

Artist Series

Fan Li and Friends Voice Recital

Wednesday, April 3, 2019 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

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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

“Allegro and Andante” **Gareth Farr (b. 1968)**
from *Taheke for flute and harp*
Jennifer Rhyne, *flute* • Catherine Case, *harp*

Madrigals, Book III for soprano, harp, and percussion **George Crumb (b. 1929)**
Fan Li, *soprano* • Catherine Case, *harp* • Miho Takekawa, *percussion*

Blues for Gilbert **Mark Glentworth (b. 1960)**
Miho Takekawa, *vibraphone* • Matthew Kusche, *percussion*

The Lament of Cai Yan **Gregory Youtz (b. 1956)**
I. In Xiong Nu Country Dreaming of China
II. In China Dreaming of Xiong Nu Country

Fan Li, *soprano* • Meagan Gaskill, *flute* • Catherine Case, *harp* • Svend Rønning, *violin*
Margaret Thorndill, *cello* • Miho Takekawa, *percussion* • Matthew Kusche, *percussion*
Gregory Youtz, *conductor*

Texts

Madrigals Book III

I. La noche canta desnuda sobre los puentes de marzo
Night sings naked above the bridges of March

II. Quiero dormir el sueño de las manzanas para aprender un llanto que me limpie de tierra
I want to sleep the sleep of apples, to learn a lament that will cleanse me of earth

III. Nana, niño, nana del caballo grande que no quiso el agua. Duérmete, rosal, que el caballo se pone a llorar. Las patas heridas, las crines heladas, dentro de los ojos un puñal de plata.
Lullaby, child, lullaby of the proud horse who would not drink water. Go to sleep, rose-bush, the horse begins to cry. Wounded legs, frozen manes, and within the eyes a silver dagger.

The Lament of Cai Yan

I. In Xiongnu Country Dreaming of China

Ah! Unploughed Northern lands differ from the Han...Among snows and frost the Xiongnu roam...with trimmed ritual and curtailed rites, but strong winds blow. Now it is fall; chill air passes through my garment, rushes through my ears.

How I miss my mother land. The sadness knows no end. Peace and home? Finally after twelve autumns! Twelve years home, with you! And you, and you...How many pieces of gold can measure, what I own? Peace how can it be? How can I leave my flesh and blood? How can you even say such a thing? My dear husband? Twelve years home, with you. How many pieces of gold can fill the heart's hole? Peace how can it be? How can I bear the weight of sorrow: Children lose their mother, widow and widower in our prime. What book, what rite, what music can soothe this pain? Impossible! Cut, cut, the ties of Love! Three thousand miles apart, when will I again hold my heart?

No one who knows this woman's fate is spared of grief, trembling hands, splashing tears.

Ah, the mind wanders here and there. Neighbors envy my return sobbing uncontrollably. Ah, reluctant horses and hesitant wheels to start a journey of tears, year after year. Cut the ties of love. Cut the ties of love. Three thousand miles apart! When will I again hold my heart? No one who knows this woman's fate is spared of grief, trembling hands, splashing tears.

II. In China Dreaming of Xiongnu Country

Oh, my darling sons. My chest and guts ache with thoughts of you! Oh, my flesh and bones. Why do I return? No family left. There is hardly any difference – in Han or out in Xiongnu country. Towns and cities become forests. Thorny shrubs and wild weeds in the yard. Bones bleached white, yet belong to whom? Left and right they lie, not even buried.

Outside one hears no voices, but jackals and wolves howl! Candle light faces my lonely shadow. Eroded liver, congested lung, worries and self-blame ring and echo long.

Climbing hills to look far. My mind flies out of this world.
Shall I just end this hard? Shall I end this? Shall I just end it all?

Program Notes

The three movements of *Taheke, for flute and harp*, each represent a different New Zealand waterfall. The first is the Huka Falls near Taupo. The placid Waikato River is gradually channeled into an increasingly narrow chute, finally erupting into a waterfall of unbelievable power and fury; then, as quickly as it has built up, the water subsides back into a calmly flowing river. In contrast to the famed reputation of the Huka Falls, the waterfall of the second movement is known only to my family, on our land in the Marlborough Sounds. It is utterly secluded in the bush, only accessible on foot through thick undergrowth. The waterfall is cool, dark and mysterious. The finale (not performed this evening) represents the sprightly elegance and grandeur of the Whangarei Falls in Northland, a beautiful cascade of sparkling rivulets.

