Arias, Arias, and more Arias!

FRIDAY, NOV. 6, 2015 | 7:30 P.M.
SCHNEEBECK CONCERT HALL

Dawn Padula, mezzo-soprano
Tanya Stambuk, piano
Gwynne Kuhner Brown ’95, guest speaker

Works by Monteverdi, Handel, Gluck, Puccini, Britten, Menotti, and more!
Established in 1984 the Jacobsen Series features performances by the School of Music faculty, alumni, and guest artists for the university and the community. The series, which is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965, consists of theme-related concerts presented between September and April each academic year.

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by season subscribers and individual ticket sales. University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

2015–16
SCHOLARSHIP RECIPIENTS

Lauren Eliason ’16, Sigma Alpha Iota
Sarah Brauner ’16, Sigma Alpha Iota

As a courtesy to the performers and fellow audience members, please take a moment to turn off all beepers on watches, pagers, and cell phones. Flash photography is not permitted during the performance.

Thank you.
ARIAS, ARIAS, AND more ARIAS!
Dawn Padula, mezzo-soprano
Tanya Stambuk, piano
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Friday, Nov. 6, 2015

Opening remarks by Gwynne Kuhner Brown

Pants Roles
“Presti omai” from Giulio Cesare . . . . . . . . . . . . . . George Frideric Handel (1685–1759)

“Che faro senza Euridice?” from Orfeo ed Euridice . . . Christoph Willibald von Gluck (1714–1787)

“Chacun à son goût” from Die Fledermaus . . . . . . . . Johann Strauss (1825–1899)

Temptress Roles
“Printemps qui commence” from Samson et Dalila . . . . Camille Saint-Saëns (1835–1921)

Witch/Sorceress Roles
“Afraid, am I afraid?” from The Medium . . . . . . . . Gian Carlo Menotti (1911–2007)

“Re dell’abisso, affrettati” from Un Ballo in Maschera . . . . Giuseppe Verdi (1813–1901)

INTERMISSION

Old-Woman-in-Distress Roles
“Addio Roma” from L’Incoronazione di Poppea . . . . . . . Claudio Monteverdi (1567–1643)

“Quint, Peter Quint!” from The Turn of the Screw . . . . . . . Benjamin Britten (1913-1976)

“Nel silenzio di quei raccoglimenti” from Suor Angelica . . . . . . Giacomo Puccini (1858–1924)
Unconventional Leading Lady Roles

“Perfect as we are” from Little Women .................................................. Mark Adamo
b. 1962

“What a movie!” from Trouble in Tahiti .......................... Leonard Bernstein
(1918–1990)

Sexy Lady ........................................................................................................ Ben Moore
b. 1960

Reception following the concert in Music Room 106.

PERFORMERS

GWYNN KUHNER BROWN ’95, teaches music history, music theory, and world music at University of Puget Sound. She is a musicologist, pianist, and mbira player. Her published articles are on William Dawson’s unjustly neglected Negro Folk Symphony, and on George Gershwin’s justly well-known Porgy and Bess. Professor Brown has conducted extensive archival research on 20th century arrangers of African-American spirituals, most recently at Tuskegee University, and is currently writing a book for University of Illinois Press on William Dawson’s life and works.

DAWN PADULA, mezzo-soprano, has been lauded as being “velvety voiced” by San Antonio Express News and as having a “dark and lovely” voice by American Record Guide. She has performed many of the major mezzo-soprano roles, including the title role in Carmen, Cherubino in Le Nozze di Figaro, Suzuki in Madama Butterfly, Isabella in L’Italiana in Algeri, Erika in Vanessa, the Gingerbread Witch in Hansel and Gretel, Meg in Falstaff, Mercedes in Carmen, Dangeville in Adriana Lecouvreur, and The Third Lady in Die Zauberflöte, Loma Williams in Cold Sassy Tree, Maddalena in Rigoletto, Vera in Gene Murray’s The Wage of Sin (recorded for educational television), Marchesa Melibea in Il Viaggio a Reims, Ragonde in Le Comte Ory, Ruth in The Pirates of Penzance, and the Sorceress in Dido and Aeneas. She has performed with Tacoma Opera, Kitsap Opera, Opera in the Heights, Opera Pacifica, The Living Opera, and the Concert Opera of Seattle, among others. Newport Classics label has released her performance as Bellino in Casanova’s Homecoming with the Moores Opera Center. Dr. Padula also created the role of Hagga for the world premiere of Christopher Theofanidis’ The Thirteen Clocks for the Moores Opera Center (also recorded for commercial release). For Houston Grand Opera, she sang the role of Sappho in a reading and recording session of Mark Adamo’s opera, Lysistrata, and participated in a recording of scenes from Daniel Catan’s Salsipuedes, for New Music Week.

