

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

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UW Opera Workshop

Cyndia Sieden & Stephen Stubbs, co-directors

presents

L'enfant et les Sortilèges

An opera in one act by Maurice Ravel,
with Libretto by Colette

7:30 PM
March 8, 2018
Meany Studio Theater

UW MUSIC
2017-18 SEASON

L'ENFANT ET LES SORTILÈGES

1. The scene opens on a room in an old house, with a window connected to a garden. There are armchairs and a grandfather clock, and a cage with a squirrel is resting on a table. The remains of a fire burn in the fireplace, near which a cat is sleeping. It is afternoon and the Child, six or seven years old, is sitting at his desk and feeling very lazy. He complains that he does not want to do his homework; he wants to go out, to eat all the cakes, to pull the cat's tail, and to cut off the tail of the squirrel. He wants to growl at everyone and upset his mother.
2. The door opens and Maman enters with his tea. She asks if he has finished his homework, but he sulks and gives no reply. She sees that he has done nothing, and worse, has spattered ink on the carpet. When she asks him to promise to work, he defiantly answers by sticking out his tongue. As punishment, she leaves him tea with no sugar and only dry bread, telling him to stay there until dinnertime to consider what he has done wrong, and how he has hurt his mother.
3. Left alone, the child stamps his feet and shouts that it doesn't matter to him; he's not hungry and would rather be alone. He doesn't care for anybody and is very naughty! He knocks over the black Wedgewood teapot and Chinese teacup, shattering both, and with his pen wounds the squirrel in her cage. While the squirrel escapes through the window, the Child pulls the tail of the cat, who then spits at him and takes refuge under an armchair. Brandishing a poker, the child destroys the fire, scattering cinders and smoke. Using the poker as a sword he attacks the wallpaper so that the paper hangs off of the wall. Then he turns to the grandfather clock and destroys the pendulum. Roaring with laughter he takes his exercise books and tears them into pieces, exultant that there can be no more lessons and that he is free; naughty and free.
4. Intoxicated and exhausted by his destructive activities, the Child moves to collapse into an armchair. To his surprise the arms open, the seat moves and the armchair comes forward to greet a charming Louis XV chair. Together they taunt the Child, conversing as they move and promising that there will be no more cushions for him as he sleeps, but only the bare ground - and then, "who knows?" As they leave the room, the sofa, bench, pouf and wicker chair join in, all glad to be rid of him.
5. With no time to make sense of what is happening, to the Child's dismay the grandfather clock joins in, suffering from the loss of his pendulum and unable to control his striking. Stepping out to reveal a round face and two waving arms, the clock mourns the loss of his ability to keep the hours in the house. Had the Child not destroyed him, perhaps no one would ever have died in the perfectly run home. Instead, the clock is ashamed of the state he is now in, and in despair about what might happen without him, retires to stand motionless against the wall.
6. Two voices are heard picking themselves up off of the floor, and as the Wedgewood teapot addresses the Chinese teacup with fragments of English, the teacup responds in fake Chinese. To the strains of a foxtrot, the teapot angrily challenges the Child to a boxing match while the teacup taunts the boy. In astonishment the Child sees them both leave, sad that his beautiful teacup and teapot are gone forever.