– Gareth Farr

Gareth Farr was born in Wellington, New Zealand. He began his studies in composition and percussion at the University of Auckland in 1986. The experience of hearing a visiting gamelan orchestra in 1988 prompted his return to Wellington to attend Victoria University, where the characteristic rhythms and textures of the Indonesian gamelan rapidly became the hallmarks of his own composition. Farr continued with postgraduate study in composition and percussion at the Eastman School of Music in Rochester, New York, where his teachers included Samuel Adler and Christopher Rouse. In 2006 Gareth was made an Officer of the New Zealand Order of Merit, for his services to music and entertainment, in 2010 he was a recipient of the prestigious NZ Arts Laureate Award, and in 2014 he was awarded the Distinguished Alumni Award from The University of Auckland. Farr's music is particularly influenced by his extensive study of percussion, both Western and non-Western. Rhythmic elements of his compositions can be linked to the complex and exciting rhythms of Rarotongan log drum ensembles, Balinese gamelan and other percussion music of the Pacific Rim.

George Crumb is one of the most frequently performed composers in today's musical world. Crumb is the winner of Grammy and Pulitzer Prizes, and continues to compose new scores that enrich the lives of all who come in contact with his profoundly humanistic art. Crumb's music often juxtaposes contrasting musical styles, ranging from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores.

On his *Madrigals*, Crumb has said, "I have sought musical images that enhance and reinforce the powerful, yet strangely haunting imagery of Lorca's poetry. I feel that the essential meaning of the poetry is concerned with the most primary things: life, death, love, the smell of the earth, the sounds of the wind and the sea. These 'ur-concepts' are embodied in a language which is primitive and stark, but which is capable of infinitely subtle nuance."

Blues for Gilbert is not a formal blues composition, rather, it is Mark Glentworth's attempt to express his mood on learning of the death of his teacher Gilbert Webster, to whom the piece has been posthumously dedicated. *Blues for Gilbert* has its origin in the same way that many Bach organ pieces and some Mozart keyboard works originated – it was a written-down version of the composer's improvisation. It is essentially a jazz piece that has been turned into an attractive composition for a classical percussion recital by the act of being formalized as fully notated music. It is a gentle piece, using the "cool jazz" feeling that the vibraphone now often evokes. There is great tenderness in its shimmering feeling, and a sense of loss. It is, of course, dedicated to the memory of Gilbert Webster.

Mark Glentworth studied percussion at the Royal Northern College of Music, and graduated in 1980. He then went on to study as a postgraduate in Wurzburg, and it was in that same year that his vibraphone piece *Blues for Gilbert* was published. Following that, he returned to London to freelance and started a world tour with The Fires of London (Sir Peter Maxwell Davies' ensemble). Since then he has played with many different ensemble, including London Sinfonietta and BBC Symphony Orchestra. He is also active as a composer, and has been working closely with Steven Berkoff, the actor and play-write, writing and performing music for his plays on the stage and also for television and radio both at home and abroad. He is part of a production team writing for pop acts and artists and has recently completed his second vibraphone solo piece which is soon to be published.

The Lament of Cai Yan presents excerpts for soprano singer and chamber ensemble from the full-length opera *Fiery Jade-Cai Yan* which premiered with a chamber orchestra at Pacific Lutheran University in the United States in November of 2016. The opera, with a libretto by Chinese poet Zhang Er, is based upon the famous historical life and extant poetry of Chinese woman poet Cai Yan (Cai Wenji) who lived during the tumultuous ending of the Eastern Han Dynasty in China in the 2nd century CE. This chamber work focuses upon those sections of the opera which use the historical Cai Yan's own poetry to describe her life – the daughter of a Chinese court official, captured and taken to the Northern nomadic Xiong Nu territory by the Prince of an invading army, then ransomed back to China without her two multi-ethnic sons. The eighteen-minute piece is divided into two halves – *In Xiong Nu Country Dreaming of China* and *In China Dreaming of Xiong Nu Country*. The harp and cello together play a major role both in the chamber piece and in the opera itself, including evoking the sound of the instrument Cai Yan herself played – the Chinese zither, *Guqin*.

