



JACOB
SERIES 2013-14

**FROM THE MUSIC HALL
TO THE CABARET:
CHAMBER WORKS BY WEILL
AND POULENC**

FRIDAY, FEB. 28, 2014 | 7:30 P.M.
SCHNEEBECK CONCERT HALL

Dawn Padula, mezzo-soprano
Maria Sampen, violin
Stephen Schermer, bass
Karla Flygare, flute
Dan Williams, oboe
Jennifer Nelson, clarinet
Paul Rafanelli, bassoon
Rodger Burnett, horn
Judson Scott, trumpet
Gunnar Folsom, percussion
Duane Hulbert, piano
Gerard Morris, conductor
and student performers

Weill: *Violin Concerto for Violin and
Wind Orchestra, Opus 12*

Poulenc: *Le Bal Masqué for Mezzo-
Soprano and Chamber Ensemble*

JACOBSEN SERIES

Established in 1984 the Jacobsen Series features performances by the School of Music faculty, alumni, and guest artists for the university and the community. The series, which is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965, 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.

2013–14 SCHOLARSHIP RECIPIENTS

Bronwyn Hagerty '15, Sigma Alpha Iota
Georgia Martin '15, Sigma Alpha Iota

As a courtesy to the performers and fellow audience members, please take a moment to turn off all beepers on watches, pagers, and cell phones. Flash photography is not permitted during the performance.

Thank you.

FROM THE MUSIC HALL TO THE CABARET: CHAMBER WORKS BY WEILL AND POULENC

Concerto for Violin and Wind Orchestra, Opus 12 (1924) Kurt Weill

I. Andante con moto (1900–1950)

II. a) Notturmo b) Cadenza c) Serenata

III. Allegro molto, un poco agitato

Maria Sampen, violin

Karla Flygare, Whitney Reveyrand, flute

Dan Williams, oboe

Jennifer Nelson, Andrew Friedman, clarinet

Paul Rafanelli, Emily Neville, bassoon

Judson Scott, trumpet

Danielle Lemieux, Matt Wasson, horn

Stephen Schermer, Kelton Mock, Aaron Pomerantz, Arda Bulak, string bass

Gunnar Folsom, percussion

Gerard Morris, conductor

INTERMISSION

Le Bal Masqué; Cantate profane sur des poems Francis Poulenc

de Max Jacob (1932) (1899–1963)

Preambule et Air de Bravoure

Intermede

Malvina

Bagatelle

La dame aveugle

Finale

Dawn Padula, mezzo-soprano

Timothy Christie, violin

Matthew Ryan-Kelzenberg, cello

Jennifer Nelson, clarinet

Dan Williams, oboe

Paul Rafanelli, bassoon

Judson Scott, trumpet

Gunnar Folsom, percussion

Duane Hulbert, piano

Gerard Morris, conductor

Reception following in Music, Room 106,
sponsored by Sigma Alpha Iota women's music fraternity.

FACULTY AND GUEST PERFORMERS

TIMOTHY CHRISTIE, affiliate faculty artist, violin and viola, is the founder and artistic director of the Walla Walla Chamber Music Festival. He serves on the music faculties of University of Puget Sound and Brevard Music Center in North Carolina. The solo violist of Brave New Works (bravenewworks.org) since the group's inception in 1997, Mr. Christie has performed and premiered numerous solo and chamber works of the 20th and 21st centuries. He currently performs with Pacific Northwest Ballet Orchestra, IRIS Orchestra (Germantown, Tenn.), Seattle Symphony, Seattle Opera, and in numerous chamber music series throughout the Northwest.

GUNNAR FOLSOM, affiliate faculty artist, percussion, is a member of Pacific Northwest Ballet Orchestra, and is a frequent substitute with Seattle Symphony, Seattle Opera, Tacoma Symphony, and Northwest Sinfonietta. As a chamber musician, he has performed with John Taverner and the Tallis Scholars, Ensemble Sospeso, Seattle Chamber Players, and Festival Chamber Music Society at Merkin Hall. Mr. Folsom is a founding member of Pacific Rims, a percussion quartet based in Seattle. He is a percussion coach for Seattle Youth Symphony Orchestras, and is on the faculty of Marrowstone Musical Festival. Mr. Folsom received his Bachelor of Music degree from University of Washington and Master of Music degree from Manhattan School of Music, where he studied with Christopher Lamb, Duncan Patton, and Don Liuzzi.

