Artist Series

Fan Li Voice Recital

Monday, December 10, 2018 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Pacific Lutheran University
School of Arts and Communication / Department of Music presents

Artist Series

Fan Li Voice Recital
with Jinshil Yi, piano

Monday, December 10, 2018 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Ariettes Oubliées (Forgotten Airs) ............................................................................... Claude Debussy (1862-1918)
C’est l’extase langoureuse
Il pleure dans mon Coeur
L’ombre des arbres
Chevaux de bois
text by Paul Verlaine

Dein blaues Auge hält so still ...................................................................................... Johannes Brahms (1833-1897)

Wie Melodien zieht es .................................................................................................. Johannes Brahms

Die Mainacht .................................................................................................................. Johannes Brahms

Die Nacht............................................................................................................................ Richard Georg Strauss (1864-1949)

Ach, ich fühł’s.................................................................................................................. Wolfgang Amadeus Mozart (1756-1791)

Obeissons quand leur voix appele..................................................................................... Jules Massenet (1842-1912)
Text and Translations

C'est l'extase langoureuse
C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Pami l'étreinte des brises,
Le chœur des petites voix.
O le frêle frais murmure,
Cela gazouille et susurre!
Cela ressemble au cri doux Que l'herbe agitée expire…
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.
Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre,
La mienne, dis, et la tienne,
Don't s’exhale l’humble antiphon
Par ce tiède soir, tout bas?

Il pleure dans mon cœur
Il pleure dans mon cœur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénétre mon cœur?
O bruit doux de la pluie
Par terre et sur les toits,
Pour un cœur qui s’ennuie,
O le bruit de la pluie!
Il pleure sans raison
Dans ce cœur qui s’écceure.
Quoi! nulle trahison?
Ce deuil est sans raison.
C’est bien la pire peine
De ne savoir pourquoi,
Sans amour et sans haine,
Mon cœur a tant de peine.

L’ombre des arbres
L’ombre des arbres dans la Rivière embrumée
Meurt comme de la fumée,
Tandis qu’en l’air, parmi les ramures réelles,
Se plaignent les tourterellers.
Combien, ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans,
les hautes feuillées,
Tes espérances noyées.

This is languorous ecstasy
This is the fatigued love,
This is all the trembling of the woods
In the embrace of the breezes,
The choir of tiny voices.
O frail and fresh murmur,
It babbles and whispers!
It resembles the soft cry That the stirring grass makes…
That pervades my heart?
Indeed it is the worst pain
not to know why,
without love and without hate,
My heart feels so much pain!

The shadow of the trees
The shadow of the trees in the misty river
dies away like smoke, while on high, among the real branches
the doves sing their plaint.
How much. O traveler, this wan landscape
wanly reflected yourself, and in the high foliage how sadly wept
Your drowned hopes.
Chevaux de bois

Tournez, tournez, bons chevaux de Bois,
Tournez cent tours, tournez a mille tours;
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.

L’enfant tout rouge et la mère blanche,
Le gars en noir et la fille en rose,
L’une à la chose et l’autre à la pose,
Chacun se paie un glou-pyowth.

Tournez, tournez! Le ciel en velous
D’astres en or se vêt lentement.
L’église tint un glas tristement.
Tournez au son joyeux des hautbois.

Tournez, tournez! The velvet sky
Is slowly pricked with golden stars.
The church bell tolls a mournful knell,
Turn to merry beating of the drums.

Dein blaues Auge hält so still
Dein blaues Auge halt so still
Ich blicke bis zum Grund.
Du fragst mich, was ich sehen will?
Ich seh mich gesund.
Es brannte mich ein glühend Paar,
Noch schmerzt das Nachgefühl;
Das deine ist wie See so klar
Und wie ein See so Kuhl.

You blue eyes
You blue eyes keep so still
That I can gaze upon their very depths.
You ask me what I want to see?
I see my own well-being.
A glowing pair burned me once
The after-effect still hurts.
Yet your eyes are like a lake so clear,
And like a lake, so cool.

Wie Melodien zieht es
Wie Melodien zieht es
Mir lelse durch den sinn,
Wie Frühlingsblumen bluht es,
Und schwebt wie Duft dahin.

It moves like a melody
It moves like a melody,
Gently through my mind.
It blossoms like spring flowers
And wafts away like fragrance.