7. The sun has set and the Child, alone and afraid, goes to warm himself by the fire. Suddenly a dazzling figure bursts forth, as the fire too comes to life. She declares that she warms the good but burns the bad, and as he's been so naughty, chases after him and threatens to burn him with her fury. Gradually her flames weaken to embers, and after a last sputter she transforms to cinders and disappears. Now the room is dark and dusk has come; stars are seen through the window and the full moon starts to shine. The Child is afraid.
8. A procession of figures from the painted wallpaper comes forward, shepherds and shepherdesses with their animals, to the sound of pipes and tabor. They have been torn apart by the naughty Child, who owes his first smile to them. As they mournfully bid one another farewell, the shepherds tell him there will be no more blue dog to guard him, no more pink and green sheep or amaranth goats, and they'll no longer graze their flocks on the pasture. They leave him, sad and alone.
9. As the Child collapses on the floor crying and lying on the leaves of the book he has torn, to his amazement he recognizes the fairy-tale princess as she appears to him from its pages. To the sound of the flute, the princess tells him she is the one he called on in his dreams last night and who kept him awake for so long, "sought in the heart of the rose and the scent of the lily." Now that he has torn the book, what will become of her? Her fate must remain unknown; surely the **Child must be sorry** that he will never know what happens to his first beloved. He calls on her to stay and tell him of the tree where the blue bird sang, but she points to its torn branches and fruit. He asks about her magic necklace and the knight with his sword; if he had a sword, he would defend her. The princess tells him he can do nothing. Had the dream continued he might become her prince and rescue her, but now she will be lost in sleep and night. Calling for help, she disappears, becoming only "fragments of a dream" to him. The Child searches in vain among the pages for the end of the story.
10. Instead, from among the pages of his book a crooked little old man appears, followed by malicious and grimacing numbers. Brandishing a measuring stick, he advances with little dancing steps, reciting scraps of mathematical problems and calculations. When he sees the Child, the old man gestures menacingly towards him, personifying the hated Arithmetic as he proposes more nonsensical sums and embarking on the metric table. The numbers torment the Child as the little old man continues to pose problems, until finally the Child falls to the ground exhausted, and both arithmetic and the numbers gradually withdraw.
11. The Child rises to take in what has happened, holding his head in pain and confusion. A black cat gingerly enters the room, inscrutable, and approaches the Child. Seeing the cat, now so big and threatening, the child assumes that he speaks too, but when the white cat reappears it is apparent that the two cats are uninterested in him. Instead, he watches in fascination as they sing to each other as part of a moonlight tryst. The cats retire to the garden, and as the Child follows, the walls of the room disappear and they are outside, in the moonlight.
12. The child gratefully finds himself in his beautiful garden, where there are trees and flowers, and the trunk of a great tree, covered in ivy. The music of insects, tree-frogs, toads, the cries of owls,

the murmur of the breeze and the song of the nightingale are heard. Instead of a refuge from the torment of his schoolroom, however, the Child finds new creatures have come to accuse him. He is reproached by the tree, which is still bleeding sap from a wound the child inflicted earlier with his knife. Other trees join in, and in pity the Child rests his cheek against the bark of the great tree. A Dragonfly flies by and comes back, seeking her mate who is pinned to the wall of the Child's room. A nightingale sings, and as a chorus of frogs also begins, a bat too seeks his companion who has been killed by the Child, his little ones now motherless. To the Child's bewilderment and dismay, pairs of frogs emerge until the garden seems full of their playful movements. One frog approaches the Child, but is warned by the squirrel not to be so foolish and to remember the cage and the sharp pricks between the bars; she escaped, but a frog would not be so lucky, although it claims it could leap away.

13. The Child tries to excuse his behavior; he had kept the squirrel in a cage so that he could see its little paws and fine eyes. The squirrel sarcastically rejects this plea; her eyes reflected her love of freedom. Witnessing the tenderness and animal joy shared by the frogs and squirrel, the Child sees that they love each other and are happy, and that he is alone. In despair, he calls for his Mother.
14. At this all the creatures of the garden come together and move threateningly against the Child, their cries mingling as they accuse the Child who tormented them with the knife, with the stick, with the cage; the naughty Child that nobody loves and who must be punished with their claws and teeth. Together they fall upon the Child, pushing and pulling him, eager to punish him. Suddenly the squirrel, injured in the struggle, cries out and falls in pain.
15. The animals draw back in horror, ashamed at what they have done. The Child, however, takes a cloth and bandages the Squirrel's paw. The animals fall silent and then comment in wonder at the Child's action, remembering that just now he had cried out the word "Maman." As the Child curls next to the squirrel in shared pain and compassion, the animals gather round him, wondering if he will die. They do not know how to make him better, until they remember his cry of "Maman." They continue to cry out "Maman" as they carry him towards the house. Helped by the animals, the Child opens his eyes and gratefully stands.
16. A light appears and the animals understand that the Child is good; he has suffered, and in his newly found compassion, has bandaged the squirrel's paw. They surround him as he calls out one last time, reaching for his beloved "Maman."