KARLA WARNKE FLYGARE, affiliate faculty artist, flute, is principal flutist with Pacific Northwest Ballet Orchestra and Auburn Symphony, with whom she is a frequent soloist. An active musician in Seattle, she has served as principal flute with Northwest Chamber Orchestra and has been on tour with Seattle Symphony, and has performed for numerous recordings and television broadcasts. Since winning the National Flute Association Chamber Music Competition with a performance at the New York City convention, she continues to be active in chamber music, with appearances at Chamber Music San Juans (Friday Harbor), Seattle Bumbershoot Festival, Canadian International Expo Festival, and in performances at Orcas Island Chamber Music Festival.

DUANE HULBERT, piano, has appeared as soloist with many major orchestras in the United States, including Minnesota, Dallas, and North Carolina symphonies and Rochester Philharmonic. His New York recital debut in 1991 was at Merkin Recital Hall. Dr. Hulbert's CD of Glazunov piano works was nominated for a 2002 Grammy Award. Dr. Hulbert began his studies with Sascha Gorodnitzki and Jeaneane Dowis in New York, receiving his bachelor's and master's degrees from The Juilliard School and a doctorate from Manhattan School of Music. In 1980 Dr. Hulbert captured the grand prize in the prestigious Gina Bachauer International Piano Competition. At University of Puget Sound, he was honored in 2005, and again in 2009 with the title, "Distinguished Professor of Music."

MATTHEW RYAN-KELZENBERG '96, cello, guest artist, recently returned to the United States from Brazil, where he enjoyed a career as an orchestral musician. An ardent and gifted chamber musician, he served as cellist of Trio Enérgico, Herberger Quartet, Newcastle String Trio, and I Musici de Minas. He has been a guest artist at many festivals and chamber series including Jacobsen Series, Downtown Chamber (AZ), Meadowmount Festival (NY), Manhas Musicais (Brazil), and Banff Center (Canada). Dr. Ryan-Kelzenberg has been a member of Tacoma Symphony, a tenured member of both Arizona Opera Orchestra and Orquestra Filarmonica de Minas Gerais, and was principle cellist of Sinfonietta Belo Horizonte in the 2013 season. Dr. Ryan-Kelzenberg began his studies with Cordelia Wikarski-Miedel at University of Puget Sound, and received his doctorate from Arizona State University where he studied with Thomas Landschoot.

DANIELLE J. LEMIEUX '98, guest artist, is a freelance horn player, playing regularly with Pacific Northwest Ballet Orchestra, Auburn Symphony, and Northwest Sinfonietta. She has performed numerous solo horn recitals and has soloed with groups such as Tacoma Concert Band and Brass Unlimited. Lemieux earned a bachelor's degree in music education (instrumental and choral) while also focusing on horn performance at University of Puget Sound. She completed a Masters in Music degree in horn performance at New England Conservatory of Music in Boston, Mass. In 2001, Lemieux received a Fulbright scholarship to Oslo, Norway, where she studied Norwegian-composed horn solo and chamber music as well as orchestral music under renowned player and teacher, Frøydis Ree Wekre.

GERARD MORRIS, assistant professor, completed his Doctor of Music degree in conducting from Northwestern University, and earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education degree from University of Colorado at Boulder. His primary conducting teachers include Allan McMurray, University of Colorado, and Mallory Thompson, Northwestern University.

As a member of the Puget Sound School of Music faculty, Dr. Morris serves as Wind and Percussion Department Chair and conducts the Wind Ensemble, Concert Band, and both the Opera and Musical orchestras. In addition he teaches courses in conducting, music education, and serves as a coach for student chamber ensembles performing wind repertory.