But when it is captured in words,
Und fuhrt es vor das Aug’,  
Wie Nebelgrau erblabt es  
Und schwindet wie ein Hauch.  

And placed before my eyes,  
It turns pale like a gray mist  
And disappears like a breath.

Die Mainacht  
Wann der silberne Mond durch  
die Gestrauche blinkt  
Und sein schlummerndes Licht  
Uber der Rasen streut,  
Und die Nachtigall flotet,  
Wand lich traurig von Busch.  

When the silvery moon beams through the shrubs  
And over the scatters its slumbering light,  
And the nightingale sings,  
I walk sadly through the woods.

Die Nacht  
Aus dem Walde tritt die Nacht,  
Aus den Baumen schleicht sie leise,  
Schaut sich um im weitem Kreise,  
Nun gib acht.  

Night steps out of the woods,  
And sneaks softly out of the trees,  
Looks about in a wide circle,  
Now beware.

Die Nacht  
Alle Lichter dieser Welt,  
Alle Blumen, alle Farben  
Loscht sie aus und stiehlt die Garben  
Weg vom Feld.  

All the lights of this earth,  
All flowers, all colors  
It extinguishes, and steals the sheaves  
From the field.

Ah, ich fühls  
Ach, ich fühl’s, es ist verschwunden,  
Ewig hin der Liebe Glück!  

Ah, I feel it  
Ah, I feel it, it has disappeared  
Forever gone love’s happiness!
Nimmer kommt ihr Wonnestunde
Meinem Herzen mehr zurück!
Sieh', Tamino, diese Tränen,
Fließen, Trauter, dir allein!
Fühlst du nicht der Liebe Sehnen,
So wird Ruh' im Tode sein!

Nevermore will come the hour of bliss
Back to my heart!
See, Tamino, these tears,
Flowing, beloved, for you alone!
If you don't feel the longing of love
Then there will be peace in death!

Obeissons quand leur voix appelle
Est-ce vrai? Grand merci! Je consens,
Je consens, vu que je suis bonne,
à laisser admirer ma charmante personne!
Je marche sur tous les chemins,
Aussi bien qu'une souveraine;
On s'incline, on baise ma main,
Car par la beauté je suis reine!
Mes chevaux courent à grands pas
Devant ma vie aventureuse,
Les grands s'avancent chapeau bas;
Je suis belle, je suis heureuse!
Autour de moi tout doit fleurir!
Je vais à tout ce qui m'attire!
Et si Manon devait jamais mourir,
Ce serait, mes amis, dans un éclat
de rire! Ah! Bra'vo ma'no

Let us obey the call of their voices
Is that true! Thank you very much!
I consent, since I am good,
To allow you to admire my charming person!
I walk along all paths,
the equal of any sovereign;
People bow, they kiss my hand,
Because by being so beautiful I am a queen!
My horses race me about seeing
the recklessness of my life,
Great men approach me, hat in hand;
I am beautiful, I am happy!
Around me everything should flower!
I go to everything that attracts me!
And if Manon should ever die,
it would be, my friends, in a burst
laughter! Ha! Bravo! Manon!

Obeissons quand leur voix appelle
Est-ce vrai? Grand merci! Je consens,
Je consens, vu que je suis bonne,
à laisser admirer ma charmante personne!
Je marche sur tous les chemins,
Aussi bien qu'une souveraine;
On s'incline, on baise ma main,
Car par la beauté je suis reine!
Mes chevaux courent à grands pas
Devant ma vie aventureuse,
Les grands s'avancent chapeau bas;
Je suis belle, je suis heureuse!
Autour de moi tout doit fleurir!
Je vais à tout ce qui m'attire!
Et si Manon devait jamais mourir,
Ce serait, mes amis, dans un éclat
de rire! Ah! Bra'vo ma'no

GAVOTTE
Obéissons quand leur voix appelle
Aux tendres amours toujours,
tant que vous êtes belle usez
sans les compter vos jours,
tous vos jours!
Profitons bien de la jeunesse,
Des jours qu'amène je printemps;
Aimons, rions, chantons sans cesse,
Nors n'avons encor que vingt ans!

BRETIGNY, MEN MANON
Le coeur, hélas! le plus fidèle
Oublie en un jour l'amour,
Et la jeunesse ouvrant son aile a disparu
retrou affections bien de la jeunesse,
Bien court hélas, est le printemps!
Aimons, rions, chantons, etc.
Nous n'aurons pas toujours vingt ans!

