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Umi Garrett

PIANO

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NOV. 2, 2022, 7:30 P.M.

PROGRAM

Piano Sonata No. 13, Op. 27, No. 1 in E-flat MajorLudwig van Beethoven
1770–1827

Andante – Allegro – Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Drei Klavierstücke, (“Three Piano Pieces”) D. 946Franz Schubert
1797 - 1828

Allegro assai
Allegretto
Allegro

INTERMISSION

Fantasia Nègre No. 2 in G Minor..... Florence Price
1887 - 1953

Lyric Pieces Book I, Op. 12..... Edvard Grieg
1843-1907

Lyric Pieces Book VIII, Op. 65 No. 6..... Edvard Grieg
1843-1907

Fantasia, Op. 28.....Alexander Scriabin
1872 - 1915

PROGRAM NOTES

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Piano Sonata No. 13, Op. 27, No. 1 in E-flat Major

Ludwig van Beethoven (*Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna*)

In 1800 and 1801, Beethoven wrote two unconventional piano sonatas that were published in 1802 as his Op. 27. *Sonata No. 13*, Op. 27 No. 1 is often overlooked because the sonata which followed it, Op. 27 No. 2, in C-sharp minor, is the more popular work; the second of the pair is now popularly known as the *Moonlight Sonata*. Both sonatas were headed *Sonata quasi una Fantasia*, meaning “like a fantasy.” The phrase indicates the departures from tradition that both sonatas make. “Fantasia” (or “fantasy”) was a term then loosely used for several different kinds of freely formed pieces. These were often improvisational in character and highly personal in expression, and they were usually based on musical ideas that did not lend themselves to the organized, structural discipline of the sonata or to the analytical process of development.

In *Op. 27, No. 1*, Beethoven used the basic ideas of the fantasy sonata that later composers would adopt with varying degrees of emphasis. He incorporated four movements to be played without pause between them but subject to occasional interruption by themes that are carried forward from one movement to another. Important later works of similar kind are Schubert’s *Wanderer Fantasy* of 1822, Schumann’s C-Major *Fantasy* of the late 1830’s, and Liszt’s *Dante Sonata* of the 1840’s which, in a reversal of Beethoven’s formulation, Liszt subtitled *Fantasia quasi sonata*, a “fantasy like a sonata.”

Beethoven used the word “fantasy” to signal his decision to deviate from the typical structure of the Classical sonata. He abandoned the expected sonata structure by opening with a slow movement and by blurring divisions between movements. He wrote the word *attacca* at the end of each of the movements except the last to indicate to the performer to play the movements without a pause between them. The movements are arranged in a slow-fast-slow-fast pattern

which is actually the pattern of the Baroque *sonata da chiesa* (church sonata), a structure that both Mozart and Haydn also used.

1801 was a very challenging year for Beethoven who was then becoming increasingly aware of his encroaching deafness. He was very much in love with Countess Giulietta Guicciardi, his sixteen-year-old student, who rejected him and married another composer. He dedicated this sonata to another student and patron, Princess Josephine Sophie von Liechtenstein.

Only a year later, Beethoven wrote the famous Heiligenstadt Testament in which he confessed the despair and isolation he felt due to his growing deafness.

The thirteenth of his thirty-two piano sonatas, Op. 27, No. 1 belongs to his early period. The first movement of this sonata is deceptively simple. It opens, *Andante*, rather like Op. 26, the piano sonata that preceded it, with a theme and two variations. Beethoven chose a ternary form instead of the typical sonata form for this first movement. In the middle section, the tempo speeds up to an *Allegro*, at the same time modulating to C Major and becoming syncopated, but it returns to E-flat Major, concluding by combining a variation with a repetition of the main theme; the movement ends calmly and quietly.

The second movement, *Allegro molto e vivace*, begins without a pause. It, too, is written in ternary form; it is often found to have the character of a scherzo and trio. It encompasses a series of ascending and descending triads but also is made up of a series of broken chords, played in octaves by both hands, sometimes in unison, sometimes in contrary motion. Beethoven heightens the feeling of unsettled instability with sudden dynamic changes and by having the right hand seemingly follow what the left does, but a half beat behind. At the end, the minor tonality resolves into major, but the hands still refuse to join together, even on the final note.