<u>Character</u>	<u>Performer</u>
<i>L'enfant/Child</i>	Arriane Noland
<i>Maman/Mother</i> <i>Un Pâtre/Shepherd</i>	Vivianna Oh
<i>La Bergère/Bergère Armchair</i>	Suzanna Mizell
<i>La Tasse Chinoise/Chinese Cup</i>	Dakota Miller
<i>La Libellule/Dragonfly</i>	
<i>Le Feu/Fire</i>	Lauren Kulesa
<i>La Princesse/Princess</i>	Gemma Balinbin
<i>Le Rossignol/Nightingale</i>	Yun Hye Kim
<i>La Chauve-Souris/Bat</i>	Erika Meyer
<i>La Chouette/Screech-Owl</i>	Maia Thielman
<i>Une Pastourelle/Shepherdess</i>	Krissy Terwilliger
<i>Le Fauteuil/Armchair</i>	David Wadden
<i>Un Arbre/Tree</i>	DJ Jordan
<i>L'Horloge Comtoise/Clock</i>	
<i>La Théière/Coffee Pot</i>	Nic Varela
<i>Le Chat/ Cat</i> <i>Bête – Tenor/Animal</i>	
<i>Le Petit Vieillard/Small Old Man</i>	Trevor Ainge
<i>La Rainette/Frog</i>	Tasha Hayward
<i>Bête – Soprano/Animal</i>	
<i>L'Ecureuil/Squirrel</i>	Olivia Kerr
<i>La Chatte/Cat</i>	

Les Chiffres/Numbers.....Suzanna Mizell, Lauren Kulesa
Krissy Terwilliger, Erika Meyer, Maia Thielman, *Viviana Oh*
Le Banc/Bench.....Krissy Terwilliger
Le Canapé/Sofa Yun Hye Kim
Le Pouf/Stool Erika Meyer
La Chaise de Paille/Wicker Chair Tasha Hayward

OPERA WORKSHOP CO-DIRECTORS Cyndia Sieden and Stephen Stubbs
STAGE DIRECTOR, CLASSROOM TEACHER..... Deanne Meek
CONDUCTOR Stephen Stubbs
ASSISTANT CONDUCTOR Lorenzo Guggenheim
REHEARSAL PIANIST.....**Andrew Romanick**
ROLE PREPARATION Cyndia Sieden
Rhonda Kline
Deanne Meek
COSTUME AND SET DESIGN..... Deanne Meek

ENSEMBLE QUARTET
Andrew Romanick, piano
Megan McElroy, piano
Gemma Goday Diaz-Corralejo, flute
Chris Young, cello

Special Thanks to H el ene Villavela for French Language Coaching

Projection designs created by Lisa Buck and provided courtesy of
Robert Swedberg, School of Music, Theatre & Dance, University of Michigan

DEANNE MEEK

Lauded as a "splendid mezzo-soprano" by the Wall Street Journal, Deanne Meek has performed leading operatic roles at home and abroad to critical acclaim. A native of the Pacific Northwest, she has sung in many of the great opera houses of the world, including New York City Opera, the Metropolitan Opera, English National Opera, Théâtre du Châtelet, Opera de Lyon, Opera National du Rhin, La Monnaie, Gran Teatre del Liceu, Teatro Colon and Teatro all Scala.

