

UNIVERSITY of VIRGINIA

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music



presents

A Distinguished Major Recital

Elise Ebert

soprano

from the studio of Pamela Beasley

with

Karen Dalton, *piano*

& Alexander Suh, *piano*

Saturday, February 17, 2024

8:00 pm

Old Cabell Hall

University of Virginia

*This recital is supported by the
Charles S. Roberts Scholarship Fund.*

Established in 2004 by the generosity of Mr. Alan Y. Roberts ('64)
and Mrs. Sally G. Roberts, the Charles S. Roberts Scholarship Fund
underwrites the private lessons and recital costs for undergraduate music
majors giving a recital in their fourth year as part of a
Distinguished Major Program in music.

Recital Program

Elise Ebert, *soprano*

Exsultate, jubilate
I. Exsultate, jubilate (Allegro)
II. Fulget amica dies (Secco recitative)
III. Tu virginum corona (Andante)
IV. Alleluja (Allegro molto)

Wolfgang Amadeus Mozart
(1756-1791)

Three Selections from *Ariettes-Oubliées*
2. Il pleure dans mon coeur
4. Chevaux de Bois
5. Green (Aquarelle)

Claude Debussy
(1862-1918)

Three Songs about Nightingales

Nikolai Rimsky-Korsakov
(1844-1908)

Nachtigallen schwingen
Пленившись розой, соловей

Johannes Brahms
(1833-1897)

Lied der Nachtigall

Franz Grothe
(1908-1982)

~Intermission~

“O luce di quest'anima” from *Linda di Chamounix*

Gaetano Donizetti
(1797-1848)

St. Ita's Vision
The Secrets of the Old
Nuvoletta
Sure on this Shining Night

Samuel Barber
(1910-1981)

Selections from *Die Fledermaus*
Mein Herr Marquis
Spiel ich die Unschuld vom Lande

Johann Strauss II
(1825-1899)

About the Performers



Elise Ebert is a fourth-year student from Dunn Loring, VA studying Music and Speech Communication Disorders. Elise began singing at only four years old with the World Children's Choir and started private lessons in fourth grade. Always having had a love for classical music, Elise continued to study opera and art song repertoire throughout high school, having the opportunity to play roles including Pamina in an abridged production of Mozart's *Die Zauberflöte*, Josephine in Gilbert and Sullivan's *H.M.S. Pinafore*, and

the Sandman/Dew Fairy in an abridged production of Humperdick's *Hansel and Gretel*. Under the direction of Sondra Harnes, her wonderful private voice teacher, she began to develop her coloratura technique and expand her classical repertoire.

Upon coming to UVA in the Fall of 2020, Elise has been a member of the University Singers, taken voice lessons with the fantastic Pamela Beasley, joined Miller Arts Scholars, co-directed UVA Student Council's Arts Agency, and served as music director for the New Dominions, UVA's oldest all-gender a cappella group. In Fall 2022, Elise traveled to Vienna, Austria for a semester to study music in the classical city capital of the world. In Vienna, she performed a solo recital, which included some of the pieces performed at this recital, studied German language and Lieder, and immersed herself in the culture of the city, seeing over 10 operas in her four months there.

Next year, Elise will be attending UVA's Post-baccalaureate Premedical program to prepare to attend medical school with the dream of becoming an Ear, Nose, & Throat doctor, so she can help rehabilitate and preserve the vocal health of singers like herself.



Karen Dalton has been active in the Charlottesville music community since 1995. In addition to serving as Music Director for various churches, she has accompanied the Virginia Consort, the Oratorio Society, Heritage Theater, and the UVA Drama Department.

Karen presently is an accompanist for the University Singers and also serves as Administrative Assistant for the UVA choral program. She also manages the

Virginia Consort & Festival Chorus.

Karen received her Bachelor of Arts at Samford University (piano), Birmingham, AL, and her Masters of Church Music at the Southern Baptist Theological Seminary (organ), Louisville, KY. While in Louisville, Karen was Company Manager of Kentucky Opera.