The slow third movement, *Adagio con espressione*, is an introspective meditation in A-flat Major with a melody that eventually soars with romantic passion. A brief movement, it is written in an

A-B-A song-form and functions as an introduction to the final movement, leading directly into the finale without a pause and with only an embellished cadenza to bridge the two movements.

The final boisterous *Allegro vivace*, is a sonata-rondo (ABACA) with the melodic and rhythmic elements of the rondo theme developed throughout this grand movement. Unusually, Beethoven returns to the *Adagio* theme of the previous movement, quoting its first eight bars. The movement closes in a very quick, fiery *Presto* coda with a slightly varied form of the rondo theme.

Drei Klavierstücke, (“Three Piano Pieces”)

D. 946

Franz Schubert (*Born January 31, 1797, in Lichtenthal; died November 19, 1828, in Vienna*)

In 1827, a music publisher gave the newly fashionable name *Impromptu* to a set of four piano pieces Schubert had just written; the composer adopted that title for a second set of four he was working on at the time. The word *impromptu* first entered the musical vocabulary to denote an improvised piece, but by the early 1820’s, it meant simply a work of spontaneous character without specific, fixed form. In the spring of 1828, Schubert began a third set of *Impromptus*, but he put the set aside when he had only finished three of the *impromptus*; he never wrote a fourth. These three pieces were first published in 1868, forty years after Schubert’s death, in an edition that Brahms prepared. Brahms dropped the title, *Impromptu* and simply called the pieces *Drei Klavierstücke* (“*Three Piano Pieces*”). Brahms felt that Schubert presumably had not written the pieces as one integrated work and may even have composed the last of them earlier than the other two.

Like some of the other *Impromptus*, Schubert did not cast them in conventional forms, but fashioned them with intricate contrasts and balances, giving them internal symmetries that provide perfect vehicles for his musical thought. The first, in a three-part form, is a richly melodic work beginning *Allegro assai* in the dark-toned key of E-flat minor, which then shifts into the major tonality for a contrasting lyrical central section. Originally, Schubert gave the work two

contrasting mid-sections in remote keys, the first *Andante* and the second, *Andantino*. He deleted the latter, but some performers restore it. Near the end, the music seems to be working its way to a forceful conclusion, but instead it suddenly drops away quietly.

The second, a more discursive piece, in E-flat major, has two contrasting sections in the same *Allegretto* tempo. The first is low and rumbling; the second has the character of a simple folk song. The third, in C Major, is an energetic succession of powerful Eastern European dances, *Allegro*, with a wild closing coda.

Fantasie Nègre No. 2 in G minor

Florence Price (*Born April 9, 1887 in Little Rock, Ark.; died June 3, 1953, in Chicago, Illinois*)

The early 20th century African-American composer Florence Price spent her professional career in Chicago, where, because of her extraordinary musical talent and her family’s affluence, she was able, notwithstanding her race and her gender, to study at the Chicago Musical College and the American Conservatory; further, she enrolled at the New England Conservatory of Music in Boston, where she majored in organ and piano. After graduating with two degrees, Price worked as a college professor, a church organist, and a theater accompanist. However, she is best remembered as the first African-American woman to have a symphony performed by a major American orchestra. In 1933, the Chicago Symphony Orchestra played her *Symphony in E minor*. The Chicago Symphony also premiered her *Piano Concerto* the following year.

Price wrote more than 300 musical compositions. Some of her works have been lost, and others are unpublished, but some of her piano and vocal music is still being heard in concert halls. Contralto Marian Anderson’s brought her historic 1939 concert at the Lincoln Memorial to its conclusion with Price’s “My Soul’s Been Anchored in the Lord.” Since then, Price’s art songs and spiritual settings have been favorites of artists who specialize in African-American concert music.