At home in a wide range of repertoire, signature roles for Ms. Meek include Cherubino, Dorabella, Despina, Zerlina and Elvira in the operas of Mozart; Octavian in Strauss' *Der Rosenkavalier*, Dido in Purcell's *Dido and Aeneas*, and Ruggiero, Sesto and Giulio Cesare in the operas of Handel. Her interpretation of Hermia in Britten's *A Midsummer Night's Dream* can be found on Virgin DVD under the direction of Robert Carson, and her acclaimed creation of the role of Ma Joad in Ricky Ian Gordon's opera *The Grapes of Wrath* can be heard on the original cast recording for PS Classics. Festival credits include appearances with the Spoleto Festival USA; Bard Music; Opera Theater of St. Louis; Grange Park, UK; fellowships with both the Tanglewood and Ravinia Festivals, and summers with the renowned Bregenz Festspiele, Austria.

In concert and recital, Ms. Meek can be heard on recordings with Boston Baroque, and highlights of her symphonic credits include the Luxembourg Philharmonic and the Seattle, Jacksonville, Jerusalem and American Symphony orchestras. A champion of new music, the mezzo is frequently heard with the 21st Century Consort in residence at the Smithsonian American Art Museum in Washington D.C, where she recently premiered and recorded *Algebra of Night*, a song cycle for mezzo and chamber ensemble by composer Eugene O'Brien. In New York she has premiered songs by composer Sheila Silver under the title *Beauty Intolerable* at Symphony Space, and in the Northwest, has performed with the Methow Valley Chamber Music festival and curated and performed several recitals in conjunction with exhibits at the Frye Art Museum.

Ms. Meek is a graduate of Whitman College and of the Peabody Institute of Music, Johns Hopkins, and holds an MFA in Interdisciplinary Arts from Goddard College. She is a certified teacher of the Alexander Technique (M.AmSat), Yoga and Gyrokinesis, and is an Associate Teacher of the Fitzmaurice Voicework. She has trained extensively in New York City with the Ping Chong and SITI theatre companies. As a visiting artist with the University of Washington School of Music since 2016, she gives vocal master classes, directs, and teaches both movement and acting technique to opera singers. Upcoming 2018 engagements for the mezzo-soprano include return performances with the Frye Art Museum and the Methow Valley Chamber Music Festival, and her company debut with Des Moines Metro Opera in composer Jonathan Dove's opera *Flight*.

CYNDIA SIEDEN

Coloratura soprano Cyndia Sieden makes regular appearances at the world's great opera houses and concert stages, where she moves with ease from roles by 18th-century composers to the complexities of 20th- and 21st-century repertoire. She made her debut at the Metropolitan Opera in Berg's *Lulu*,

wowed critics in the world premiere of Thomas Adès' *The Tempest* at the Royal Opera House Covent Garden, and introduced his *Scenes from The Tempest* to the orchestral world. In September 2015, she created the role of Ratastok in Sunliel Rasmussen's Second Symphony with the Helsinki Philharmonic Orchestra and baritone Bo Skovus, with John Stogaards conducting. She has sung Esa-Pekka Salonen's *Wing on Wing* in Los Angeles and on tour in Europe. In 2011, she appeared in Morton Feldman's monodrama *Neither* (New York City Opera) and in Wolfgang Rihm's *Dionysus* (Netherlands Opera). She has garnered acclaim as Queen of the Night in Mozart's *Die Zauberflöte* and Blondchen in *Die Entführung aus dem Serail* (both recorded with John Eliot Gardiner and the English Baroque Soloists, Deutsche Grammophon) which she has sung at the Metropolitan Opera, Munich's Bayerische Staatsoper, Paris's Opera Bastille, Barcelona's Gran Teatre de Liceu, Brussels' La Monnaie, and London's English National Opera as well as in Beijing and Australia. She debuted at the Salzburg Festival in a staged production of Mozart concert arias, and returned to sing Aspasia in Jonathan Miller's *Mitridate re di Ponto*. Ms. Sieden has also performed leading roles in Richard Strauss' *Ariadne auf Naxos* (Munich, Japan, Vienna); *Der Rosenkavalier* (Paris's Châtelet); and *Die Schweigsame Frau* (Palermo and in a recording with the Bavarian Radio Orchestra). She frequently appears with leading orchestras, including the Royal Concertgebouw Orchestra Amsterdam; the Los Angeles Philharmonic; the Cleveland and London Symphony orchestras; the Atlanta, Chicago and St. Louis symphonies; the Orchestra of the 18th Century; and at New York's Mostly Mozart Festival. In addition to being an Artist-in-Residence at the University of Washington, and a lecturer at Pacific Lutheran University, Ms. Sieden is also an active recitalist. Visit Cyndia Sieden at www.cyndiasieden.com.