JENNIFER NELSON, affiliate faculty artist, clarinet, is currently principal clarinet with Pacific Northwest Ballet and Auburn Symphony orchestras. She has a very active freelance career, including playing Broadway-style shows at the 5th Avenue and Paramount theaters, serving as an extra with Seattle Symphony and Opera orchestras, and recording for various television and film scores. She is a lecturer in clarinet at University of Washington and an affiliate faculty artist in clarinet at University of Puget Sound, in addition to maintaining a very busy private teaching studio in her home in north Seattle. Ms. Nelson has traveled throughout the United States with the national touring companies of Phantom of the Opera and New York

City Opera. In addition to her stateside concerts, orchestral and recital performances have taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and India.

DAWN PADULLA, mezzo-soprano, is director of vocal studies at University of Puget Sound. Dr. Padula received a Master of Music degree in vocal performance from Manhattan School of Music, and a Doctorate of Musical Arts degree in vocal performance with a concentration in vocal pedagogy and voice science from University of Houston Moores School of Music.

Operatic performances include the roles of Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, Meg in *Falstaff*, Mercedes in *Carmen*, Dangeville in *Adriana Lecouvreur*, the Third Lady in *Die Zauberflöte*, the Gingerbread Witch in *Hansel and Gretel*, Loma Williams in *Cold Sassy Tree*, and Maddalena in *Rigoletto*. As a concert soloist and recitalist, she has appeared with Houston Symphony Orchestra, Oregon Symphony, Houston Masterworks Chorus, Ars Lyrica Houston, Foundation for Modern Music, and Second City Chamber Series, among others.

PAUL RAFANELLI, affiliate faculty artist, bassoon, has been a member of Seattle Symphony and Opera Orchestra since 1992. He was previously a member of the Charleston (S.C.) Symphony Orchestra, and has performed in Italy with the Festival dei Due Mondi, and in the United States with the Spoleto Festival and Britt Festival. Mr. Rafanelli has been a concerto soloist with Seattle Symphony and Northwest Chamber Orchestra, and has performed chamber music with Seattle Chamber Music Society, Walla Walla Chamber Music Festival, Music of Remembrance, and Seattle Chamber Players. Mr. Rafanelli received his musical training at University of Washington, Manhattan School of Music, and The Juilliard School. He is a native of Seattle, Wash., and since 1997 has been the bassoon instructor at University of Puget Sound.

MARIA SAMPEN, associate professor of violin, enjoys a vibrant musical career as a soloist, chamber musician, recording artist, and teacher. She is in demand as a performer of both standard repertoire and of new and experimental works. Her concert engagements have taken her around the world, playing in Europe, Asia, and throughout the United States and Canada. In addition to her busy performing schedule, Dr. Sampen is a dedicated teacher. During her tenure at Puget Sound she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching. Her students have won top awards in national competitions, including Music Teacher National Association Competition and American String Teachers Association Competition. Dr. Sampen spends her summers on the faculties of Walla Walla Chamber Music Festival in Eastern Washington (wwwcmf.org) and Brevard Music Festival in North Carolina (brevardmusic.org). During the academic year, she performs frequently with her new music group Brave New Works (bravenewworks.org), IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

STEPHEN SCHERMER, affiliate faculty artist, double bass, received his Bachelor of Arts degree, with honors, from Eastern Washington University, and his Master of Arts degree, with honors, from New England Conservatory of Music. He studied at Tanglewood Music Center, where he was the recipient of the Koussevitsky Fellowship. Mr. Schermer is currently a member of Pacific Northwest Ballet Orchestra. In addition, Mr. Schermer is active in the recording industry and as a chamber musician with organizations such as Olympic Music Festival, Simple Measures, Max Aronoff Viola Institute Concert Series, and Hammond Ashley Double Bass Workshop.