Dr. Padula’s concert repertoire includes solo work in Durufle’s Requiem; Handel’s Messiah, Israel in Egypt, and Judas Maccabeus; Vivaldi’s Gloria; Mozart’s Requiem, Solemn Vespers, and Coronation Mass; Rossini's Stabat Mater; Debussy’s La Damoiselle Elue; Brahms’ Alto Rhapsody; Schubert’s Ständchen; Rossini’s Stabat
Mater; Beethoven’s Mass in C, Choral Fantasy, and Symphony No. 9; Honnegger’s King David; Bach’s Magnificat; Bernstein’s Chichester Psalms; Copland’s In the Beginning; and Haydn’s Mass in the Time of War. She has appeared as a soloist with several leading performance organizations in Texas and the Pacific Northwest, including Houston Symphony Orchestra, Oregon Symphony, Seattle Bach Choir, Houston Masterworks Chorus, Portland Symphonic Choir, Houston Chamber Choir, Alamo City Men’s Chorale, Sons of Orpheus Men’s Ensemble, CANTARE Houston, Mercury Baroque, Woodlands Symphony Orchestra, Men’s Consort of Houston, Symphony North of Houston, Black Note Ensemble, Bay Area Chorus, and Foundation for Modern Music. With Ars Lyrica Houston, she portrayed both Tempo and Disinganno in the American premiere of the 1737 version of Handel’s oratorio Il Trionfo del Tempo è delle Verità and played the role of Phoebus in Bach’s BWV 201, in addition to being a soloist in Jacquet de la Guerre’s Jepthe, and playing the title role of Cain in Scarlatti’s Il Primo Omicidio Overo. She performed as the alto soloist in Penderecki’s Credo with Houston Symphony Orchestra, under the direction of Maestro Jahja Ling of San Diego Symphony, and as alto soloist in Mozart’s Requiem in Cleveland’s famed Severance Hall, to commemorate Kent State University’s centennial celebration.

Dr. Padula joined University of Puget Sound School of Music faculty in 2009–10 as director of vocal studies and opera theater. She holds both a Bachelor of Music degree in vocal performance and a Bachelor of Arts degree in communication from Trinity University, a Master of Music degree from Manhattan School of Music, and a Doctorate of Musical Arts from University of Houston’s Moores School of Music in vocal performance, with a concentration in vocal pedagogy and voice science. At University of Houston, she focused in her dissertation on pedagogical issues concerning registration negotiation of the male voice. She has also served on the voice faculties of University of Houston Moores School of Music in Houston, Texas, and Sam Houston State University’s School of Music in Huntsville, Texas.