Early in 1932, Price revised the first of four *Fantasies nègres*, which she had composed in 1929. At that same time, in early or mid-March

of 1932, she completed *Fantasia nègre* No. 2 in G minor. She completed the last two, No. 3 in F minor and No. 4 in B minor, in the two weeks following. Price displayed compositional autonomy in her last three *Fantasies Nègres*, innovatively integrating African American vernacular idioms, in particular spirituals and plantation songs, with the traditional, virtuosic European piano fantasy. The melodies she used sound as if they could have been existent songs or spirituals, but they were actually of Price's own creation.

Fantasia Nègre No. 2, like *Fantasia Nègre Nos. 3 and 4*, has an extended, improvisatory introduction and evokes vernacular African tradition, as Price expands on a call-and-response figure. Much of the *Fantasia* is based on two main themes: one, soulful, in a minor tonality and the second, a contrasting gentle swinging theme in a major key. Chromatic episodes are included and highlight Price's rich harmonic vocabulary. She combines the main theme and the second theme contrapuntally before a serene, reflective episode. Price labeled a part of the extended, turbulent concluding section *con bizzarria* (with bizarreness); it leads to a virtuosic expansion of the G minor main theme; then the music progresses through a majestic allusion to the Christian hymn "How Great Thou Art" to a coda, which is an expansive outgrowth of the main subject.

Lyric Pieces, Book I, Op. 12 and No. 6 from Lyric Pieces, Book VIII, Op. 65
Edvard Grieg (*Born June 15, 1843, in Bergen, Norway; died there September 4, 1907*)

Edvard Grieg, Norway's greatest composer, had highly progressive interests for his time. He is considered one of the main Romantic composers. His music, which has become part of the standard repertoire of classical music, brought the music of Norway into international consciousness and made Grieg an internationally popular figure.

Grieg studied piano with his mother and began to compose when he was only nine years old. At the age of fifteen, he was sent to the Leipzig Conservatory, where he was unhappy with the curriculum because it seemed dated to him. Actually, the conservatory's curriculum followed the principles that Mendelssohn, who

had founded the conservatory in the year of Grieg's birth, had established. Grieg's concerns were highly progressive for his time. He developed considerable interest in the idea of writing music that would be distinctly Scandinavian and specifically Norwegian in character. A few other artists did share his nationalist ambitions, but the prosperous Scandinavian middle-class, like its American counterpart at the time, insisted that Germany was the only source of music of any value. Grieg held on to his ideals, and eventually he succeeded in creating a new style that was at once personal and national.

Grieg initially conceived many of his works, even those that were to become orchestral ones, for piano. Most of his piano pieces are suitably short and melodic, drawing on his natural talent as a miniaturist. His finest collection of shorter pieces appears under the title of *Lyric Pieces*; it is made up of sixty-six delightful piano pieces written between 1867 and 1901 and divided into ten books.

Grieg traces his nationalist inspiration to the Norwegian violin virtuoso Ole Borneman Bull, who, Grieg wrote, "opened my eyes to the beauty and unspoiled nature of Norwegian music." In a letter to his publisher in 1901, Grieg described his piano compositions as "an intimate slice of life." The critic Dorfmueller described the *Lyric Pieces*: "Grieg thrust aside tradition -- no doubt, in the final analysis, to his own astonishment as much as to that of his contemporaries -- and in his last great creative period he set out on a virtually impressionistic path." The *Lyric Pieces* project took up much of his life; in this protracted endeavor, Grieg thoroughly succeeded in celebrating the small-scale.

Book 1, Op. 12 first appeared in December 1867 in Copenhagen, Denmark. It consists of pieces that are undemanding technically. They are basically written in ternary (A-B-A) form. Among these brief, charming, and often memorable works are folk dances and programmatic and nostalgic evocations. Grieg also included traditional miniatures, like *Arietta*, the first piece in the opus; he displayed the Norwegian folk song influence in Nos. 5 and 6, *Folkeviser* ("Folk Melody") and *Norsk* ("Norwegian Melody"). Also included in Book 1 are *Vals* ("Waltz"), No. 2;

Vektorsang (“Watchman’s Song” after *Macbeth*), No. 3; *Alfedans* (“Elves’ or Fairies’ Dance”), No. 4; *Albumblad* (“Album Leaf”), No. 7; and *Fedrelandssang* (“National Song”), No. 8.

