GOT OPERA?!  
ARIS, DUETS, AND ENSEMBLES

FRIDAY, JAN. 31, 2014 | 7:30 P.M.
SCHNEEBECK CONCERT HALL

Christina Kowalski, soprano, faculty  
Dawn Padula, mezzo-soprano, faculty  
Kathryn Lehmann, soprano, faculty  
Gino Lucchetti, tenor, guest artist  
Michael Delos, bass-baritone, faculty  
Denes Van Parys, piano, staff

Featuring music by Delibes, Donizetti,  
Gilbert & Sullivan, Strauss, Rossini,  
Weber, and Wagner
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.

2013–14
SCHOLARSHIP RECIPIENTS

Bronwyn Hagerty ’15, Sigma Alpha Iota
Georgia Martin ’15, 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.
GOT OPERA?!
Arias, Duets, and Ensembles

Christina Kowalski, soprano
Dawn Padula, mezzo-soprano
Kathryn Lehmann, soprano
Gino Lucchetti, tenor, guest artist
Michael Delos, bass-baritone
Denes Van Parys, piano

FRIDAY, JAN. 31, 2014

“Quanto Amore” from L’elisir d’amore ......................... Gaetano Donizetti
(1779–1848)
Michael Delos and Christina Kowalski

“Un di all’azzurro spazio” from Andrea Chénier ............. Umberto Giordano
(1867–1948)
Gino Lucchetti

Flower Duet from Lakmé. ........................................ Léo Delibes
(1836–1891)
Dawn Padula and Christina Kowalski

“La ci darem la mano” from Don Giovanni .................... W.A. Mozart
(1756–1791)
Kathryn Lehmann and Michael Delos

Carrie’s Lullaby from House of Butterflies. .................. Denes Van Parys
Christina Kowalski

“Mon coeur s’ouvre a ta voix” from Samson et Dalila ....... Camille Saint-Saëns
(1835–1921)
Dawn Padula

INTERMESSION
“Zu Hilfe! Zu Hilfe” from Die Zauberflöte ......................... W.A. Mozart
Kathryn Lehmann, Gino Lucchetti, Dawn Padula, Christina Kowalski

“Hat man nicht auch Gold” from Fidelio ...................... Ludwig van Beethoven
(1770–1827)
Michael Delos

“C’est Toi? C’est Moi” from Carmen ......................... Georges Bizet
(1838–1875)
Gino Lucchetti and Dawn Padula

Czardas from Die Fledermaus ......................... Johann Strauss
(1825–1899)
Christina Kowalski

Act II Trios from The Pirates of Penzance ...................... Gilbert and Sullivan
(active from 1871–1896)
Michael Delos, Dawn Padula, Gino Lucchetti

Finale from Die Fledermaus ......................... Johann Strauss
Michael Delos, Dawn Padula, Gino Lucchetti, Kathryn Lehmann

Reception following in Music Room 106,
 sponsored by Sigma Alpha Iota women’s music fraternity.

PERFORMERS

MICHAEL DELOS, affiliate faculty artist, bass-baritone, joined the roster of New York City Opera in 1987, and with a repertoire of more than 40 leading operatic roles, is a welcome guest artist with Chicago Opera Theater, Hawai‘i Opera, Seattle Opera, Vancouver (B.C.) Opera, and Portland Opera. Mr. Delos made his European debut in 1991 with L’Opera de Monte Carlo, Monaco, singing Stravinsky’s Rake’s Progress. A highly respected concert artist, Mr. Delos has appeared with many major symphony orchestras throughout North America, Europe, and Japan. His many summer music festival appearances in Bach and Handel concert repertoire include Peter Britt Festival, Cascade Festival of Music in Oregon, and the prestigious Carmel Bach Festival.

Delos is also a prolific studio musician, and his voice can be heard on dozens of film soundtracks such as Ghost Rider with Nicholas Cage, John Q with Denzel Washington and Celestine Prophecy, as well as videogames such as Halo 2 & 3 (4 is in production), Age of Empires and Starcraft. In addition to his teaching duties at
University of Puget Sound, Mr. Delos serves on the voice faculty at Cornish College of the Arts in Seattle, and is bass soloist with Temple Beth Am in Seattle.