MANON
When the voice of tender love beckons
let us give heed,
While you are beautiful use up
use up your days without counting them,
All your days!
Let us take advantage well of our youth,
of the days brought us by springtime!
Let us love, laugh, sing without ceasing,
We are still only twenty!

MANON
When the voice of tender love beckons
let us give heed,
While you are beautiful use up
use up your days without counting them,
All your days!
Let us take advantage well of our youth,
of the days brought us by springtime!
Let us love, laugh, sing without ceasing,
We are still only twenty!

Profitez bien, etc.
he heart alas, even the most faithful,
forgets in one day that love,
Alas, even the most faithful heart forgets
love in one day and youth, spreading
its wings will disappear without ever returning.
Very short, alas, is the springtime of our years!
Let us love, laugh, sing without ceasing,
We won't be forever twenty!

Oublie en un jour l'amour,
Et la jeunesse ouvrant son aile a disparu
retrou affections bien de la jeunesse,
Bien court hélas, est le printemps!
Aimons, rions, chantons, etc.
Nous n'aurons pas toujours vingt ans!
**Program Notes**

No musician of any nationality, with the possible exception of Hugo Wolf, had greater mastery in creating the mysterious alloy of music and poetry than **Claude Debussy**. Not only in the prosody of the literary text and in the rhythm of speech, for which he had a prodigious instinct, but also because he attained the deepest concordance between the poetic idea and the musical idea. This for the interpreters is beyond price; too often they have to fight to make the marriage of words and music appear natural and sincere. In Debussy’s vocal works there is no problem, and it is easy for the singers, as it is also their duty, to serve the musician first, without betraying the poet. Let us first consider a very important series of melodies, where Debussy’s strong personality suddenly breaks out with all its rarest and most precious qualities – his first great masterpieces, *Ariettes Oubliées (Forgotten Airs)* written in 1888, on poems by Verlaine.

**Johannes Brahms** was a German composer and pianist of the Romantic period. His reputation and status as a composer are such that he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three B’s" of music. Brahms has been considered, by his contemporaries and by later writers, as both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Classical period. While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as Arnold Schoenberg and Edward Elgar. The diligent, highly constructed nature of Brahms’s works was a starting point and an inspiration for a generation of composers. Embedded within his meticulous structures, however, are deeply romantic motifs.

**Richard Georg Strauss** was a famous German composer in the late Romantic period and in early modern times. His early works were characterized by typical romanticism, which was recognized as the most important representative figure of late romanticism in the peak of his creative career. However, his later works began to show certain modernist tendencies, such as the disintegration of tonality and so on. Strauss has a remarkable ability of contrapuntal writing, and texture of almost all his works is very complex. He is known for opera productions, including *Salome* and Der Rosenkavalier. He wrote a number of symphonic poems, including “philosophical” ones, such as *Also sprach Zarathustra*, Nietzsche’s work, and “narrative” symphonic poem, *Don Quixote*. Inspired by the destruction of opera houses throughout Germany during World War II, he created the string instrument *Metamorphosis*. His final masterpiece, the last four songs of soprano and orchestral music, was written between 1947 and 1948. Strauss was also an outstanding conductor in Western Europe and the Americas, where his work became the standard of orchestral and operatic repertoire.

**Wolfgang Amadeus Mozart** was baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart, and was a prolific and influential composer of the classical era. Born in Salzburg, Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At seventeen, Mozart was engaged as a musician at the Salzburg court but grew restless and traveled in search of a better position. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the *Requiem*, which was largely unfinished at the time of his early death at the age of 35. The circumstances of his death have been much mythologized. *The Magic Flute* or *Die Zauberflöte*, K. 620, is an opera in two acts by Mozart to a German libretto by Emanuel Schikaneder. In theis opera, *Scene Four: A hall in the Temple of Ordeal*, Tamino and Papageno are led in by priests. Tamino begins to play the flute, which summons Pamina. She tries to speak with him, but Tamino, bound by his vow of silence, cannot answer her, and Pamina begins to believe that he no longer loves her. She leaves with despair.