One of Grieg’s finest and best-known keyboard creations comes from Book VIII, Op. 65, composed in 1896. This piece, *Wedding Day at Troldhaugen*, is one of the most popular pieces of the *Lyric Pieces* series. It is longer than most of the other pieces in the collection and was written to commemorate the composer’s marriage twenty-five years before in 1892, in the Grieg’s own house at Troldhaugen.

The tripartite work is full of joy in the beginning and concluding sections, while the mid-section is somewhat more intimate and reflective. It begins with a march-like theme that is merry and frolicsome. An ascending rhythmic figure leads to the recapitulation of the initial theme. The central section, with its descending nostalgic motive, is followed by a repetition of the first theme; it leads to a celebratory conclusion.

Fantasia, Op. 28

Alexander Scriabin (*Born January 6, 1872, in Moscow; died there April 27, 1915*)

The *New Grove Dictionary of Music and Musicians* describes Alexander Scriabin as “one of the most extraordinary figures musical culture has ever witnessed,” but nevertheless, the Russian composer Scriabin cannot be understood as having been in the continuum of mainstream Russian music even though his music was popular there. The composer’s aesthetic concepts were influenced by the spiritual ideas of Theosophy, according to which an act of creation was a preliminary stage for the mystery of creation. For a long time, Scriabin’s work, thought to be overwrought with mysticism, was generally dismissed in Europe and the U.S. as some kind of Eastern aberration deviating from the mainstream of European music. His writing came to be understood as that of someone who stood alone, isolated by his mysticism and his belief in himself as a sort of Messiah. Vladimir Ashkenazy commented: “I consider Scriabin one of the greatest composers . . . I think his idea of a universal transformation of the world through art naive, but one must

still remember that the basis of his thought was indestructible faith and loyalty to Art as a means of elevating man’s spirit and of showing light, goodness and truth”; other commentators insisted that Scriabin’s music was a body of strange, difficult, and extravagant compositions of little intrinsic interest, a special taste of those who had no objections to an overlay of ideas from faddish oriental philosophy, literature, and art to music.

Chopin and Liszt influenced the musical content of Scriabin’s early work; later, Scriabin’s music directly influenced that of Prokofiev and Shostakovich. Scriabin wrote ten piano sonatas, a handful of orchestral works, and many collections of short piano pieces that reveal every facet of his creative imagination. He composed his piano works in an unusually original voice characterized by virtuosic rhythmic and technical figures played independently by each hand. His harmonic and melodic innovations occurred at a time when others were also experimenting with new means of musical expression, but because he died at a relatively young age, his music and his innovations were sometimes undervalued, although they in some ways foreshadowed important changes that would take place later.

Scriabin began improvising on the piano at the age of five. When he was only ten years old, in 1882, he became a cadet in the Moscow Military Academy, and moved in with an uncle who was a member of the Academy staff; his grandmother and aunt continued to live nearby. Young Scriabin had health problems, which excused him from some of the demands of the rigorous military training of the Academy and freed him up for the study of the piano. One of his teachers, Nikolay Zverev, taught a group of highly talented students, including Rachmaninoff; Zverev tried to convince Scriabin to give up composing so that he could have a career as a concert pianist. By his graduation from the Military Academy in 1889, Scriabin had been admitted to the Conservatory where he studied counterpoint with Anton Arensky. Despite his very small hands, which spanned barely over an octave, he became one of the conservatory’s foremost piano students. Between 1888 and 1896, when he made his European debut, he also composed a set of *24 Preludes* in all the major and minor

keys, following the example of Chopin. In 1892, he graduated from the Conservatory as a pianist and was awarded the second gold medal (Rachmaninoff placed first).