STEPHEN STUBBS

Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. He is the Boston Early Music Festival's permanent artistic co-director, recordings of which were nominated for five GRAMMY awards. Also in 2015 BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handels' *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan Tutte* in Hawaii and Handel's *Agrippina* and *Semele* for Opera Omaha. He has conducted Handel's *Messiah* with the Seattle, Edmonton, Birmingham and Houston Symphony orchestras.

His extensive discography as conductor and solo lutenist includes well over 100 CDs, which can be viewed at stephenstubbs.com, many of which have received international acclaim and awards.

In 2013, Stephen was appointed Senior Artist -in-Residence at the University of Washington School of Music.

Stubbs is represented by Schwalbe and Partners (schwalbeandpartners.com).

TREVOR AINGE is in his third year of the vocal performance program at the University of Washington. He began the study of voice in the private studio of Dr. Kari Ragan in 2014. Having gained admittance to the University in 2015, he has since continued his studies with her there. He has had the opportunity to sing the role of Linfea in the University of Washington's production of *La Calisto*, and has also served as a chorus member in Pacific MusicWorks/UW production of *Orphée et Eurydice*. In addition to his musical endeavors, Trevor is pursuing studies in speech and hearing sciences.

GEMMA BALINBIN, soprano, is pursuing her Master of Music in Vocal Performance, studying under Dr. Kari Ragan at the University of Washington. An avid traveler, she has performed internationally in Spain, France, and Italy. She recently performed the role of Belinda in UW's production of *Dido and Aeneas* and the soprano solo for Schubert's *Salve Regina*. Upcoming projects include the soprano solo in Joseph Schwantner's *Sparrows* and the soprano solo in Dr. Joy Sherman's *Love's Lament*.

ARRIANNE HAMNER has a Bachelor's degree in Vocal Performance from Utah Valley University. She is currently pursuing a Master of Music in Vocal Performance at the University of Washington where she studies under the direction of Cyndia Sieden. Previous roles include Suor Genevieve in *Suor Angelica*, Pamina in *Die Zauberflöte*, and Fiametta in *The Gondoliers*. Her next project will be her Masters Recital this coming June.

TASHA HAYWARD earned her Bachelor of Arts degree from Brigham Young University–Idaho. She is now pursuing a Masters degree in Vocal Performance studying under Tom Harper. Tasha's next upcoming project will be her recital at the end of May.

DARRELL J. JORDAN, baritone, has been praised for his "resplendent stage presence" (Chicago Classical Review) and "shining voice" (Broadway World). Recent solo engagements have been with Amherst Early Music, Toledo Symphony, Missouri Symphony, Gateway Opera, Odyssey Chamber Series, Lawrence Opera, Puget Sound Concert Opera, & Seattle Opera Educational Outreach. He is currently pursuing a doctorate in music under the guidance of Dr. Kari Ragan.