*Manon* is Jules Massenet’s most popular and enduring opera and, having quickly conquered the world's stages it has maintained an important place in the repertory since its creation. It is the quintessential example of the charm and vitality of the music and culture of the Parisian Belle Époque. In 1893 an opera by Giacomo Puccini entitled *Manon Lescaut*, and based on the same novel was premiered and has also become popular. *Act 3 Scene 1: Paris*, the promenade of the Cours-la-Reine on a feast-day among the throng of holiday-makers and vendors of all kinds are Lescaut and Guillot, the latter still flirting with the young actresses, while Lescaut expresses the joys of gambling (*À quoi bon l'économie?*). De Brétigny arrives, soon joined by Manon, now sumptuously dressed and with a retinue of admirers. She sings about her new situation (*Je marche sur tous les chemins*), following it with a gavotte (*Obéissons quand leur voix appelle*) on the joys of love and youth. Des Grieux's father, the Comte, greets de Brétigny and Manon overhears that her former lover is Chevalier no longer, but Abbé, having entered the seminary of Saint-Sulpice. Approaching the Comte, Manon tries to discover whether his son still loves her. Guillot then attempts to win Manon over by bringing the ballet dancers of the Académie Royale de Musique, which she had expressed a desire to see. However Manon is seized by the desire to see des
Grieux once more, and admits, to Guillot's annoyance when asked, that she paid no attention to the dancers. She hurries off to Saint-Sulpice.

About the Performers

Fan Li enjoys a career of singing and teaching. She is currently studying ways to develop her music career. Fan won the bronze medal at China Central Television (CCTV) 11th National Young Singer Television, bel canto division; she won first place at the vocal competition held by the Ministry of Education; third place at the Chinese and Foreign Opera Excerpts Competition, held by the national opera art colleges competition organizing committee; dozens of first place awards, in the bel canto division, held by the Ministry of Education of Jiangxi Province, the Ministry of Culture of Jiangxi Provincial, and Jiangxi Province Musicians Association. Fan Sung as Giada in the opera Rigoletto, and Margaret in Faust at the International Masterclass of Opera held by the Shanghai Conservatory of Music. She Sung as Lin Daojing in the original opera Song of the Youth, premiered at Beijing University. She Sung as ZiJun in the original opera Song of Regret for the Past, and performed in the first vocal music festival of Jiangxi province at Jiangxi Art Center. Fan held the first all-Schubert recital of Jiangxi Province, she performed at the Lifetime concert series of the Shanghai Concert Hall, and also a solo recital at the Shanghai Conservatory of Music. Fan released an album under China Recording Corporation, sang on an album of Professor Yao Henglu’s vocal works, and recorded the theme song of the upcoming cartoon Dragon Warrior. Additionally, she presides over the research subject of the Jiangxi Provincial Department of Culture; she participates in the National Ministry of Education from the perspective of ethnomusicology “Bu Nv Yao” music research.

Fan’s students have gone on to study at the Central Conservatory of Music, the China Conservatory of Music, the Zhejiang Conservatory of Music, the Capital Normal University, and Shanghai Normal University. Fan Li holds degrees from Jiangxi Normal University and the Shanghai Conservatory of Music with additional studies in the department of vocal music and opera. Fan was invited to record the CCTV-3 Art Life special Changyang Liao Aria Performance program. Fan was also invited to sing in the 125th lesson of the famous tenor Yuqiang Dai’s online masterclass. Fan has been interviewed by Jiangxi Daily, Jiangxi Pictoria, Jiangxi Provincial TV station-program 2, the Jiangxi Radio and Television station, Jiangxi publishing group Morning Post, and Jiangxi musician association, Voices from Heart. Fan Li is a member of the Jiangxi Musicians Association, director of the Jiangxi Vocalists Association, secretary-general of the Jiangxi branch of the China Youth Singers Association, and deputy secretary-general of the singing art professional committee of the Jiangxi Association for the Promotion of Culture and Art.

Jinshil Yi is an avid collaborative pianist in high demand throughout the Tacoma-Seattle area. Currently, Jinshil works at the University of Puget Sound as adjunct faculty for collaborative piano. Jinshil loves expressing her faith through her work as pianist and organist for two churches. In addition to serving as staff pianist for Tacoma Youth Chorus and Charles Wright Academy, she regularly performs with local colleges, schools, music studios, and artists. Both her solo and collaborative playing have been broadcast on the radio, most recently on 98.1 King FM following a concert tour of western Washington. Passionate about music in community, Jinshil serves as the Managing Director for Second City Chamber Series and sings soprano with Symphony Tacoma Voices. Jinshil holds three degrees cum laude from the University of Puget Sound in music, biochemistry, and politics and government.

