unter den Bäumen
Da lieg' ich unter den Bäumen,
trüb' ist mein Herz mir und schwer,
O sage, sag' mir getreulich, mein Herz,
was drückt dich so sehr?
Der Himmel ist düster umzogen,
die Winde so schaurig weh'n,
Das bringt mir düstre Gedanken,
drum muß in Trauer ich geh'n.

Du hast die Freude verlassen,
es schweift in die Ferne dein Blick,
O komm zurück zu den Frohen,
o keh'r' den Deinen zurück!

The Boy's Magic Horn

Here I lie beneath the trees
Here I lie beneath the trees,
darkened is my heart and heavy.
Oh, say, tell me truly, my heart,
what is it that weighs so much on you?
The heaven is darkly contoured,
the winds blow so fretfully.
That brings dim thoughts to me,
thus in mourning I must go.

You have left joy,
your gaze glides into the distance.
Oh return to the joyous ones,
oh turn back toward your own!

Es hat mich die Freude verlassen,
wo alles erstirbt in dem Hain,

Joy has abandoned me,
there where everything expires in the
grove.

Schon sinkt die herbstliche Sonne,
bald bricht das Dunkel herein.

Already the autumnal sun sets,
soon darkness breaks in.

Laß schwinden die Tage der Wonne,
laß fallen die Blätter herab!
Sie kehren ja alle dir wieder,
verjüngt aus dunkeltem Grab,
Wohl klärt sich der Himmel,
die Sonne ersteht, es verjüngt sich der Hain,
Mein Hoffen schwand und ersteht nicht,
das mag meine Trauer wohl sein.

Let perish the days of bliss,
let fall from above the leaves!
They do return to you again
younger, from the darkened grave.
Surely the heavens clear,
the sun emerges, the grove quickens.
My hope has faded and will not be
reborn,
that surely must be my mourning.

—Translation by Diana Tidman from The LiederNet Archive (www.lieder.net)

Herbstlied

Im Walde rauschen dürre Blätter,
Es schweigt der Sang, das Grün verdorrt,
Im Fluge zieh'n, wie Wind und Wetter,
Der Sommer und die Sänger fort.
Was zagst du, Herz?
Was zagst du trübe?
Die Liebe bleibt, dir bleibt die Liebe!
Die reifen Garben sind geschnitten,
Der Wind fährt übers Stoppelfeld,
Ein Schnitter kommt dahergeschritten,
Der andere dunkle Ernten hält.

Autumn Song

Wilted leaves murmur in the forest,
Song is silent, the green withers,
Fleeing like wind and weather,
Summer and singers move on.
Heart, why are you hesitant?
Wherefore do you hesitate so darkly?
Love remains, for you love remains!
The ripened sheaves of corn are cut,
The wind drives across the stubblefield,
A (grim) reaper comes striding forth,
Who stages other, dark harvests.

Was bangst du Herz? Bangst so betroffen?

Heart, why so fretful? Why are you so
taken aback?

Das Hoffen bleibt, dir bleibt das Hoffen!
Will denn die Welt ganz einsam stehen,

Hope remains, for you hope remains!
Does the world wish to stand
completely alone,

Wenn alles zieht und mich verläßt?
Wenn Lenz und Lieb und Jugend gehen,

When all draws away and deserts me?
When spring time and love, and youth
do flee,

Was bleibt mir denn?

What, then, remains for me?

Was hält noch fest?

What continues to be solid?

Was sorgst du Herz?

What do you worry, heart?

Was sorgst aufs neue?

What causes you to worry anew?

Die Treue bleibt, dir bleibt die Treue!

Loyalty remains, for you loyalty remains!

—Translation by Diana Tidman from The LiederNet Archive (www.lieder.net)

Jagdlied

Mit Lust tät ich ausreiten
Durch einen grünen Wald,
Darin da hört' ich singen
Drei Vög'lein wohlgestalt,
Und sind es nicht drei Vögelein,
So sind's drei Fräulein fein,
Soll mir die Ein' nicht werden,
So gilt's das Leben mein.

Die Abendstrahlen breiten
Das Goldnetz über'n Wald,
Und ihm entgegen streiten
Die Vög'lein, daß es schallt.
Ich stehe auf der Lauer,
Ich harr' auf dunkle Nacht,
Es hat der Abendschauer
Ihr Herz wohl weich gemacht.

In's Jubelhorn ich stoße,
Das Firmament wird klar,
Ich steige von dem Roße,
Und zählt' die Vögelschaar.
Die Ein' ist schwarzbraun' Anne,
Die Andre Bärbelein,
Die Dritt' hat keinen Namen,
Die soll mein eigen sein.