TANYA STAMBUK, professor of piano, holds both bachelor’s and master’s degrees in music from The Juilliard School and a Doctorate of Musical Arts degree from Rutgers University. She has performed with the Orchestre de Toulouse in France, Virginia Symphony Orchestra, Chicago Civic Orchestra, Bergen Philharmonic, Lake Charles Symphony Orchestra, and Rapides Symphony Orchestra in Louisiana. Dr. Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, Robert Schumann Summer Festival in Germany, and Auditorio Nacional Carlos Alberto in Portugal. She has made guest appearances on radio in New York City, San Diego, Orlando, Moscow, and Croatia, and has appeared on the television program In Praise of Women Pianists. She has performed at the 92nd Street Y and Merkin Hall in New York City, Music Academy in Philadelphia, Phillips Collection in Washington, D.C., Dame Myra Hess Series in Chicago, Piano Series at San Diego Art Museum, and at Brigham Young University, Texas A & M University, and University of Hawai’i. She recorded the piano works of Norman Dello Joio on the Centaur label. At the composer’s request, Dr. Stambuk premiered Norman Dello Joio’s Fantasy and Variations for Piano and Orchestra in Florida. Dr. Stambuk is a Steinway Artist.
“Presti omai” from Giulio Cesare
Libretto by Nicola Haym, adapted from Giacomo Francesco Bussani
Translation from Anthology of Italian Opera for Mezzo-soprano
Edited by Paolo Toscano, 2002

Presti omai l’Egizia terra
le sue palme al vincitor!

“Che faro senza Euridice?” from Orfeo ed Euridice
Libretto by Ranieri de’ Calzabigi
Translation by Martha Gerhart from Arias for Mezzo-Soprano
Edited by Robert L. Larsen

Ahimè! Dove trascorsi?
Dove mi spinse un delirio d’amor?
Sposa! Euridice! Consorte!
Ah, più non vive; La chiamo in van.
Misero me, la perdo
e di nuovo e per sempre!
Oh legge! Oh morte!
Oh ricordo crudele!
Non ho soccorso,
non m’avanza consiglio!
Io veggo solo
(oh fiera vista!)
il luttuoso aspetto
dell’orrido mio stato,
Saziati, sorte rea:
son disperato!

Che farò senza Euridice?
Dove andrò senza il mio ben?
Euridice… Oh Dio! Rispondi!
Io son pure il tuo fedel!
Euridice… Ah! non m’avanza
Più soccorso, più speranza,
né dal mondo, né dal ciel!
Che farò senza Euridice?
Dove andrò senza il mio ben?

“Chacun à son goût” from Die Fledermaus
Libretto by Karl Haffner and Richard Genée
Translation by Martha Gerhart from Arias for Mezzo-Soprano
Edited by Robert L. Larsen, 1991

What will I do without my Euridice?
Where will I go without my beloved?
Euridice! Oh God! Answer!
I am still your faithful one.
Euridice… Ah, no more help,
no more hope for me comes forth
from earth, nor from heaven!
What will I do without my Euridice?
Where will I go without my beloved?
Ich lade gern mir Gäste ein,  
Man lebt bei mir recht fein,  
Man unterhält sich, wie man mag  
oft bis zum hellen Tag.
Zwar langweil’ ich mich stets dabei,  
was man auch treibt und spricht;  
Indess, was mir als Wirt steht frei,  
duld’ ich bei Gästen nicht!
Und sehe ich, es ennuyiert  
sich jemand hier bei mir,  
so pack’ ich ihn ganz ungeniert,  
erf’ ihn hinaus zurTür.

Und fragen Sie, ich bitte  
warum ich das denn tu’?  
’S ist mal bei mir so Sitte,  
Chacun à son gout!

Wenn ich mit andern sitz’ beim Wein  
Und Flasch’ um Flasche leer’,  
Muss jeder mit mir durstig sein,  
Sonst werde grob ich sehr.
Und schenke Glas um Glas ich ein,  
Duld’ ich nicht Widerspruch;  
Nicht leiden kann ich’s wenn sie schrein:  
Ich will nicht, hab’ genug!
Wer mir beim Trinken nicht pariert,  
Sich zieret wie ein Tropf,
Dem werfe ich ganz ungeniert,  
Die Flasche an den Kopf.

I enjoy inviting guests over;  
they have a truly grand time at my house  
They chat with each other as people will,  
often up until the light of day.  
In truth, I’m always bored with what they do and say;  
Meanwhile, what I am free to be as host  
I don’t endure among the gusts.  
And if I see that someone is getting bored here at my house,  
then I send him off quite abashedly—  
I throw him out of the door.