JUDSON SCOTT, affiliate faculty artist, trumpet, holds degrees from Baldwin-Wallace College (B.M.'82, cum laude), New England Conservatory (M.M.'85), and University of Washington (D.M.A.'03). He is currently a member of Northwest Sinfonietta and Tacoma Symphony Orchestra. He has performed with numerous ensembles, including Seattle Symphony Orchestra, Seattle Opera Company, 5th Avenue Theater, Opera Company of Boston, L'Orchestra Filharmonica de la Ciudad de Mexico, and symphony orchestras of Springfield (Mass.), New Hampshire, Portland (Maine), Rhode Island, and Virginia. He has backed artists as diverse as Lynn Harell, Nadja Salerno-Sonnenberg, Richard Stolzman, Ray Charles, Doc Severenson, and the rock group Moody Blues.

DAN WILLIAMS, affiliate faculty artist, oboe, is one of Seattle's most sought-after performers as soloist, orchestral musician, teacher, and recording artist. He has played principal oboe with Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet. Of his 1996 performance of Bach's *Double Concerto* with Joseph Silverstein and Northwest Chamber Orchestra, *The Seattle Times* reported "oboist Dan Williams poured out waves of beautiful tone with considerable musicality." In a 1999 review of his performance of Vaughan Williams' *Oboe Concerto*, *The Bellingham Herald* described Williams as "a consummate player, in easy command of those subtle shades of color and phrase that can let the oboe approach the expressive range of the human voice. It was a performance to melt your heart."

STUDENT PERFORMERS

Arda Bulak '16, student of Stephen Schermer, is undeclared.

Andrew Friedman '14, student of Jennifer Nelson, is majoring in clarinet performance and English.

Kelton Mock '15, student of Stephen Schermer, is double-majoring in molecular and cellular biology and music.

Emily Neville '14, student of Paul Rafanelli, is double-majoring in music and economics.

Aaron Pomerantz '15, student of Stephen Schermer, is majoring in psychology.

Whitney Reveyrand '15, student of Karla Flygare, is majoring in flute performance with a minor in business.

Matt Wasson '14, student of Rodger Burnett, is majoring in music education.

TEXT AND TRANSLATIONS

Le Bal Masqué; Cantate profane sur des poëmes Francis Poulenc de Max Jacob (1932) (1899–1963)

Air de bravoure

Madame la Dauphine,
Fine, fine, fine, fine, fine, fine,
fine, fine, fine, fine.
Ne verra pas, ne verra pas le
beau film
Qu'on y a fait tirer
—Les vers du nez—
Car on l'a mené en terre avec
son premier-né
En terre et à Nanterre
Où elle est enterrée.

Quand un paysan de Chine
Chine, Chine, Chine, Chine
Veut avoir des primeurs
Il va chez l'imprimeur
Ou bien chez sa voisine
Shin, Shin, Shin, Shin, Shin, Shin,
Tous les paysans de la Chine
Les avaient épiés
Pour leur mettre des bottines
Tine! Tine!
Ils leurs coupent les pieds.

M. le comte d'Artois
Est monté sur le toit
Faire un compte d'ardoise
Toi, toi, toi, toi,
Et voir par la lunette
Nette! nette! pour voir si la
lune est
Plus grosse que le doigt.
Un vapeur et sa cargaison
Son, son, son, son, son, son,
Ont échoué contre la maison.
Son, son, son, son.
Chipons da la graisse d'oie
Doye, doye, doye,

Bravura aria

Madam the Dauphine,
Fine, fine, fine, fine, fine, fine,
fine, fine, fine, fine.
will not see, will not see the
beautiful film
for which they had drilled her there
—pulling the worms from the nose—
for they lead her beneath the earth with
her first-born
beneath the earth and at Nanterre
where she is buried.

When a peasant from China
China, China, China, China
wants to have early vegetables
he goes to the printer
or to his neighbor's wife
Shin, Shin, Shin, Shin, Shin, Shin,
all the peasants of China
had spied on them
to put little boots on them
Tine! Tine!
they cut off their feet.

Monsieur the count of Artois
climbed onto the roof
to count up the tiles
You, you, you, you,
and to see through the telescope
clearly, clearly, to see whether the
moon is
fatter than the finger.
A steamer and its cargo
Son, son, son, son, son, son,
foundered against the house.
Son, son, son, son.
Let's pinch some goose grease
Doye, doye, doye,

Pour en faire des canons.