Alexander Suh is a 3rd-year student majoring in Music with a Concentration in Performance and Computer Science at the University of Virginia. He was previously a winner of the MTNA Young Artist Piano Competition at the State and Division levels, the WMTA Ylva Novik Concerto Competition, and the WMTA Nora Lichtenberg Piano Scholarship Competition among others. Alexander has also been a Youth Fellow with the National

Symphony Orchestra, performing on the Kennedy Center's Millennium Stage. He currently studies under Professor John Mayhood and has previously been a student of Mrs. Lisa Emenheiser Sarratt.

Translations

“Exsultate, jubilate”

Rejoice, be glad
O you blessed souls
Singing sweet songs
Answering your song,
Let the heavens dance with me.
The friendly day shines,
the clouds and the tempest have fled now;
for he has suddenly appeared,
Dark night reigned on all sides,
Rise up happy those who were still afraid,
and fortunate for the joy of the dawn.
The right hand is full of leaves and lilies.
You, the crown of virginia,
grant us peace,
console our feelings,
whence the heart sighs.
Alleluja.

“Il pleure dans mon coeur”

It cries in my heart
Like it cries over the town;
What is this anguish
Which penetrates my heart?
Oh sweet sound of the rain
On the ground and over the rooftops!
For a heart that's unattached
Oh the sound of the rain!
It cries without reason
In this heart that runs away.
What! No treason?
This mourning is without reason
It is the worse pain,
I do not know why
Without love and without hate,
My heart has so much pain

“Chevaux de bois”

Turn, turn, good horses of wood
Turn 100 turns, turn a million turns
Turn often and turn still,
Turn, turn to the sound of oboes
The child all red and the mother white,
The guy in black and the girl in pink
One has the thing and the other has the pose
Everyone spends a penny on Sunday.
Turn, turn, horses of their hearts
While around all our tournaments
Blink the eye, the sneaky trickster
Turn to the sound of the winning piston!
It's amazing how drunk it gets you
To go like this in this stupid circus:
Nothing in the stomach and pain in the head,
Evil in droves and good in crowds.
Turn hobby-horse without the need to use
Never any spurs
To command at your gallops round:
Turn, turn, without hope of hay.
And hurry horses of their soul,
Already here the ringing of supper
The night falls and chases away the troupe
Of gay drinkers whose thirst quenches.
Turn, turn! The sky in velvet
Stars in golden fade slowly.
The church rings a mournful knell.
Turn to the happy sound of drums,
Turn.

“Green (Aquarelle)”

Here are fruits, flowers,
leaves, and branches
And then here is my heart,
which only beats for you.
Don't tear it apart
with your two white hands,
And may your beautiful eyes,
The humble gift be sweet.
I arrive still covered in the dew
May the morning wind
freeze my forehead
Let my fatigue rest at your feet
Dream of dear moments that tire me
relaxed.
On your young breast, let my head roll.
All still sounding from your last kisses.
Let it calm down from the right temple.
And let me sleep a little.
since you are resting.

“Пленившись розой, соловей”

The nightingale captivated by the rose
And day and night sings above her;
But the rose heeds its song silently...
An innocent dream embraces her...
On the lyre the singer is different
Sings for the young maiden,
He burns with fiery passion,
But the dear maiden does not know –
Who is he singing to?
Why are his songs so sad?

“Nachtigallen schwingen”

Nightingales swing
Merrily their feathers,
Nightingales sing
Their old songs.
And all the flowers
Wake up again
At the tones and sounds
Of all these songs.
And my longing becomes a nightingale
And flies out into the blooming world,
And asks of the flowers everywhere,
Where is mine, my little flower?
And the nightingales
Swing their dances
Beneath leafy arbors
Among flowering branches,
Of all the flowers
But I must keep quiet
Among them I stand
Sadly contemplating silently;
I see a flower
That does not wish to bloom.

“Lied der Nachtigall”

The old park is silent, and lies in deeper rest,
quietly the night goes through the forest.
Still stop the moon's light, the eyes all closed,
until the old days die away!
There goes a murmur through the air -
and listen, from far away sounds that song
of the nightingale!
Magic song of nightingale!
Voice of nature!
Your melody sounds so sweet to my ear!
Magic song of nightingale!
Voice of nature!
Your tone flies up to the sky!
The nightingale sings
with bell-like beat,
lovesongs tender and sweet;
with their jubilant hymns the new day,
guides our way to Paradise!
Close your eyes and listen!
You feel your heart is full of music!