And should you ask, if you please,  
why I do that?  
It’s just the custom at my house;  
Each to his own taste!

Whenever I sit with others by the wine  
and empty bottle after bottle,  
everyone has to be thirsty with me,  
Or else I become very uncivil.  
And give glass after glass to me  
I have no patience for contradiction;  
I cannot stand it when they scream:  
I will not, I’ve had enough!  
Whoever cannot keep up with my drinking,  
Adorns himself like an ineffectual person,  
I throw, quite unabashedly,  
A bottle at his head.

“Printemps qui commence” from Samson et Dalila  
Libretto by Ferdinand Lemaire  
Translation by Martha Gerhart from Arias for Mezzo-Soprano  
Edited by Robert L. Larsen, 1991

Printemps qui commence.  
portant l’espérance  
Spring, which begins,  
bringing hope
to loving hearts,
your passing breath
erases from the earth
the unhappy days.
Everything is on fire in our souls,
and your sweet flame
comes to dry our tears;
you restore to the earth,
by a sweet mystery,
The fruits and the flowers.
In vain I am beautiful!
My heart, full of love,
weeping for the unfaithful one,
awaits his return!
Living in hope,
my desolate heart
cherishes the memory
of past happiness!

"Afraid, am I afraid?" from The Medium
Libretto by Gian Carlo Menotti

Afraid, am I afraid?
Madame Flora afraid!
Can it be that I’m afraid?
In my young days
I have seen many terrible things!

Women screaming as they were murdered,
and men’s hands dripping with blood,
and men haunted by knives.
And little grotesque children
drained white by the voraciousness of filth,
and loathsome old men insane with vice,
and young men with cankers crawling on their flesh
like hungry lizards.

This I’ve seen, and more,
And never been afraid.

O God! Forgive my sins,
I’m sick and old.
Forgive my sins and give me peace!

What ill wind shakes my hand?
What unseen ghost stands by my side?
No, no it cannot be the dead!
The dead . . .

The dead never come back.
They sink down in the dust
with no eyes to dream
and no silence to keep,
no secrets to hide!
Gone, empty, nothing, nothing.

“O black swan, where,
oh where is my lover gone?”

Nothing.
But then, if there is nothing to be afraid of
why am I afraid of this nothingness?

O God! Forgive my sins,
I’m sick and old.

“Re dell’abisso, affrettati” from Un Ballo in Maschera
Libretto by Antonio Somma after Eugène Scribe’s libretto for Daniel-Francois-Esprit Auber’s opera Gustave II, ou Le Bal Masqué
Translation from Anthology of Italian Opera for Mezzo-soprano
Edited by Paolo Toscano, 2002

Re dell’abisso, affrettati, precipita per l’etra,
 senza librar la folgore
 Il tetto mio penètra.
 Omai tre volte l’upupa
 King of the depths, hasten;
 plunge through the air;
 without launching a lightning bolt
 Pierce my roof.
 Already thrice the hoopoe
dall’alto sospirò; from on high has called; 
La salamandra ignivora the fire-eating lizard
tre volte sibilò, thrice has hissed, 
e delle tombe il gemito and from the tombs the moaning 
whisper

tre volte a me parlò. Thrice has spoken to me!

È lui, è lui! ne’ palpiti It is he! In my trembling 
come risento adesso how I now feel 
lavoltà riardere the sensuousness burst aflame

del suo tremendo amplesso! from his tremendous embrace!
La face del futuro The torch of the future
nella sinistra egli ha. he holds in his left hand.
M’arrise al mio scongiuro, He smiled upon my entreaty,
rifolgorar la fa: and relights it:
nulla, più nulla ascondersi Nothing, nothing more can hide
al guardo mio potrà! From my gaze!

Silenzio! Silence!

“Addio Roma” from L’Incoronazione di Poppea
Libretto by Giovanni Francesco Busenello, based on the Annals by first-century 
Roman historian Tacitus
Translation from Anthology of Italian Opera for Mezzo-soprano 
Edited by Paolo Toscano, 2002

Addio Roma… Addio, patria… Farewell, Rome… farewell homeland
amichi, addio! friends, farewell!