Malvina

Voilà qui j'espère vous effraie
Mademoiselle Malvina ne quitte plus
son éventail
Depuis qu'elle est morte.
Son gant gris perle est étoilé d'or.
Elle se tirebouchonne comme une
valse tzigane
Elle vient mourir d'amour à ta porte
Près du grès où l'on met
les cannes.
Disons qu'elle est morte du diabète
Morte du gros parfum qui lui
penchait le cou.
Oh! l'honnête animal!
si chaste et si peu fou!
Moins gourmet que gourmande elle
était de sang-lourd
Agrégé ès lettres et chargée de cours
C'était en chapeau haut qu'on lui faisait
la cour
Or, on ne l'aurait eue qu'à la méthode
hussarde
Malvina, ô fantôme, que Dieu te garde!

La dame aveugle

La dame aveugle don't les yeux
saignent choisies mots
Elle ne parle à personne de ses maux

Elle a des cheveux pareils à la mousse
Elle porte des bijoux et des
pierreries rousses.

La dame grasse et aveugle don't les yeux
saignent
Écrit des lettres polies avec marges et
interlignes

Elle prend garde aux plis de sa robe de
peluche
Et s'efforce de faire quelque chose
de plus

with which to make canons.

Malvina

There is the one I hope frightens you
Mademoiselle Malvina no longer leaves
her fan
ever since she died.
Her grey glove is starred with gold.
She cork-screws like a
gypsy waltz
She comes to die of love at your door
near the crock where they place the
walking-sticks.
Let's say that she died of diabetes
died of the heavy perfume which bowed
her neck.
Oh! The honest creature!
So chaste and hardly mad!
Less gourmet than greedy she was of
heavy blood
Doctor in letters and in charge of classes
it was in top hat that one courted her

now, one could only have had her by the
method
Malvina! O phantom, may God keep
you!

The blind lady

The blind lady whose eyes bleed
chooses her words
She speaks to nobody of her pains

She has hair like moss
she wears jewels and russet gems.

the fat and blind lady whose eyes
bleed
writes polite letters with margins and
inter-line spaces

she takes care of the pleats in her plush
dress
and forces herself to do something
more

Et si je ne mentionne pas son beau-frere
C'est qu'ici ce jeune home n'est pas en
honneur

Car il s'enivre et fait s'enivrer l'aveugle

Qui rit, qui rit alors et beugle.

Finale

Réparateur perclus de vieux automobiles,
L'anachorète hélas a regagné son nid,
Par ma barbe je suis trop vieillard
pour Paris,
L'angle de tes maisons m'entre dans
les chevilles.
Mon gilet quadrillé a, dit-on,
l'air étrusque
Et mon chapeau marron va mal avec
mes frusques.
Avis! c'est un placard qu'on a mis sur
ma porte.
Dans ce logis tout sent la peau de chèvre
morte.

and if I don't mention her brother-in-law
it is because that young man is not in
favor here

for he gets drunk and makes the blind
one get drunk

who laughs, who laughs then and
bellows.

Finale

Crippled repairer of old cars,
the hermit has alas returned to his nest,
by my beard I am too much an old man
for Paris,
the angle of your houses sticks into
my ankles.
My checkered waistcoat has, they say,
Etruscan looks
and my chestnut hat goes badly with
my togs.
Warning! This is a notice-board they
fixed on my door.
In this dwelling all smells of the skin of
dead Goat.