The Hunt

With Pleasure I ride
Through a green wood
And there I hear thee
Little birds sing pleasantly.
And if there are not three little birds,
They must be three elegant ladies,
If one should not become mine,
My whole life will be forfeit.

The evening rays spread
A golden web above the wood
And flying towards it,
The birds vie with one another noisily
And there I stand listening,
Waiting for the dark night,
The evening shower
Has softened my heart.

I wind my merry horn,
The Firmament grows clear,
I dismount from my horse
And count the throng of birds.
One is auburn Anne
The other little Barbara,
The third has no name,
She shall be mine.

—Translation by Diana Tidman from The LiederNet Archive (www.lieder.net)

Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music, where she holds B.A., M.M., and D.M.A. degrees in music composition. After spending a number of years working on the faculty of Oberlin College Conservatory and the Hartt School of Music, Walker committed to pursuing composition full time and working with music communities throughout Vermont and Florida. More than 300 commissions make up the majority of Walker's repertoire, which includes works for orchestra, chamber groups, and solo voice. She received the Lifetime Achievement Award from the Vermont Arts Council in 2000 and was elected as a fellow of the Vermont Academy of Arts and Sciences in 2012, demonstrating her dedication to teaching and the advancement of music education.

Raining in February, composed around 1978, is a collection of short songs composed by Gwyneth Walker. Each selection brings with it a different emotion or theme through a combination of texts by Carl Tucker and Gwyneth Walker. **Back and Side Go Bare** describes a rugged and battered adventurer who finds comfort through a drinking song. **My Love Walks in Velvet** takes a very drastic turn, showcasing a sentimental and seemingly somber character who longs for their distant love. The third piece of the cycle, **Raining in February**, is more happy and enthusiastic in emotion. **Her Arm** takes the form of a crazed piece, as our character seems to slowly venture into a darker and unclear perspective of love. The cycle closes with **Cheek to Cheek**, the culmination of the individual's emotions in the form of a bright and simply-structured song.

Back and Side Go Bare

Anonymous Text

I cannot eat but little meat, my stomach is not good,
But sure I think that I can drink with him that wears a hood.
Back and side go bare, both foot and hand go cold,
But belly God send me good ale enough, whether it be new or old.
Though I go bare take ye no care, I nothing am a cold.
I stuff my skin so full within of jolly good ale and old.
Back and side go bare, both foot and hand go cold,
But belly God send me good ale enough, whether it be new or old.
La, La, La, etc.

My Love Walks in Velvet

Poem by Gwyneth Walker

My love walks in velvet, in her hand she holds the moon,
And softer than the kiss of dew descends her voiceless tune.
My love walks in silver, with her tears she holds the rain,
And lighter than the snowfelt dove I kiss away her pain.
My love walks in crimson, with her light she holds the dawn,
And I shall follow her rivers winding down until the two are one.
My love walks in scarlet, with her eyes she holds the sun,
And I shall love but her alone until my life is done.

Raining in February

Poem by Carll Tucker

Raining in February: in March, I will be married, a married man.
The meaning will come like snow, later, when it can.

Her Arm

Poem by Carll Tucker

Her arm over the bed's edge hangs limp, her fingers miss the floor,
Not reaching or restraining being in a faceless hour.
To love her sleep's discourtesy: it's like all other's;
Actress', spinster's, trick's
Yet hers I'd rather.

Cheek to Cheek

Poem by Carll Tucker

We are lying back to back, asymmetrical so to speak:
To the ticking of the dark we are dancing cheek to cheek.

Maurice Ravel (1875–1937) first entered the Paris Conservatoire at age 14. His time at the conservatory, however, was surrounded with conflict and rejection from his teachers as a result of his so-called modernist compositional process. It was after this period that Ravel developed his own distinct musical style and started to become productive as a composer. Ravel incorporated many different aspects of musical composition into his works. Although he was clearly influenced by the music of Claude Debussy, neoclassicism, Baroque, French avant-garde, and even jazz aesthetics were common techniques used throughout his compositions. An emphasis in orchestration and meticulous exploration of harmony allowed Ravel to compose for a variety of diverse ensembles. Over the course of his career, Ravel

wrote for the operatic stage, chamber music, solo piano pieces, songs, and large orchestral pieces, speaking to his varied, yet expressive and efficient oeuvre.

Ravel completed ***Don Quichotte à Dulcinée*** between the years 1932 and 1933, and eventually became known as his last composition. Originally commissioned for a film, the cycle tells the story of Don Quixote, a Spanish hidalgo who wishes to live a life of chivalry, over the course of three contrasting songs. The first song, **Chanson romanesque**, resembles a dance, demonstrating the so-called heroism and humor that Quixote attempts to exemplify in an effort to win over his woman. **Chanson épique**, the middle piece of the cycle, shows Quixote praying to Saint Michael and asking for guidance while chasing after the woman. Lastly, **Chanson à boire** concludes the cycle as a drinking song, where Quixote drinks his sorrows of love and lust away.