OLIVIA KERR is a first-year graduate student at the University of Washington pursuing a Master's degree in Vocal Performance, and is currently studying with Cyndia Sieden. She is originally from Ohio and received her Bachelor's degree in Vocal Performance from the University of Toledo, while studying with Denise Ritter Bernardini. She has performed as Pamina in W.A. Mozart's *Die Zauberflöte*, Suor Genovieffa in Giacomo Puccini's *Suor Angelica*, Lauretta in Giacomo Puccini's *Gianni Schicchi*, Laetitia in Gian Carlo Menotti's *The Old Maid and the Thief*, Laurie Moss in Aaron Copland's *The Tender Land*, Ninfa in Claudio Monteverdi's *L'Orfeo*, and Monica in Gian Carlo Menotti's *The Medium*. She has been a featured soloist in works such as Gioachino Rossini's *Stabat Mater* and Johannes Brahms's *Zigeunerlieder*. She has attended the International Young Artist Program for two summers in Sansepolcro and Monte San Savino, Italy through Meredith College. She has also been awarded first and second prizes in the University of Toledo's Concerto/Aria competition, as well as the Barbara

Rondelli Perry Scholarship competition.

Soprano YUN HYE KIM is a 2nd year DMA student in vocal performance. She recently performed a recital of Debussy, Bach, and John Duke. Last year, she performed 2nd woman in UW's production of *Dido and Aeneas* and in Mozart scenes. She is a student of Dr. Kari Ragan.

LAUREN KULESA recently began her Master's degree in Voice Performance at the University of Washington, where she is a student of Dr. Kari Ragan. This fall, she was an Encouragement Award Winner at the Metropolitan Opera National Council Auditions and also performed her first Master's Recital featuring the works of female composers. Lauren received her Bachelor of Arts in Music from the University of Portland where she was a chorus member in the Mock's Crest Productions of *H.M.S. Pinafore* and *Ruddigore*.

Soprano ERIKA MEYER is a junior at the University of Washington working on a degree in Vocal Performance (BM) and a minor in Climate Science. Erika's past performances with UW Opera have been in last year's *Dido and Aeneas*. This past summer she was awarded the FLAS scholarship to study in Italy at a summer vocal program. She has recently been admitted to the European American Musical Alliance - Nadia Boulanger Institute for composers for the summer of 2018. Erika Meyer is a student of Dr. Kari Ragan and is excited to be in the production tonight!

VIVIANNA OH is a Korean-born soprano. She worked as a music director at EBS (Educational Broadcasting Station), Disney Korea in South Korea. She is a returning student at University of Washington to continue her journey to achieve her life-long dream. She studies with Ms. Cyndia Sieden.

DAKOTA MILLER is currently pursuing her DMA in voice at University of Washington. Prior roles with UW include Ino in Handel's *Semele*, Zita in *Gianni Schicchi* by Puccini, Third Lady in *The Magic Flute*, Giunone in Cavalli's *La Calisto*, Principessa in Puccini's *Suor Angelica*, and the Sorceress in *Dido and Aeneas* by Purcell. As a soloist she has performed Wagner's Liebestod from *Tristan und Isolde* with the Puget Sound Symphony Orchestra. She studies with Thomas Harper.

SUZANNA MIZELL has sung numerous operatic roles with regional companies including Golden Gate Opera, San Francisco Cabaret Opera, Contemporary Opera Marin, the California Opera Association, Pocket Opera, SOLO Opera, and Goat Hall Productions. She holds a Bachelor of Music from Holy Names University in Oakland. Ms. Mizell is in the second year of a Masters of Music in Vocal Performance and is a student of Dr. Kari Ragan.

KRISTINA TERWILLIGER is in her last year of her undergraduate degree. She is pursuing a bachelor of music in Vocal Performance with a minor in Experimental Physics. Kristina has been in multiple UW productions including *Il Calisto*, *Orfeo ed Euridice*, Mozart Scenes, and *Dido and Aeneas*. Aside from

singing, Kristina is a tour guide and also the feature twirler for the University of Washington. As a twirler, she has competed across the world and this year she became the National Collegiate Champion along with placing third at Worlds. She is grateful to be a part of this production with such a fantastic cast and staff, and is excited to continue on with her studies in voice.