©translated by Christopher Goldsack

JACOBSEN SERIES 2013–14

Friday, Sept. 20, 2013

Finisterra Piano Trio

Tanya Stambuk, piano, faculty; Brittany Boulding, violin, guest artist;
Kevin Krentz, cello, guest artist

Saturday, Oct. 12, 2013

String Festival

Frank Huang, violin, guest artist; Angela Draghicescu, piano, guest artist;
Maria Sampen, violin, faculty; Timothy Christie, violin, faculty;
Joyce A. Ramée, viola, faculty;
David Requiro, cello, faculty; Stephen Schermer, bass, faculty

Friday, Oct. 25, 2013

17th Century Sacred Music for Voices and Organ

CANONICI: Consort of Voices: Anne Lyman, director, alto, guest artist;
Gary Cannon, tenor, guest artist; Rebekah Gilmore, soprano, guest artist;
Joshua Haberman '04, countertenor, guest artist;
Thomas Thompson, bass, guest artist; Joseph Adam, organ, faculty

Friday, Jan. 31, 2014

Got Opera?! Arias, Duets, and Ensembles

Christina Kowalski, soprano, faculty; Dawn Padula, mezzo-soprano, faculty;
Kathryn Lehmann, soprano, faculty; Gino Lucchetti, tenor, guest artist;
Michael Delos, bass-baritone, faculty; Denes Van Parys, piano, staff

Friday, Feb. 7, 2014

Chanson d'Amour: Chamber Works for Voices, Violin, and Piano/Four Hands

Danielle Munsell Howard '94, soprano, guest artist; Wendy Gruber Hunt '96, soprano,
guest artist; Darrell Hunt '95, violin and tenor, guest artist; Ryan Bede '05, baritone,
guest artist; Christine Padaca Fuoco '95, piano, guest artist;
Duane Hulbert, piano, faculty; Tanya Stambuk, piano, faculty

Friday, Feb. 28, 2014

From the Music Hall to the Cabaret: Chamber Works by Weill and Poulenc

Dawn Padula, mezzo-soprano, faculty; Maria Sampen, violin, faculty;
Timothy Christie, violin, faculty; Matt Ryan-Kelzenberg, cello, guest artist;
Stephen Schermer, bass, faculty; Karla Flygare, flute, faculty;
Dan Williams, oboe, faculty; Jennifer Nelson, clarinet, faculty; Paul Rafanelli,
bassoon, faculty; Danielle Lemieux '98, horn, guest artist; Judson Scott, trumpet,
faculty; Gunnar Folsom, percussion, faculty; Duane Hulbert, piano, faculty; student
performers; Gerard Morris, conductor, faculty

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, accessibility@pugetsound.edu, or pugetsound.edu/accessibility

March

Saturday, March 1; Thursday, March 6; Friday, March 7; 7:30 p.m.

Saturday, March 8; 2 p.m. and 7:30 p.m. Faculty Production: *Iphigenia 2.0* by Charles Mee, directed by Jess K Smith '05, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door. Mature subject matter.

Saturday, March 1, 3 p.m. Jacobsen Jr.–A Children's Concert: *A Musical Storytime*, featuring Bratton's *The Teddy Bear's Picnic for Wind Ensemble*; Poulenc's *The Story of Babar, the Little Elephant*; Carlson Hulbert's *The Jazzy Pied Piper*, and Duane Hulbert and Judy Carlson Hulbert's *The Pirate Musician for Solo Double Bass*, Schneebeck Concert Hall. Tickets: \$25 family of four+; \$5 ages 5–18; \$10 general; admission free for Puget Sound student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

Friday, March 7, 12:05 p.m. Organ at Noon, Joseph Adam, organist, all-Bach program, Kilworth Memorial Chapel. Free

Friday, March 7, 7:30 p.m. Adelphian Concert Choir and Dorian Singers, Schneebeck Concert Hall. Free Part of Society of Composers Region VIII Conference

Saturday, March 8, 2 p.m. Wind Ensemble, Gerard Morris, conductor, Schneebeck Concert Hall. Free Part of the Society of Composers Region VIII Conference

Saturday, March 8, 7:30 p.m. Symphony Orchestra, Huw Edwards, conductor, Schneebeck Concert Hall. Free Part of the Society of Composers Region VIII Conference

Monday, March 10–Saturday, April 12 Kittredge Gallery Exhibit: Large Gallery: Michael Schall; Small Gallery: paintings. Opening reception Wednesday, March 12, 5–7 p.m. Free

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.