Scriabin did not spend much time while at the Conservatory studying composition, preferring to follow his own inclinations. He continued as a pianist, succumbing to injuries of his right hand, caused by over-practicing. In the period while he could not use his right hand, he composed the *Prelude and Nocturne for the Left Hand*, Op. 9, which became one of his most popular works.

The piano was central to Scriabin's composition, and his works for the piano became his most permanent legacy. His early works, with the strong influence of Chopin reflected even by the titles, such as etude, mazurka, prelude, and fantasy, are tonal overall and hardly foreshadow the adventurous style of his later music. After 1900, the tonal center of his music became increasingly ambiguous and the use of chromaticism reached an intensity exceeded only by the Second Viennese School composers of that time. Scriabin's fascination with synesthesia, the belief that musical keys corresponded to specific colors, began to dominate his work. His last works are quite experimental.

Fantasia in B minor, a one-movement work, falls in between his earlier and his later period; it marks a decisive change from piano compositions in multiple movements to the single movement form he was to use in his late piano sonatas. Before developing his mystical concept relating to all the arts, in writing the passionate *Fantasia*, he was searching for the truth in music, which he then believed elevated listeners to heights of ecstasy and to a high level of consciousness. The richness of its musical colors relates to Impressionist style, while the elaborate harmonics place the work in a more Expressionist continuum.

Scriabin composed the brilliant *Fantasia* in 1900, between writing *Sonata No. 3* and *Sonata No. 4*; it was the only work he wrote while he was teaching at the Moscow Conservatory. Although not as well-known as his sonatas, *Fantasia* exhibits all the composer's distinctive traits, revealing the jubilantly positive and poignantly lyrical in opposition to each other.

After he wrote it, he seems to have absent-mindedly mislaid the score, postponing its premiere for seven years. For some reason, Scriabin had a blind spot when it came to his feelings and memories of the piece. A story goes that when he heard it played by musicologist Leonid Sabaneyev some years later, he exclaimed, "But who composed this work? The theme sounds familiar." "It's your *Fantasia!*" the pianist replied. To this, Scriabin, supposedly looked puzzled, and responded, "What *Fantasia?*"

The *Fantasia* is an extremely virtuosic work, written with daring. Liszt's influence on him was very evident in the fiendishly demanding passages of the work with its difficult octaves, complex rhythms, and dark, brooding harmonies. With the *Fantasia*, Scriabin was moving into new territory, writing harmonies that were more complex than in his earlier work, even though it could be said that the *Fantasia* still showed some evidence of Chopinesque melodic lines, structure, and sensuous texture. The *Fantasia* demands great technical expertise particularly because its thick chords and elaborate textures create a challenge for any pianist. There are pianistic effects of Romantic style, but Scriabin also infuses the work with highly original chromaticism. His fascination with texture is expressed in a complex contrapuntal style with much use of inner voices and canonic writing.

The dense writing is completely forward tending, expanding the borders of music in several directions. The brooding quality of the beginning with its gloomy, mysterious character suddenly yields to a gracious, refined theme; after new harmonic complications a simple, nostalgic melody emerges. This melody soon dissolves into chromatic complications. The second subject is protracted and lyrical (many critics have attested that this lyrical second theme ranks among the most glorious piano writing in all of Scriabin's work) while a third theme appears with a chromatic line. The tempo swings along as the coda continues to develop the material and become a major section in its own right.

UMI GARRETT BIOGRAPHY

Most recently, 20 year old Umi was awarded fourth prize at the 2020 National Chopin Competition and first prize in the Juilliard School's concerto competition, performing Ravel's G Major Concerto. She has performed in a solo charity concert at Kaiser Wilhelm Memorial Church in Berlin, Germany in summer of 2016 to collaborate with the IPPNW, the International Physicians for Prevention of Nuclear War; a concert tour with the Symphonia Boca Raton lead by Adam Glaser in Florida in early 2016; a debut concert at the Mainly Mozart Festival in San Diego, California; a debut with the Hiroshima Symphony Orchestra lead by Maestro Kazuyoshi Akiyama in Hiroshima, Japan; a solo-recital concert tour in Japan and a return engagement with the Missouri Symphony Orchestra. Past engagements include a concert with Nicholas McGegan with the Pasadena Symphony and Pops, and the Winnipeg Symphony Orchestra under the baton of Alexander Mickelthwate. She made an appearance at the TEDxOC conference and the TEDxHarkerSchool conference in California as both a performer and a speaker. In addition, Umi gave solo recitals in the 2013-2014 and the 2014-2015 seasons in total of nearly 60 cities throughout the United States.