“O luce di quest’anima”

RECIT

Ah, I have delayed too long;
And at our favorite meeting place
I did not find my dearly beloved Carlo.
Who knows how much he will have suffered—
But not as much as I!
As a pledge of love he left me these flowers!
Tender heart! And I love him for that heart,
His unique treasure.
Impoverished are we both;
We live on love, on hope.
A painter yet unrecognized,
He will advance because of his talents!
I will be his wife then...
Oh happy we!

ARIA

Oh light of this soul,
delight, love, and life,
Our destiny will be united
on earth, in heaven,
Please come to me;
Rest upon this heart which loves you,
Which sighs and yearns for you,
Which for you alone will live...

“St. Ita’s Vision”

“I will take nothing from my Lord,” said she,
“Unless he gives me His Son from Heaven
In the form of a Baby that I may nurse Him.”
So that Christ came down to her in the form
of a Baby
And then she said:
“Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart ev’ry night,
You I nurse are not
A churl but were begot
On Mary the Jewess by Heaven’s Light.
Infant Jesus, at my breast, what King is there
but You who could
Give everlasting Good?
Wherefor I give my food.
Sing to Him, maidens, sing your best!
There is none who has such right
To your song as Heaven’s King
Who ev’ry night
Is Infant Jesus at my breast, at my breast.

“The Secrets of the Old”

I have old women’s secrets now
That had those of the young;
Madge tells me what I dared to think
When my blood was strong,
And what had drowned a lover once
Sounds like an old song.
Though Marg’ry is stricken dumb
If thrown in Madge’s way,
We three make up a solitude;
For none alive today
Can know the stories that we know
Or say the things we say;
How such a man pleased women most
Of all that are gone,
How such a pair loved many years
And such a pair but one,
Stories of the bed of straw
Or the bed of down.

“Nuvoletta”

Nuvoletta in her light dress,
Spunn of sisteen shimmers,
Was looking down on them,
Leaning over the bannistars and listening all
she childlishly could...
She was alone.
All her nubied companions were asleeping
with the squir'ls...
She tried all the winsome winsome ways her
four winds had taught her.
She tossed her sfumastelliacinous hair
Like *la princesse de la Petite Bretagne*
And she rounded her mignons arms like
Missis Cornwallis West
And she smiled over herself
Like the image of the pose of the daughter
of the Emperour of Irelande
And she signed after herself
As were she born to bride with Tristis,
Tristior, Tristissimus.
But, sweet madonine,
She might fair as well have carried her
daisy's worth to Florida...
Oh, how it was duusk!
From Vallee Maraia to Grasya plaina,
Dormimust echo!
Ah dew! Ah dew!
It was so dusk that the tears of night began to fall,
First by ones and twos,
Then by threes and fours, At last by fives
and sixes of sevens, For the tired ones were wecking,
As we weep now with them.
O! O! O!
Par la plui-e!
... Then Nuvoletta reflected for the last time
in her little long life
And she made up all her myriads of drifting
minds in one.
She cancelled all her engauzements.
She climbed over the bannistars;
She gave a chilyd cloudy cry:
Nuvée! Nuvée!
A light dress fluttered.
She was gone.

“Sure On This Shining Night”

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed,
All is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

“Mein Herr Marquis”

My Lord Marquis, a man like you should
know better!

Therefore I guess, you should look at the
people more closely!

This hand is far too fine.

These feet so dainty and small.

The face that I carry,

The waist, the bust,

The same will you find never on a
chambermaid!

You must confess indeed,

This error was very funny!

You must confess indeed,

This error was very funny.

You must forgive me

If I laugh,

Very funny, Lord Marquis, are you.

With the profile in Greek style
gifted to me by nature.

If the face does not already say enough,
look at the figure!

Looking through the monocle then,

You see this outfit only on,

It seems to me, that love makes your
eyes dull.

The beautiful maid image
fills your heart!

“Spiel ich die Unschuld vom Lande”

I play the innocent of the country,
naturally in a short skirt,

I hop all over teasing around,
as if I were a squirrel.

And comes in a cleaner, younger man,
so I blink smiling at him,

through my fingers only,
as a child of nature,

and tug on my apron string

So it catches the sparrows of the country!

And he follows me, where I go,

I say naively: “You bad man, you!”