PLU Faculty Acknowledgements

Dr. James Brown enjoys an eclectic career of singing, teaching, stage direction and conducting. His work has been seen at Vashon Opera in Il Barbiere di Siviglia (stage director and conductor), Madama Butterfly (stage director), Carmen (stage director and conductor), Eugene Onegin (conductor), and Così fan tutte (stage director, conductor and arranger). Other recent productions as stage director include Handel’s Semele (PLU Opera), La Boheme (Bellevue Opera) and a critically acclaimed production of Sweeney Todd (Lakewood Playhouse). Upcoming productions for James include PLU Opera’s Le Nozze di Figaro (conductor), Previn’s A Streetcar Named Desire (conductor and stage director), and La Traviata (conductor and stage director) with Vashon Opera, and Boito’s Mefistofele with Pacific Northwest Opera. As a singer, James has distinguished himself on the opera and concert stage. James has sung with Il Festival dei due Mondi in Spoleto, Italy, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Pacific MusicWorks, Rogue Opera, Skylight Opera Theatre and Tulsa Opera. The tenor has appeared with Seattle’s world-renowned community of early music specialists in concerts and operas at Seattle’s Town Hall, St. James Cathedral,
Intiman Theatre and the Moore Theatre. At the Moore Theatre, James performed in *Il Ritorno d’Ulisse in Patria* with Tony award winners Handspring Puppet Company with music direction by Stephen Stubbbs and stage direction by internationally celebrated artist William Kentridge. James has appeared as concert soloist at the Aspen Music Festival, Ravinia Festival (Steans Institute) and Lincoln Center’s Alice Tully Hall. He has performed the tenor solos in *Messiah* with the Tacoma Symphony and Mozart’s *Requiem* with Central Washington University. James is the Chair of Vocal Studies at Pacific Lutheran University where he directs the opera and oversees a large voice program. Brown’s students have gone on to study at University of Arizona, Indiana University, the Juilliard School, University of Michigan, Oberlin Conservatory and Yale University. James holds degrees from Loyola University in New Orleans, The Juilliard School and the State University of New York at Stony Brook with additional studies at The Academy of Vocal Arts.

**Dr. Gregory Youtz** received his BM in composition from the University of Washington in 1980 and his DMA in composition from the University of Michigan in 1987. His principal teachers have included Leslie Bassett, William Bergsma, William Bolcom and William Albright. He was awarded a Charles Ives Award in 1984 from the American Academy and Institute of Arts and Letters and has received annual awards from ASCAP since 1990. His *Scherzo for a Bitter Moon* for band won the 1984 National Bandmasters Association contest and in 1990 his *Fire Works* for wind ensemble won the American Bandmasters Association Ostwald Award. A choral work *If We Sell You Our Land* based on the famous speech by Chief Seattle was the subject of a story on National Public Radio’s *Morning Edition* show in 1987, and his subsequent opera *Songs from the Cedar House*, based on the history and legends of Indian and White cultural interaction in the Pacific Northwest premiered in February of 1991 at Pacific Lutheran University in Tacoma, Washington, received national notices in opera journals. He was selected as the Washington State Music teachers National Association “Composer of the Year” in both 2001 and 2016. Youtz’ wind ensemble music is performed regularly throughout North America, Europe and Japan. In 2008, *The Five Changes: Concerto for Percussion and Winds* was performed at Carnegie Hall by the Oregon State University Wind Ensemble, and in 2010 *The Monkey King* for wind ensemble was performed by the Shanghai Wind Orchestra at the 2010 Shanghai World Exposition. In 2012 his oratorio *Drum Taps: Nine Poems on Themes of War* was nominated for the Pulitzer Prize in music. His compositions include works for orchestra, band, choir, voice and chamber ensembles, two operas and a full-length musical theater show. In 2016 he completed a third opera, *Fiery Jade: Cai Yan*, about the Chinese in America with librettist Zhang Er.
Fall Events
at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

SEPTEMBER
15 Saturday, 5:30pm  
Artist Series: Two Piano Recital
16 Wednesday, 3pm  
Richard D. Moe Organ Recital Series: Jonathan Moyer, Organist  
Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
21 Friday, 8pm  
Regency Series: Regency Jazz Ensemble
27 Thursday, 6pm  
Voice Recital: Students of Cyndia Sieden, free admission
30 Saturday, 3pm  
Artist Series: Nyaho Garcia Duo