Umi's other previous engagements with symphony orchestras include the Wuhan Symphony Orchestra in China; the Liepaja Symphony Orchestra in Latvia; the Thayer Symphony in Massachusetts and the Indiana Chamber Orchestra in Indianapolis, Indiana, among others.

Among her honors are first prize at the 13th Osaka International Music Competition in Japan, the Chopin International Competition *Chopin Plus* in Budapest, Hungary, and the



Bradshaw and Buono International Piano Competition in New York in 2012.

In response to the 2011's devastating tsunami and earthquake in Tōhoku, the northern region of Japan, Umi volunteered to serve the Japanese community by organizing the *Kizuna* Concert Tour in 2013, during which she performed at four elementary schools in the area for the children affected by the tragedy. In 2015, she returned to Tōhoku for a concert tour and also to perform once more for the students. In 2017, Umi co-founded a non-profit organization, Pacific Academy Foundation, which

gives scholarships to young, aspiring artists and athletes.

A devout student of the piano, Umi is currently at the Juilliard School, studying with Prof. Hung-Kuan Chen. Umi has previously studied with Prof. Matti Raekallio at the Juilliard School, and privately with Prof. John Perry and Mrs. Mina Hirobe-Perry. Umi has learned in many international music festivals such as the Aspen Music Festival, Perugia Music Fest, the Amalfi Coast Music Festival, Banff Music Festival and more. Umi has taken classes from the internationally acclaimed pianists such as Julian Martin, Leon Fleisher, Lang Lang, Aldo Ciccolini, Ilana Vered, Felix Gottlieb and Pascal Devoyon.

Umi was nine years old when she recorded and released her first album, *Just For You*. Her performance of Chopin's *Fantasy-Impromptu* in C-sharp minor, Op. 66 from this album appears on the soundtrack for the major motion picture, *Jobs*. Her second recording, *Music in Life*, was recorded in 2013, at the age of 12. Her third CD, *Storybook*, was recorded at age 16. At age 13, Umi was granted a title of the Young Steinway Artist.

Website: umigarrettpiano.com

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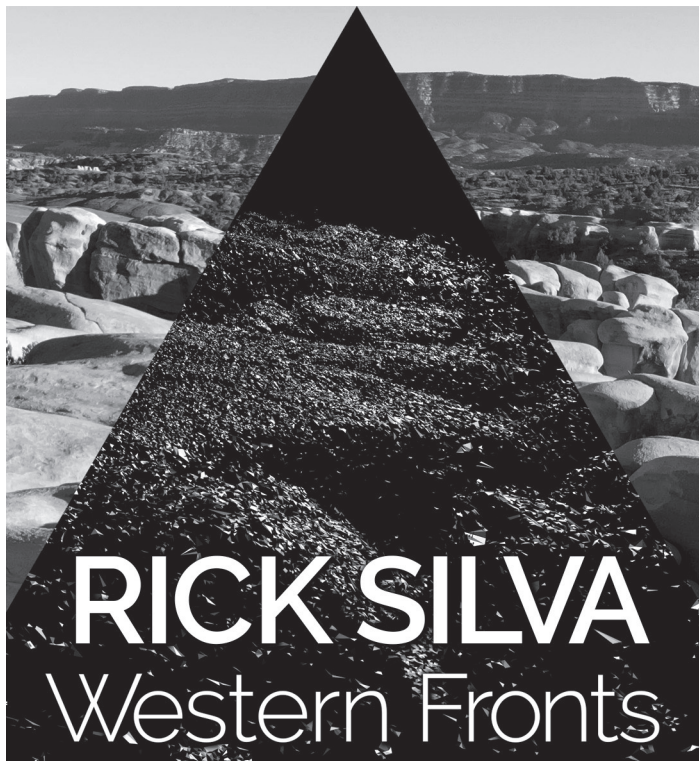
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NOVEMBER 2022