I sit next to him on the grass then
and at last begin to sing:

Lalala lalala lala...

If you saw that,
you must admit,

it would be not a small shame,
if with this talent,

I do not go to the Theater!

I play a Queen,

I scream majestically there!

nodding here and nodding there,

yes completely in my glory!

All powerful revere my trellis,

listen to the tones of my singing!

I smile ruling the Empire and People,

Queen of excellence!

Lalalala...

If you saw that,
you must admit,

it would be not a small shame,
if with this talent,

I do not go to the Theater!

If I played a lady from Paris, ah,

the wife of a Lord Marquis, ah,

there comes a young Count in house, ah,

He is after my virtue, ah!

Two acts through I do not give in,

But ah, in the third will I get weak;

There suddenly opens the door,

Oh dear, my Husband,

What will become of me!

“Sorry”

I squeak; he forgives.

To the final scene, the people cry!

Ah, yes!

Program Notes

“Exsultate, Jubilate”, **Wolfgang Amadeus Mozart’s** 1773 motet was originally sung by the castrato, Venanzio Rauzzini, who at the time was starring in Mozart’s opera, *Lucio Silla*, in Milan. The motet follows an almost symphonic structure, beginning with an allegro movement, followed by an andante section, and ending with a triumphant allegro.

The opening movement’s title, “Exsultate, jubilate” translates “Rejoice, be glad”. Mozart paints the joyous text in this movement with his melody: the ascending 4th on “Exsultate” is used in many other rejoicing pieces: Handel’s “Rejoice, Greatly” and even “Here Comes the Bride” (Wagner’s “Bridal Chorus”). Mozart continues to skillfully text paint the sweet turn on “dulcia” and “cantica” and the repetition of “respondendo”. The melismatic “suspirate” in “Tu virginum corona” translates “sigh”, emphasizing how this piece acts as a breath between two mobile and joyous movements. The motet concludes with the molto allegro, “Alleluja”, the piece’s best-known movement. This finale returns to the melismatic showiness of the first movement, beautifully set to the singular word, “Alleluja”.

While renowned as one of the world’s best impressionist composers, **Claude Debussy** actually rejected that term as a description of his work and of music in general. Impressionism was used to describe paintings, but transferred to composers who described nature through subtleties of instrumentation. Debussy’s style could be described as atmospheric – he creates a scene with his music, a world for the listener to explore rather than be carried through. *Ariettes Oubliées* (Forgotten Songs) sets six poems by Paul Verlaine for piano and voice. Verlaine was a 19th century French poet associated with the Symbolist movement, which sought to represent absolute truths through imagery.

“Il pleure dans mon coeur” features alternating 16th notes on the piano, mirroring pittering rain on rooftops, contrasted with the ominous quarter note pattern, demonstrating the conflict of crying (“pleure”) in the heart whilst it rains (“pleut”) in the town. Verlaine places these two similar sounding words near each other, causing the listener to be unsure if it is really raining or if the rain merely symbolizes sadness.

“Chevaux de bois” encapsulates a frantic childish whimsy through the repetition of “tournez, tournez” (turn, turn), accompanied by the quick driving piano. Beginning in the first verse describing a family, we move through the song as we move through a life, passing through drunken follies and calling children in for dinner, and ending with the serene final verse. The song slows to half-time and we hear the toll of a church bell, perhaps representing the spiral of life coming to a peaceful close.

In Debussy's romantic "Green", a seductive and serene love song, Verlaine, in typical Symbolist style, uses the peace of the morning to convey the delicate sensation of young love. Underneath the title, Debussy has added the word "aquarelle" (watercolor). Like watercolor, Debussy paints a musical setting in which we are left with just the feeling of love, rather than a complete narrative.

Musicians have been inspired by nightingales for centuries. The bird's song has been used to convey a deep sense of longing, demonstrated in **Nikolai Rimsky-Korsakov's** *Пленившись розой, соловей* and **Johannes Brahms's** "Nachtigallen schwingen". Other composers hear lightness, sweetness, and even magic in the nightingale song, as heard in **Franz Grothe's** "Lied der Nachtigall".