Innocente da voi partir conviene: Though innocent, I must depart from
vado a patir l’esilio in piani amari, you:
passerà disperata I sordi mari. an exile of sad tears awaits me,
sailing in desperation the unheeding
sea.

L’aria, che d’ora in ora The breeze, which from time to time
riceverà i miei fiati, shall receive my breath,
li porterà, per nome del cor mio, will carry it, in the name of my heart,
a veder, a baciare le patrie mura. to behold and kiss my homeland’s walls.
Ed io starò solinga And I shall be alone,
alternando le mosse ai pianti, ai passi, alternately weeping and pacing back and
forth,
insegnando pietade ai tronchi e ai sassi teaching the trees and stones
themselves to be compassionate
Remigate oggi mai, perverse genti!

Allontanatevi omai dagli amati lidi.

Ahi, sacrilege duolo,
tu m’interdici ’l pianto
quando lascio la patria,
ne’ stillar una lagrima poss’io,
mentre dico a’ parenti e a Roma: addio!

Use your oars today as never before, perverse people!

Transport me far from these dear shores.

Ah, sacrilegious grief,
proscribe my weeping
as I depart my homeland;
nor may I shed a tear
As I say to my family and to Rome: farewell!

“Quint, Peter Quint!” from The Turn of the Screw
Libretto by Myfanwy Piper based on the novella by Henry James

Quint, Peter Quint! The Master’s valet. Left here in charge.
It was not for me to say, Miss, no indeed, I had only to see to the house.
But I saw things, elsewhere, I did not like, when Quint was free with ev’ryone, with little Master Miles! Hours they spent together.

Yes, Miss. He made free with her, too, with lovely Miss Jessel, Governess to those pets, those angels, those innocent babes.
And she a lady, so far above him, Dear God, is there no end?

But he had ways to twist them round his little finger.
He liked them pretty, I can tell you, Miss, and he had his will morning and night.

The master, I dared not tell him.
‘Twas not my place. They were not in my charge.
Quint was too clever. I feared him – feared what he could do.
No, Mr. Quint, I did not like your ways!

And then she went, she couldn’t stay, not then.
She went away to die.
Quint died too. Fell on the icy road. Struck his head.
Lay there till morning, dead!

Dear God, is there no end to his dreadful ways?

“Nel silenzio di quei raccoglimenti” from Suor Angelica
Libretto by Giovacchino Forzano

Nel silenzio di quei raccoglimenti, il mio spirito par che s’allontani e s’incontri con quel di vostra madre

In the silence of that chapel, my spirit seems to rise and wander and reaches out to the spirit of your mother
in colloqui eterei, arcani!
Come è penoso
udire i morti dolorare e piangere!
Quando l’estasi mistica scompare
per voi serbata ho una parola sola:
Espiare!
Offritela alla Vergine
la mia giustizia!

in pure and holy communion!
How it is painful
to think of our loved ones calling to us from the beyond!
When the mystical communion has passed,
for you, there remains one thought for you:
Repentance!
Offer to the Virgin your penance!

“Perfect as we are” from *Little Women*
Libretto by Mark Adamo after the novel by Louisa May Alcott

Look at us, Laurie: We’re perfect as we are: Perfect as we are…
Truly, perfect as we are.
See how we adore each other? See the way we blend?
How often are your sisters, your nearest sisters, your dearest friends?
Your dearest friends . . . zy. Frenzy! Yes!

The count in a perfect frenzy delivered a stunning – ouch! – blow to the head!
The villain cackling robed in red, raised his pike for another strike.
But our hero, happily helmeted, got him a grip on the villain’s throat
(Die, ye varlet, die!) and squeezed and shook him until his eyeballs bled.
Then kicked him out of the chamber, down the corridor, out of the window,
and into the moat. When suddenly a “Spectral.” No. “Ghostly…” Dull.