OCTOBER
4 Thursday, 8pm  
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
5 Friday, 8pm  
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
9 Tuesday, 8pm  
University Symphony Orchestra
11 Thursday, 8pm  
Regency Series: Regency Voices
12 Friday, 3pm  
Orchestra Festival concert, free admission
13 Saturday, 6pm  
Artist Series: Jason Gilliam, Euphonium
14 Sunday, 3pm  
University Wind Ensemble
16 Tuesday and 17 Wednesday, 8pm  
Choral Concert
21 Sunday, 3pm  
Richard D. Moe Organ Recital Series: Works for Organ Solo and Organ Plus. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
21 Sunday, 8pm  
Regency Series: Regency String Quartet. Jennie Lee Hansen Recital Hall
25 Thursday, 8pm  
Artist Series: Naomi Niskala, Piano
26 Friday, 3:40pm  
Artist Series: Women on the Verge, performance and masterclass
26 Friday, 3:40pm  
Sydney Carlson Flute Masterclass. MBR 334, free admission
27 Saturday, 3pm  
PLUtonic/HERmonic. Eastvold Auditorium, Karen Hille Phillips Center, free admission
28 Sunday, 5pm  
Regency Series: Lyric Brass Quintet

NOVEMBER
3 Saturday, 4:30pm  
Music Education Summit concert, free admission
6 Tuesday, 8pm  
University Symphony Orchestra
8 Thursday, 8pm  
Steel Pan and Percussion Ensembles, free admission
9 Friday, 3:40pm  
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall
15 Thursday, 8pm  
Keyboard Students Recital, free admission
16 Friday, 8pm  
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
17 Saturday, 3pm  
Woodwind Students Recital, free admission
17 Saturday, 4:30pm  
Brass Students Recital, free admission

NOVEMBER, Cont.
18 Sunday, 3pm  
University Wind Ensemble
18 Sunday, 8pm  
Guitar Orchestra and Ensemble, free admission
27 Tuesday, 5pm  
Saxophone Quartets and Jazz Combos. AUC Cave, free admission
30 Friday, 8pm  
Piano Ensemble, free admission

DECEMBER
A PLU CHRISTMAS, Winter Rose  
Tickets go on sale Thursday, November 1
Saturday, December 1, at 8pm - Lagerquist Concert Hall  
Sunday, December 2, at 3pm - Lagerquist Concert Hall  
Monday, December 3, at 7:30pm - Benaroya Hall, Seattle  
Friday, December 7, at 8pm - Lagerquist Concert Hall  
Saturday, December 8, at 8pm - Lagerquist Concert Hall

1 Saturday, 12pm  
Sølvvinden Flute Ensemble, free admission
4 Tuesday, 6pm  
Chamber Music Kaleidoscope, free admission
4 Tuesday, 8pm  
String Kaleidoscope, free admission
5 Wednesday, 8pm  
University Concert Band, free admission
6 Thursday, 8pm  
Sounds of Christmas, featuring the University Singers and University Men’s Choir
9 Sunday, 3pm  
Composers Forum, free admission
9 Sunday, 5:30pm  
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
10 Monday, 7:30pm  
Artist Series: Fan Li Voice Recital, free admission
11 Tuesday, 8pm  
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission

JANUARY
5 Saturday, 5 and 6:30pm  
Northwest High School Honor Band, free admission
20 Sunday, 5pm  
PLU Honor Orchestra for Strings, free admission
24-26 Thursday-Saturday, 7:30pm; and 27 Sunday, 3pm  
W. A. Mozart’s Le Nozze di Figaro. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
19 Saturday, 4:30pm  
Northwest High School Honor Jazz Band. Eastvold Auditorium, Karen Hille Phillips Center, free admission

To Order Tickets:
On Campus: PLU Concierge Desk (253/535-7411)
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE
All ticket sales are final - no refunds
MUSIC EVENT TICKET PRICES
\$17 General, \$10 Senior citizens (60+), Military, PLU Alumni, & PLU Community. Free to PLU students & 18 and under unless otherwise noted. Concerts are subject to change and some concerts may be added after publication.
http://www.plu.edu/music/calendar/ (updated December 7, 2018)