Russian composer, Nikolai Rimsky-Korsakov, famous for his masterful orchestral compositions, was frequently inspired by folklore. Aleksey Koltsov, a Russian poet, wrote the text to this song, telling the story of a lovestruck nightingale singing to a rose, while a young boy sings to a girl who cannot understand what he is saying. Written in 1866, this piece was the second song of his *4 Romances, Opus 2*.

Brahms, German composer, pianist, and conductor of the Romantic period, adhered to the tradition of the Classical period whilst embedding Romantic motifs. "Nachtigallen schwingen", the final song in Brahms's *Six Songs, Opus 6*, was first published in 1854. The text was written by August Heinrich Hoffmann von Fallersleben, a German poet best known for writing the third verse of the German national anthem. The song alternates between Ab Major and E Major, the switch to E Major marked with *äußert zart* ("extremely tender") as the piano enters bass-clef for the first time. This accompaniment illuminates the looming darkness underneath the sweet melodic line, as the singer asks of every flower, "wo mag doch mein Blümchen sein?" (Where might my little flower be?)

Franz Grothe composed "Lied der Nachtigall" for the 1941 film, *Der schwedische Nachtigall*, the story of famous soprano Jenny Lind (known as the Swedish Nightingale), and her fictionalized romance with Hans Christian Andersen. Grothe uses coloratura to imitate the nightingale, as though the singer and bird converse throughout the piece. Grothe composed mainly for film; however, like many German composers of his time, joined the Nazi party in 1933. For a brief period of time after the war, Grothe was banned from composing by the American military, but this ban ended upon Grothe being classified as a 'follower' of the Nazi regime. His legacy will always be tainted by his ambivalence to the evil that entrenched his country in the mid-20th century.

A leading composer of the "bel canto" style of opera, **Gaetano Donizetti** had numerous operatic successes, including *L'elisir d'amour*, *Don Pasquale*, and *Lucia di Lammermoor*. His opera *Linda di Chamounix* premiered on May 19th, 1842 at the Kärnertortheater in Vienna. "O luce di quest'anima"

is an Act I aria sung by Linda, the beautiful daughter of a farmer, who is in love with Carlo, a poor but talented painter. Linda goes to the spot where she is supposed to rendezvous with Carlo, but arrives too late, only finding a bouquet of flowers he has left for her. With the turn of the century, Donizetti's vocal style, particularly for basses and baritones, became much less popular, with audiences favoring works in Wagnerian style. Nowadays, the opera is primarily a vehicle for the showcase of coloratura fireworks, with many recent recordings even delegating the male leads to supporting roles.

Samuel Barber, an American composer, pianist, educator, baritone, and conductor, wrote primarily for voice and instruments. Known for his expressive voice and lyrical style, Barber was a master of writing for the voice. To this day, he remains one of the most commonly-performed composers of the 20th century.

One of Barber's most famous song cycles, *Hermit Songs*, consists of ten songs for voice and piano with text by Irish monks from the 8th to the 13th century. The song cycle was premiered in 1953 at the Library of Congress, sung by American soprano Leontyne Price with Barber himself as the pianist. The third song, "St. Ita's Vision" was written by an Irish monk and translated to English by American poet Chester Kallman. The piece has no marked meter, switching between feelings of 6/8, 3/4, and 2/4. The key also modulates frequently, moving through multiple sonorities in the recitative, modulating through Eb major, and opening into an F major/C minor modal mixture in the lullaby section. The ambiguity of both key and meter, along with the lilting rhythm of the song create an entrancing feeling of being slowly rocked to sleep.

"The Secrets of the Old" is a poem written by William Butler Yeats, 20th century Irish poet, in 1927 as part of *Two Songs from the Old Countryside*. Barber set Yeats's poem to music in 1938 as the second song of his Opus 13 *Four Songs Cycle*, along with "A Nun Takes the Veil", "Sure on this Shining Night", and "Nocturne". The poet discussed the mysteries of life, from love to death, from the perspective of an old woman. The poem has a hint of coyness to it, indicated musically with accidentals and ascending question-like ends of phrases – as though even as the woman reveals her wisdom, she keeps some of her memories to herself... perhaps the "stories of the bed of straw or the bed of down..."