Gregory Youtz received his BM in composition from the University of Washington in 1980 and his DM. 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 and 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's 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 second opera, *Fiery Jade: Cai Yan*, with librettist Zhang Er. He is currently at work on a third opera, with librettist Zhang Er, about the Chinese in America.

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 has 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 has also sang as Lin Daojing in the original opera *Song of the Youth*, premiered at Beijing University; and as ZiJun in the original opera *Song of Regret for the Past*, performing 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 at the Shanghai Concert Hall, and also a solo recital at the Shanghai Conservatory of Music. Fan has released an album with China Recording Corporation, sung on an album featuring 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 *Changyong 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.

Catherine Case has performed widely across the United States and abroad as a soloist and orchestral harpist. She frequently performs as principal harp for the 5th Avenue Theatre and as substitute harpist for the Seattle Symphony, Pacific Northwest Ballet and Tacoma Symphony. Catherine serves on the board of the American Harp Society as the Northwest Regional Director and Regional Director Coordinator. Catherine has taught on the faculties of Marrowstone Music Festival, Rocky Mountain Springs Harp Program and Hong Kong Harp Services. Ms. Case has served as principal harp for the Sarasota Orchestra, Dayton Philharmonic, Singapore and Yucatan Symphonies. As assistant principal harp with the São Paulo State Symphony Orchestra, she toured South America and recorded works of Villa-Lobos for BIS Records. A winner of the Ima Hogg National Young Artists Competition, Catherine performed Ginastera's *Harp Concerto* with the Houston Symphony Orchestra in 2001. She has also appeared as a soloist with the Vancouver Symphony (Washington), Kingsport Symphony, Breckenridge Music Festival Orchestra and the Shepherd School of Music Chamber Orchestra. In 2006, Catherine was a featured soloist in a triple harp concerto by Kevin Kaska with the Doctors Orchestra of Houston. While a member of the Oberlin Contemporary Ensemble, Catherine performed the world premiere of *In the White Silence* by John Luther Adams, which was later released on New World Records. Upon the recommendation of the composer, she performed *Athabaskan Dances* for harp and percussion at the 2006 National Harp Conference. She also appears on his Grammy nominated piece, *Become Ocean* with the Seattle Symphony. Ms. Case received degrees in harp performance from the Oberlin College Conservatory of Music and Rice University, where she was a student of Alice Chalifoux, Yolanda Kondonassis and Paula Page. Before that, Catherine studied with Joan Raeburn-Holland at the Interlochen Arts Academy and with former Boston Symphony Orchestra harpist, Ann Hobson-Pilot.

Margaret Thorndill grew up in Tacoma, studying cello with Phyllis Allport in Seattle and playing in the early years of the Tacoma Youth Symphony. She received her bachelor of music degree from Washington State University and completed her master of fine arts degree in cello at California Institute of the Arts, working with Joel Krosnick, cellist in the Juilliard String Quartet. Margaret's teachers have included Claus Adam, former cellist in the Juilliard String Quartet, Gabor Reijto, and Cordelia Wikarski-Miedel. She free-lanced in the Los Angeles area for four years having the opportunity to play with such performing artists as Barry White, Frank Sinatra, and Andraé Crouch. From 1980 to 1983 she was a member of Singapore Symphony Orchestra, playing not only in Singapore but Thailand, Malaysia, and the Philippines. She is a member of Symphony Tacoma, performs regularly in a piano trio and piano quartet, and looks forward to participating each summer in the Chelan Bach Festival.