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|---------------------------|---|
| Thursday, Nov. 3 | Chris Morrissey Quartet, Jazz, 7:30 p.m., R. Rehearsal Hall |
| Friday, Nov. 4 | Oregon Symphony, Beethoven's Eroica Symphony, 7:30 p.m., SA* |
| Tuesday, Nov. 8 | Small Ensembles Concert, 7:30 p.m., HH |
| Tuesday, Nov. 15 | Willamette Singers and Willamette Jazz Collective, 7:30 p.m., R. Rehearsal Hall |
| Saturday, Nov. 12 | Willamette Master Chorus Veterans Concert, 3 p.m., HH* |
| Sunday, Nov. 13 | Willamette Master Chorus Veterans Concert, 3 p.m., HH* |
| Wednesday, Nov. 16 | Faculty Recital: Marva Duerksen & Laura Agüero, 7:30 p.m., HH |

DECEMBER 2022

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|--------------------------|--|
| Thursday, Dec. 1 | Holidays in Hudson Hall, 7:30 p.m., HH* (<i>Free for Students</i>) |
| Friday, Dec. 2 | Holidays in Hudson Hall, 7:30 p.m., HH* (<i>Free for Students</i>) |
| Saturday, Dec. 3 | Family Holiday Concert: following the 6:30 p.m. Star Trees Lighting, HH* |
| Wednesday, Dec. 7 | Adventurers III, 7:30 p.m., HH |
| Thursday, Dec. 8 | Songwriters' Ensemble, 8 p.m., R. Rehearsal Hall |
| Saturday, Dec. 17 | Willamette Master Chorus Holiday Concert, 3 p.m., HH* |
| Sunday, Dec. 18 | Willamette Master Chorus Holiday Concert, 3 p.m., HH* |

JANUARY 2023

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|------------------------|---|
| Friday, Jan. 13 | Oregon Symphony, Rachmaninoff's Second Symphony, 7:30 p.m., SA* |
| Friday, Jan. 27 | Oregon Symphony, Tchaikovsky's Fifth Symphony and Violinist Vadim Gluzman, 7:30 p.m., SA* |

FEBRUARY 2023

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| Saturday, Feb. 4 | One-Log Bridge, Musical Opera, 7:30 p.m., HH |
| Sunday, Feb. 5 | One Log Bridge, Musical Opera, 2 p.m., HH |
| Thursday, Feb. 16 | Winter Choral Concert, 7:30 p.m., HH |
| Saturday, Feb. 25 | Willamette Master Chorus Winter Concert, 3 p.m., HH* |
| Sunday, Feb. 26 | Willamette Master Chorus Winter Concert, 3 p.m., HH* |

MARCH 2023

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| Wednesday, March 8 | Fête des Femmes, International Women's Day, 7:30 p.m., HH* (<i>\$9 for Students</i>) |
| Friday, March 10 | Oregon Symphony, Music of (In)Tolerance: From Mendelssohn to Wagner, 7:30 p.m., SA* |
| Wednesday, March 22 | Distinguished Artists Series: Arjun Verma, sitarist, 7:30 p.m., HH* (<i>Free for Students</i>) |

APRIL 2023

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| Sunday, April 30 | Spring Choral Concert, 4 p.m., HH |
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MAY 2023

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| Friday, May 5 | In Mulieribus & Portland Youth Philharmonic, 7:30 p.m., HH |
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* Admission will be charged. Locations: HH-Hudson Hall; SA-Smith Auditorium; R. Rehearsal Hall-Rogers Rehearsal Hall

willamette.edu/arts

Ticket information 503-370-6255