Admit is, Laurie, are we not perfect as we are? Perfect as we are.
Absolutely perfect as we are.
You’ve known us now for years and years: I ask you, as a brother:
What’s out there that the world can give we don’t already give each other?
What don’t we give each other… worldly. Other-worldly! Yes!

An other-worldly figure all in white whispered “Here! Here is the prize you seek.”
They paused before the oaken door, which swung forth with a creak.
Yes, rejoice! He knew that voice! His luckless lady’s cries!
(Save me!) He sprang forth to collect her (Here, my lady, here!)
But, No! No! groaned the spectre and waved before his eyes the… the…
And waved before his eyes the… “Dazzling…” No. “Glittering…” Hmm.

Of course there are tears, of course, there are quarrels.
Today, it’s smiles, tomorrow, snarls. There are days on end we drift apart.
Each of us doing, perfecting, pursuing her art.
But comes the day we hate the song. The sketch is wrong, the story’s long.
Then comes the day we come together again!
Turn to each other to revive us—refresh us.
Is “lovering,” is anything more precious?
“And waved before him the precious Coventry Emerald.”
Well. That’s a potboiler!

No, my clever Laurie, we’re perfect as we are: Perfect as we are.
Ever perfect as we are.
Let the days go by. Let the seasons fly.
Let the moonstruck Romeos crowd ‘round my sisters’ door.
They don’t know what my sisters know: It’s families that endure.
How grateful I am.

“\textit{What a movie!}” from \textit{Trouble in Tahiti}
Libretto by Leonard Bernstein

What a movie!
What a terrible, awful movie!
It’s a crime what they put on the screen!
I can hardly believe what I’ve seen!

Do they think we’re a lot of children?
It would bore any four-year old!
What drive!! What nonsense!
What escapist Technicolor twaddle!

“\textit{Trouble in Tahiti},” indeed!
“\textit{Trouble in Tahiti},” imagine!
There she is in her inch or two of sarong
Floating, floating, floating, all among the floating flowers.

Then she sees him, the handsome American.
(I must say he’s really a man.
Six feet tall, and each foot just incredible!)
Well, they’re madly in love,
But there’s trouble ahead;

There’s a legend:
“\textit{If a princess marry white man, and rain fall that day,}
Then the white man shall be sacrifice without delay.”

Sure enough, on the night of their wedding day,
There’s a storm like nothing on earth;
Tidal waves and siroccos and hurricanes;
And to top it all off,
The volcano erupts.
As the natives sing: Ah! Ah! Ah! Olé!

They go crazy with the drumming and the chanting and ritual dance,
While the lovers sing a ballad of South Seas romance.
It’s so lovely, I wish I could think of it;
Da da dee da da...
It was called “Island Magic;”
I think it was.
Oh, a beautiful song!
I remember it now:

“Island Magic, where the midnight breezes caress us,
And the stars above
seem to bless us,
That’s Island Magic, Island Magic.”

Well, in any case, the hero is tied to a tree.
(Did I tell you he’s a flyer
who got lost at sea?)
Anyway, all the natives are crazy now,
Running wild with lances and knives;
Then they pile up the wood for the sacrifice,
And the witch doctor comes,
And he sets it on fire.
As the natives sing: Ah! Ah! Ah! Olé!

But at this point, comes the good old U.S. Navy,
A-singin’ a song.
They come swarming down in parachutes a thousand strong!

Everything now is cleared up and wonderful:
Everyone is happy as pie;
And they all do a great rumba version of “Island Magic” of course!
It’s a dazzling sight;
With the sleek brown native women dancing with the U.S. Navy boys,
And a hundred-piece symphony orchestra:

Island Magic! Where the palm trees whisper together,
And it’s always warm summer weather,
That’s Island Magic,
Island Magic! With the one I love very near;
Island Magic, Whispering native words in my ear.
Island Magic,
Only you, my darling, could weave it,
And I never ever will leave it,
And I simply cannot believe
It really is mine!
Island Magic!
Island Ma...”