Dr. Miho Takekawa was raised in Tokyo and currently resides in Seattle. She teaches at Pacific Lutheran University, where she heads the percussion studio and directs the school's percussion and steel pan ensembles. During the 2010-2011 school year, she was an interim professor of percussion at the University of Washington School of Music. Miho began piano at age three and took up percussion at thirteen, ultimately graduating from Tokyo's prestigious Kunitachi School of Music. She earned both master's and doctoral degrees in percussion performance from the University of Washington School of Music in Seattle, where she was awarded the coveted Boeing Scholarship, among other honors. She is a sought-after performer in many styles of music, working with groups ranging from classical music (such as the Seattle Modern Orchestra) to Mexican banda music to steel band and West African drumming. She performs with Diego Coy Musica Colombiana, Pan Duo, and many other groups, and is a founding member of the Miho & Diego Duo (www.mihodiego.com). Significant awards include a Washington State Arts Commission Fellowship and grants from King County 4Culture. In addition to her own performance career, Miho directed the North Rainbow Steel Drum Group (Sapporo, Japan) and served as an arranger for the Hirosaki University Steel Pan Group. Inspired to share her passion for music with others, and especially younger musicians, Miho is a board member of Steel Magic Orchestra Northwest, a consultant for the Washington State Chapter of the Percussive Arts Society, an annual guest speaker for the University of Washington Percussion Lab, and a co-founder of Smile for Japan, a Seattle-based fundraising event for the victims of the Tohoku earthquake and tsunami. She was also a contributing performer to a fundraising CD to aid victims of the Oso (Washington) Mud Slide. She has worked to foster cultural exchange between Japanese and American youth groups, leading or coordinating tours by the University of Washington Husky Marching Band and the University of Washington Wind Ensemble (Seattle), Musica Grato Himi (Toyama, Japan), the Tamana Girls High School Band (Japan), the Graham-Kapowsin High School Band (Washington State), the Left Coast Brass Quintet (Seattle), and Seattle percussionist Tom Collier.

Svend Rønning is Chair of the String Division at PLU and Professor of Music. Dr. Rønning is a native of the Pacific Northwest and holds his own undergraduate degree in violin performance from PLU, which he earned in 1989. He subsequently earned a master of music and a doctor of musical arts degree from Yale University. He is one of the most active violinists in the Puget Sound, serving as concertmaster of Symphony Tacoma, as well as performing frequently as a soloist, recitalist, chamber musician, and recording artist. Dr. Rønning is also Artistic Director of the *Second City Chamber Series*, Tacoma's award winning producer of chamber music concerts and chamber music educational programs. Svend Rønning has appeared in venues around the world, including the Aspen, Eastern, Harkness, Jerusalem, Methow, Pacific, Rhode Island, Spoleto and Wintergreen Music Festivals and has served as concertmaster of various orchestras including the Charlottesville Symphony, the San Jose Symphony, the Spoleto U.S.A. Chamber Orchestra, and the Tacoma Opera Orchestra. As soloist, he has appeared with numerous orchestras, including the Charlottesville Symphony, the Prague Radio Symphony, Orchestra Seattle, and Symphony Tacoma. His prior teaching appointments have included faculty positions at the Eastern Music Festival, the Shenandoah Conservatory, and the University of Virginia. Dr. Rønning's teachers include Syoko Aki, Sidney Harth, Jaap Schröder, and Ann Tremaine. His own students have gone on to other music programs at Indiana University, Boston University, North Carolina School for the Arts, Western Washington University, University of Virginia, Manhattan School of Music, and Yale School of Music, including a Fulbright Fellowship. Several students now occupy positions in such organizations in leading orchestras around the United States, with some former students active as popular and folk musicians and soloists. Others teach music in public and private schools around the country while many others are employed in diverse non-music careers from film direction to law and medicine.

Jennifer Rhyne serves as Assistant Professor of Flute and Music Theory at PLU where she also directs the Sølrvinden Flute Ensemble and performs with the Camas Woodwind Quintet. Before joining the faculty of PLU, Rhyne taught at Fort Hays State University in Kansas. The North Carolina native holds degrees in flute performance and in neuroscience from Oberlin College and Conservatory of Music, as well as degrees in flute performance from the University of Michigan and Stony Brook University. She pursued non-degree studies at the École Normale de Musique in Paris. Her teachers include Kathleen Chastain, Michel Debost, Lorna McGhee, Carol Wincenc and Pierre-Yves Artaud. Rhyne is a member of Symphony Tacoma and performs regularly with Vashon Opera and the Blessed Sacrament Baroque Orchestra in addition to directing the Tacoma Flute Choir. She frequently appears with ensembles in the region such as Northwest Sinfonietta, Bellevue Opera, Lyric Opera Northwest, the Northwest Bach Festival, and Walla Walla Baroque, as well as on chamber music series such as the Second City Chamber Music Series and at the Icicle Creek Center for the Arts. A dedicated pedagogue, her articles have been published in *School Band and Orchestra Magazine* and *Flute Talk*, and she has been a featured lecturer and masterclass clinician at the National Flute Association Convention, the Kansas Music Educators Convention, the University of Oregon, Cornish College of the Arts, Ohio University, Portland State University, Western Kentucky University, and Columbus State University in Georgia as well as a frequent adjudicator for contests in the Northwest. She served as the Assistant Program Chair for the 2017 National Flute Association Convention in Minneapolis. She has won prizes in competitions sponsored by the National Flute Association, the Texas Flute Society, the Albuquerque Flute Association, and the