Chanson romanesque

Si vous me disiez que la terre
a tant tourner vous offensa,
je luiis dépêcherais Pança:
vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
vous vient du ciel trop fleuri d'astres,
déchirant les divins cadastres,
je faucherais d'un coup la nuit.
blow.

Si vous me disiez que l'espace
ainsi vidé ne vous plaît point,
chevalier dieu, la lance au poing,
j'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
est plus à moi qu'à vous ma Dame,
je blêmiraiss dessous le blâme
et je mourrais vous bénissant.

O Dulcinée.

Romantic Song

If you were to tell me that the earth
with all its turning, offended you,
I would dispatch (Sancho) Panza there:
You would see it fixed and silent

If you were to tell me that you grew
annoyed
of a sky too flowery with stars
destroying the divine order,
I would sweep the night away with one

If you were to tell me that space
thus emptied, did not please you,
knight of God, lance in hand,
I would stud stars into the wind as it
passes.

But if you said that my blood
is more mine than yours, my Lady,
I would blanch at the reproach,
And I would die, blessing you.

Oh, Dulcinea

—Translation by James Liu

Chanson épique

Bon Saint Michel qui me donnez loisir
de voir ma Dame et de l'entendre,
bon Saint Michel qui me daignez choisir

Epic Song

Good Saint Michael, who gives me the
liberty
to see my Lady and to hear her,
good Saint Michael, who designs to
choose me

pour lui complaire et la défendre,
bon Saint Michel veuillez descendre
avec Saint Georges sur l'autel
de la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame

et son égale en pureté
et son égale en piété
comme en pudeur et chasteté:
Ma Dame.

(O grands Saint Georges et Saint Michel)

L'ange qui veille sur ma veille,
ma douce Dame si pareille
à Vous, Madone au bleu mantel!

Amen.

to please her and to defend her,
good Saint Michael, I pray to descend
with Saint George upon the altar
of the Madonna of the blue mantle.

With a beam from heaven, bless my
sword

and its equal in purity,
and its equal in piety
as in modesty and chastity:
My Lady!

(O great Saint George and Saint
Michael!)

the angel who watches over my watch,
my sweet Lady who is like
you, Madonna of the blue mantle!

Amen.

—Translation by James Liu

Chanson à boire

Foin du bâtard, illustre Dame,
qui pour me perdre à vos doux yeux
dit que l'amour et le vin vieux
mettent en deuil mon cœur, mon âme!

Je bois à la joie!
La joie est le seul
où je vais droit...
lorsque j'ai bu!

Foin du jaloux, brune maîtresse,
qui geind, qui pleure et fait serment

D'être toujours ce pâle amant
qui met de l'eau dans son ivresse!

Je bois à la joie!
La joie est le seul
où je vais droit...
lorsque j'ai bu!

Drinking Song

To Hell with the bastard, illustrious Lady,
who, to lose me in your sweet eyes
says with love and old wine
Will bring to grief my heart and my soul!

I drink to joy!
but Joy is the sole aim
that I pursue....
when I've drunk!

To hell with the jealous fool, dark
mistress,
who whines, who weeps and makes
oaths
to always be the pale lover
who puts water into his intoxication!

I drink to joy!
but Joy is the sole aim
that I pursue...
when I've drunk!

—Translation by James Liu

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

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
Additional performances: Sat., April 23, 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.

M FRIDAY, APRIL 29

Jazz Orchestra
Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

M SATURDAY, APRIL 30

Junior Recital: Megan Reich '17, flute
Schneebeck Concert Hall, 5 p.m.

M SUNDAY, MAY 1

Adelphian Concert Choir
Steven Zopfi, conductor
Schneebeck Concert Hall, 2 p.m.

M MONDAY, MAY 2

B-flat Clarinet Ensemble
Jennifer Nelson, director
Wheelock Student Center Lobby, 6:30 p.m.

M MONDAY, MAY 2

Percussion Ensemble
Jeffery Lund, director
Schneebeck Concert Hall, 7:30 p.m.

M TUESDAY, MAY 3

Chorale and Dorian Singers
J. Edward Hughes, conductor (Chorale)
Kathryn Lehmann, conductor (Dorian Singers)
Schneebeck Concert Hall, 7:30 p.m.

M WEDNESDAY, MAY 4

Annual Pops on the Lawn
Wind Ensemble with student conductors
Karlen Quad (rain location: Schneebeck Concert Hall), 4 p.m.

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