What a terrible, awful movie!!!
JACOBSEN RECITAL SERIES 2015–16

Friday, Sept. 11, 2015
Jazz Jacobsen: A Centennial Celebration of Billy Strayhorn, Billie Holiday, and Frank Sinatra
Dawn Padula, vocalist; Tracy Knoop, alto sax; David Deacon-Joyner, piano;
Rob Hutchinson, bass; Andre Thomas, drumset

Friday, Sept. 25, 2015
A Tale of Unrequited Love
Franz Schubert’s Die schöne Müllerin
Christina Kowalski, soprano; Keith Ward, piano

Friday, Oct. 2, 2015
Beauty and Power: A Recital of Virtuosic Piano Works
Duane Hulbert, piano | Kurt Walls, lighting design

Friday, Oct. 23, 2015
American Soundscapes: A Journey Through Nature as Imagined by Some of the Best American Contemporary Composers
Karla Flygare, flute; Jennifer Nelson, clarinet; Fred Winkler, saxophones;
Francine Peterson, bassoon; Tanya Stambuk, piano; Alistair MacRae, cello;
Maria Sampen, violin; Jeffery Lund, percussion

Friday, Nov. 6, 2015
Arias, Arias, and more Arias!
Dawn Padula, mezzo-soprano; Tanya Stambuk, piano:
Gwynne Kuhner Brown ’95, guest speaker

Friday, Jan. 22, 2016
Violin + Imagination
Maria Sampen, violin

Friday, Feb. 5, 2016
Songs and Dances for Cello
Alistair MacRae, cello

Friday, April 1, 2016
Finisterra Piano Trio
Tanya Stambuk, piano; Brittany Boulding, violin; Kevin Krentz, cello

Friday, April 15, 2016
Puget Sound Piano Trio
Duane Hulbert, piano; Maria Sampen, violin; Alistair MacRae, cello
UPCOMING ARTS AND LECTURES

E = exhibit   F = film   L = lecture   M = music   T = theater   W = workshop
O = other

Events are free unless noted otherwise.

E  THRU SUNDAY, DEC. 6
Dirt? Scientists, Artists, and Poets Reflect on Soil and Our Environment
Collins Memorial Library: M–Sun.: 9 a.m.–5 p.m.

E  THROUGH SATURDAY, NOV. 7
Large Gallery: Katy Cowan and Small Gallery: Frances Chubb ’39
Kittredge Gallery, M–F: 10 a.m.–5 p.m.; S: 12n–5 p.m. Closed Sunday

T  SATURDAY, NOV. 7
The Force of Habit by Guillén de Castro (circa 1610)
A newly translated classic from the Spanish Golden Age
directed by Sara Freeman ’95, translated by Kathleen Jeffs
Norton Clapp Theatre, Jones Hall, 2 p.m. and 7:30 p.m., Ticket

L  TUESDAY, NOV. 10
“The Impossible Portrait of Juan Manuel de Rosas: Image and Power in Mid-19th Century Argentina,” by Carlos Vertanessian, independent scholar, collector, and one of the formost experts on early photography in Latin America
Catharine Gould Chism Fund for the Humanities and the Arts and Department of Hispanic Studies
Thompson Hall, Room 395, 3 p.m.

L  THURSDAY, NOV. 12
“Ice Science in a Changing Climate,” by Steven Neshyba, professor of chemistry
John D. Regester Faculty Lectureship
Kilworth Memorial Chapel, 7:30 p.m.

E  MONDAY, NOV. 16 THROUGH SATURDAY, DEC. 12
2015 Art Students Annual
Kittredge Gallery, M–F: 9 a.m.–5 p.m.; Sat.: 12n–5 p.m. Closed Sunday

E  WEDNESDAY, NOV. 18
2015 Art Students Annual Opening Reception
Kittredge Gallery, 5–7 p.m.

Information: 253.879.3555  |  pugetsound.edu/calendar
Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, accessibility@pugetsound.edu, or pugetsound.edu/accessibility
The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

pugetsound.edu/communitymusic | 253.879.3575