Washington, DC Flute Society and has performed at Carnegie Hall and Madison Square Garden in New York. Her students have won prizes in competitions sponsored by PLU, the Coeur d'Alene Symphony, the Tacoma Philharmonic, the Washington Music Educators Association, and the National Flute Association. Rhyne enjoys performing a wide variety of music from all genres and eras, including historically-informed performances of early music on a one-keyed wooden flute as well as performances of avant-garde contemporary solo and chamber works. Her *Two Muses* recording of music for flute and guitar is available from Amazon.

Meagan Gaskill is a senior from Colorado double majoring in flute performance and math. She currently performs in the PLU Symphony Orchestra, Sølvvinden Flute Choir, and the Zonda Quintet. This past summer, Meagan performed in the top orchestra of the Marrowstone Music Festival. Meagan was a winner of the 2017 NFA Collegiate Flute Choir Competition and performed with the choir at the NFA convention. She was also a winner of the 2017-2018 PLU Student Soloist Competition and performed the Molique *Concerto* with the orchestra. Meagan is a finalist in the Wisconsin Flute Festival Collegiate Artist Competition and will be competing in Wisconsin in April 2019.

Matthew Kusche is a senior at PLU working toward a bachelor's degree of music in percussion performance. A musician in the Tacoma area, Matt plays with multiple university ensembles in addition to having made appearances with groups such as the Vashon Opera (*La Bohème*), Washington Wind Symphony, and the Northwest Sinfonietta. Matt also maintains consistent involvement with the PLU theatre department and theatres in the South Puget Sound. Past credits include acting in the musicals *Godspell* and *Love's Labour's Lost*, playing as a musician for *The 25th Annual Putnam County Spelling Bee* and numerous musical revues, and musical directing *Urinetown* with ACT 1 Theatre, and *Legally Blonde JR* at the Lakewood Institute of Theatre. Matt is currently directing PLU's *I Gotta Story*, a Night of Musical Theatre (shows on May 10th and 11th, 2019).

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), Mozart's *Le Nozze di Figaro* (PLU Opera), Puccini's *La Bohème* (Bellevue Opera) and a critically acclaimed production of *Sweeney Todd* (Lakewood Playhouse). Upcoming productions for James include, 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 Stubbs 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 PLU 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/New Orleans, the Juilliard School and the State University of New York at Stony Brook with additional studies at the Academy of Vocal Arts.



School of Arts +
Communication



Spring Events at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

- 2 February, 3pm**
WSMTA 4-Piano Benefit Concert, free admission
- 8 Friday, 8pm**
University Wind Ensemble Homecoming Concert
- 9 Saturday, 7pm**
Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 10 Sunday, 3pm**
Artist Series: Zach Lyman, Trumpet & Paul Tegels, Organ
- 15 Friday, 6pm**
Andrew Cooperstock Piano Masterclass, free admission
- 15 Friday, 8pm**
Artist Series: Andrew Cooperstock and the Piano Works of Bernstein
- 22 Friday, 8pm**
Showcase Concert, free admission
- 26 Tuesday, 8pm**
Regency Series: Camas Wind Quintet, Jennie Lee Hansen Recital Hall
- 27 Wednesday, 8pm**
Evergreen Experimental Music Ensemble, Jennie Lee Hansen Recital Hall