MAIA THIELEN is a soprano pursuing a Masters in Music in Voice Performance from the University of Washington. She recently graduated magna cum laude from the University of Nevada Las Vegas, where she also received the Outstanding Graduating Senior Award. While at UNLV she enjoyed playing the roles of Captain Franz von Frauenliebe in Dan Shore's *The Beautiful Bridegroom*, and Oberon in Britten's *A Midsummer Night's Dream*. She was also a participant of AIMS in Graz in 2015, and played the role of Charlotte in Sondheim's *A Little Night Music* at the Hawaii Performing Arts Festival in 2016. She is a student of Thomas Harper.

NIC VARELA is in his fifth year at the University of Washington, studying opera performance under Thomas Harper. He has served as chorus member for UW/Pacific Musicworks' productions of *Semele*, *Die Zauberflöte*, and *Orphée et Eurydice*. His repertoire of roles includes Mercurio in *La Calisto* and Maestro Spinelloccio/il Notaio in *Gianni Schicchi* and Monostatos/First Priest/First Armoured Man in *Die Zauberflöte*. He will be singing the roles of Basilio and Don Curzio in Vivace Summer Opera Workshop's production of *Le nozze di Figaro* this August.

Bass-baritone DAVID WADDEN is a PhD student in Computer Science and Engineering at the UW. He was formerly an Emerging Artist with Boston Lyric Opera, and performed in a number of local operas in the Boston area. He is a student of Thomas Harper.

UPCOMING EVENTS:

BA - Brechemin Auditorium
JPH - Jones Playhouse
MT - Meany Theater
MS - Meany Studio Theater
WA - Walker Ames Room, Kane Hall

- Mar 9 UW Symphony. 7:30 PM, MT.
27 Guest Artist Master Class: Atar Arad, viola. 3:00 PM, BA.
28 Faculty Recital: Melia Watras, viola, with guest artist Atar Arad, viola. 7:30 PM, MT.
- Apr 2 Guest Artist Lecture-Recital: Paul Roberts, piano. 7:30 PM, BA.
3 Guest Artist Master Class: Paul Roberts, piano. 5:00 PM, BA.
12 Brechemin Piano Series. 7:30 PM, BA.
15 Littlefield Organ Series: Michael Unger. 3:00 PM, WA.
16 Faculty Recital: Craig Sheppard, piano & Sæunn Thorsteinsdóttir, cello. 7:30 PM, MT.
Faculty Recital: Michael Partington, guitar. 7:30 PM, MT.
20 UW Chamber Orchestra. 7:30 PM, BA.
24 Guest Artist Recital: Zhenni Li, piano. 7:30 PM, BA.
25 Guest Artist Master Class: Zhenni Li, piano. 4:30 PM, BA.
26 Wind Ensemble & Symphonic Band. 7:30 PM, MT.
27 UW Symphony. 7:30 PM, MT.
Faculty Recital: Carole Terry, organ. 7:30 PM, St. Alphonsus Parish.
28 Scholarship Chamber Group: Discovery Trio. 7:30 PM, BA.
29 Catch a Rising Star: Sophie Lee, piano. 4:30 PM, BA.
- May 1 Music of Today: DXARTS. 7:30 PM, MT.
3 Ethno Visiting Artist: Ricardo Garcia, Spanish Flamenco Music. 7:30 PM, BA.
4 Scholarship Chamber Group: Daisha. 7:30 PM, BA.
6 Intersection Series (4pm lecture with Ron Moore). 4:30 PM, BA.
10 Brechemin Piano Series. 7:30 PM, BA.
11 Music of Today: Harry Partch Festival. 7:30 PM, MS.
12 Music of Today: Harry Partch Festival. 7:30 PM, MS.
13 Music of Today: Harry Partch Festival. 7:30 PM, MS.
14 Voice Division Recital. 7:30 PM, BA.
16 Jazz Innovations, Part I. 7:30 PM, BA.
17 Jazz Innovations, Part II. 7:30 PM, BA.