"Nuvoletta" is one of Barber's most interesting and strangest works. The text of this song comes from James Joyce's *Finnegans Wake*, an Irish work known for being one of the most difficult reads in English language fiction. Barber pieces together lines from three pages of the book surrounding an episode known as "The Mookse and the Gripes" from the book's sixth chapter. Joyce engages in extensive word play throughout these passages, so much so that even Barber admitted he didn't understand the words. One of the most important examples of this is that "Nuvoletta" translates

“little cloud” from Italian. Cloud imagery permeates the entire song; her hair being described as “sfumstelliacious”, combining “sfumare” (Italian for evaporate) and “stella” (Italian for star), making listeners question which Nuvoletta is: girl or cloud?

Finally, perhaps his best known piece, “Sure on this Shining Night” was published in 1938 in his Opus 13 *Four Songs Cycle*. The piece consists of beautiful canonic imitation between the vocal and piano line, the melody conveying the intimacy of the poem written by James Agee in his poem, “Descriptions of Elysium”, a section of his larger book of poetry, *Permit Me Voyage*. “Sure on this Shining Night” speaks of the balance between the goodness and beauty of life on Earth, and yet the fear of its simultaneous brevity. The contrast between the soaring hopeful high G in the line, “All is healed, all is health”, and the lonely ending of the song encourage the listener to embrace the wondrous beauty of the life we are given, only made more precious by its finitude.

Johann Strauss II, was an Austrian composer primarily known for his dance music and operettas. *Die Fledermaus* (The Bat), Strauss’s 1874 operetta, premiered at the Theatre an der Wien and has been a beloved classic of the city ever since, notably performed every year on New Year’s Eve at the Wiener Staatsoper. With a libretto by Karl Haffner and Richard Genée, the story takes place in Vienna concerning Eisenstein, a Viennese man who has just been sentenced to eight days in prison, his wife, Rosalinde, and their maid, Adele. In “Mein Herr Marquis”, Adele’s Act II aria, the whole band of characters are in disguise at a ball. Eisenstein, disguised as a Frenchman, is introduced to Adele, disguised as an actress in one of Rosalinde’s dresses. Playing on his confusion as to her resemblance to his maid, Adele laughs at Eisenstein in her mischievous aria, commonly referred to as “Adele’s Laughing Song”. In Adele’s Act III aria, “Spiel ich die Unschuld vom Lande” she reveals her true identity to the prison ward, Frank, and confesses she wants to pursue an acting career, encouraging him to fund her for the stage. She goes through a series of characters, the young country girl, the Queen, and the French Dame, demonstrating her impressive (if not overexaggerated) acting skills to Frank.

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My parents, Dawn and Todd, who have always supported me with anything I set my heart to. You are the reason I sing, and for that I am forever grateful - I love you both so much.

My UVA voice teacher, Pamela Beasley, who has helped me grow as a singer more than I ever could have imagined in the last four years - I could never have done this without your support.

My brother, Jack, who is always there to make me laugh. I couldn't ask for a better sibling. Sorry I don't respond to your texts.

My wonderful and talented collaborative pianist, Karen Dalton. Thank you for always being such a loving place to turn to. Your friendship over the past four years has made UVA feel like home.

My academic advisor, Michael Slon, for his musical expertise and mentorship that helped me understand the cultural and musical context of today's repertoire.

Alex Suh for learning and playing *Exsultate, jubilate* with incredible grace and skill.

Jack Kehoe for being the best page-turner, friend, and musician. You inspire me everyday.

My first voice teacher, Sondra Harnes, for instilling in me the love of music that has shaped the person I am today. Thank you for always believing in me.

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And finally, the entire network of support at UVA that made this recital possible, the Music Department faculty who helped compile my program and make posters, my incredible professors, and all of my dear friends and musical colleagues who have come to support me today.

Distinguished Major Program

The Distinguished Major Program allows outstanding music majors to work on large-scale projects during their last two semesters at the University. The project may consist of a thesis, a composition, or the performance of a full recital; a project that combines these components is also possible.

Majors normally apply to the program during their sixth semester. After a preliminary discussion with the Director of Undergraduate Programs (DUP), a student arranges supervision by a main advisor and two other committee members, and submits a proposal to the DUP and Department Chair. Each spring, the DUP announces detailed application procedures and a deadline. Work on the Distinguished Major project normally takes place through three credits of independent work in the last two semesters at the University.

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