MARCH

- 1 Friday, 3:40pm**
Artist Series: Jennifer Rhyne, Flute & Cameron Bennett, Piano.
Jennie Lee Hansen Recital Hall
- 1 Friday, 6pm**
Artist Series: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall
- 1 Friday, 8pm**
Regency Series: Regency Jazz Ensemble
- 2 Saturday, 8pm**
Artist Series: Gina Gillie & Mark Robbins, Horns
- 3 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Carole Terry, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 6 Wednesday, 8pm**
Regency Series: Regency Voices
- 9 Saturday, 1pm**
Guitar Orchestra and Ensemble, free admission
- 9 Saturday, 5pm**
Artist Series: Guitar Faculty Recital
- 9 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 10 Sunday, 3pm**
University Wind Ensemble
- 10 Sunday, 8pm**
Regency Series: Regency String Quartet, Jennie Lee Hansen Recital Hall
- 12 Tuesday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 2pm**
Musical: *Sweeney Todd*. Eastvold Auditorium, Karen Hille Phillips Center
- 15 Friday, 2pm**
Appalachia Piano Trio Masterclass, free admission
- 15 Friday, 5pm**
Artist Series: Appalachia Piano Trio, free admission
- 16 Sunday, 1pm**
Pan Celebration, free admission
- 19 Tuesday, 8pm**
University Symphony Orchestra: Student Showcase
- 20 Wednesday, 8pm**
Artist Series: Dan Senn, Composer & Sound Artist. Jennie Lee Hansen Recital Hall, free admission
- 21 Thursday, 8pm**
Keyboard Students Recital, free admission

APRIL

- 3 Wednesday, 8pm**
Artist Series: Fan Li and Friends Voice Recital, free admission
- 7 Sunday, 3pm**
Richard D. Moe Organ Recital Series: William Porter, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 8 Monday, 7:15pm**
Cynthia Lawrence & Mark Calkins Voice Masterclass, MBR Room 322, free admission
- 9 Tuesday, 8pm**
University Symphony Orchestra Tour Preview
- 14 Sunday, 3pm**
The Bach Aria Project, free admission
- 16 Tuesday, 1pm**
Daniel Shapiro Piano Masterclass, free admission

APRIL, Cont.

- 16 Tuesday, 8pm**
Early Music Concert, free admission
- 18 Thursday, 6:30pm**
PLUtonic/HERmonic, MBR Amphitheater, free admission
- 24 Wednesday, 8pm**
Keyboard Students Recital, free admission
- 25 Thursday, 8pm**
University Singers and University Men's Chorus, free admission
- 26 Friday, 3:40pm**
Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission
- 26 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 27 Saturday, 3pm**
Piano Recital: Students of Oksana Ejokina, free admission
- 28 Sunday, 3pm**
Regency Series: Lyric Brass Quintet
- 30 Tuesday, 5pm**
Saxophone Quartets and Jazz Combos, AUC Cave, free admission

MAY

- 2 Thursday, 8pm**
University Chorale
- 3 Friday, 8pm**
Steel Pan and Percussion Ensembles, free admission
- 4 Saturday, 3pm**
Sølvvinden Flute Ensemble, free admission
- 4 Tuesday, 5pm**
Guitar Orchestra and Ensemble, free admission
- 5 Sunday, 12pm**
South Sound Saxophone Ensemble, free admission
- 7 Tuesday, 8pm**
University Symphony Orchestra
- 9 Thursday, 8pm**
Keyboard Students, free admission
- 10 Friday, 5pm**
Zonda Student Wind Quintet Recital, free admission
- 11 Saturday, 3pm**
Woodwind Students Recital, free admission
- 11 Saturday, 4:30pm**
Brass Students Recital, free admission
- 12 Sunday, 3pm**
University Wind Ensemble
- 14 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 14 Tuesday, 8pm**
String Kaleidoscope, free admission
- 15 Wednesday, 8pm**
University Concert Band, free admission
- 18 Friday, 4pm**
Forestone Wise Monsen Scholarship Recital, free admission
- 18 Saturday, 3pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
- 18 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 19 Sunday, 3pm**
Composers Forum, free admission
- 19 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 22 Wednesday, 7:30pm**
Artist Series: Fan Li Voice Recital, free admission
- 23 Thursday, 8pm**
Choir of the West Tour Preview

To Order Tickets:

- On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>
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: \$10 GENERAL; \$5 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 March 26, 2019)