A native of Germany, CHRISTINA KOWALSKI has been an affiliate artist faculty member at University of Puget Sound since 2005, and is a newly matriculated doctoral student at University of Washington. She earned her master’s degree in music and drama from the Hochschule für Musik und Kunst in Frankfurt am Main. Ms. Kowalski made her debut in the United States as Marzelline in Beethoven’s Fidelio at the Mark Theater in Portland. Since then she has performed with Portland Opera, Skagit Opera, Washington East Opera, Rogue Opera, Methow Valley Chamber Music Festival, Seattle and Bellevue Philharmonic orchestras, Seattle Concert Opera, Olympia Symphony, Vancouver Symphony, Vashon Opera, Opera Pacifica, Seattle Opera Guild, and Opera Coeur d’Alene. With Opera Coeur d’Alene she appeared as Lauretta in Schicchi, Adina in E’lisir, the Contessa in The Marriage of Figaro, Clorinda in La Cenerentola, and Mimi in La Boheme. Ms. Kowalski most recent opera performances include Madama Butterfly with Rogue Opera, Lauretta in Gianni Schicchi with Vashon Opera, and Marguerite in Faust with Opera Pacifica. Ms. Kowalski’s future engagements include appearances with Seraphin Trio and her return to Skagit Opera as Rosalinde in Die Fledermaus. She is scheduled to perform Isolde’s Liebestod with Olympia Symphony in February 2014, and will be singing the lead role of Semele in collaboration with Maestro Stephen Stubbs, Pacific Music Works, and University of Washington, on April 18, 2014, in Meany Hall, Seattle. Her CD, The Seven, is available on CD Baby and Amazon.com.

KATHRYN LEHMANN, soprano, is a member of the voice faculty at Puget Sound. She received her Master of Music degree in vocal performance and pedagogy from Westminster Choir College in Princeton, New Jersey, where she also served on the voice faculty for three years after graduation. She was granted the Francis Robinson Award for performance and academic achievement while at Westminster and performed actively as a soprano soloist including singing operatic roles at the Spoleto Music Festival, Aspen Music Festival, Princeton Opera, and Bowdoin Music Festival. As an oratorio and recital soloist, Ms. Lehmann performed in Philadelphia with the Natalie Hinderas Concert Series, and with New Jersey Symphony. She was given the National American Teachers of Singing Fellowship for recognition of her performances that were a part of the opera program at Aspen Music Festival. While in Aspen, she was a concerto competition winner and performed as a soloist with Aspen Festival Orchestra performing Les Nuits d’été by Berlioz. At Aspen she performed the roles Tytania in Midsummer Night’s Dream by Britten, Musetta in La Boheme by Puccini, the Countess in Le Nozze di Figaro by Mozart and Della in The Gift of the Magi by David Conte.

Tenor GINO LUCCHETTI, guest artist, has performed roles with Seattle Opera, Seattle Symphony, Tacoma Opera, Kitsap Opera, Bellevue Opera, Lyric Opera Northwest, Hans Wolf Memorial Operetta, Everett Opera, Seattle Concert Opera,

Lucchetti is a popular featured concert artist singing a wide range both operatic and popular selections in repeat performances for the Seattle and Walla Walla Italian Festivals, Gemperle Gala (for Seattle Opera Education Fund), Seattle Opera Guild Previews and Galas, Austrian Club of Washington, Bloedel Reserve Summer Concerts (Bainbridge Island), Bumbershoot, and Seattle Folklife Festivals, and in special guest appearances for Opera Coeur d’Alene, Lake Tahoe Summer Arts Festival, Tacoma Old Town, Artopia, Seattle Camarata, Bremerton Art Visions, and the Port Gardner Bay Chamber Music Series.

DAWN PADULA, mezzo-soprano, is director of vocal studies at University of Puget Sound. Dr. Padula received a Master of Music degree in vocal performance from Manhattan School of Music, and a Doctorate of Musical Arts degree in vocal performance with a concentration in vocal pedagogy and voice science from University of Houston Moores School of Music.


DENES VAN PARYS, accompanist, collaborative artist, conductor, and composer, has led performances for numerous international opera companies, theaters, orchestras, and national tours. He received his Bachelor of Music degree in music theory and composition from Washington State University, and pursued graduate studies in opera and musical theater conducting at Ithaca College. He currently is the staff accompanist at University of Puget Sound.

TEXTS, TRANSLATIONS, AND SUMMARIES

“Quanto Amore” from *L’elisir d’amore* .................... Gaetano Donizetti

*L’elisir d’amore* premiered in Milan in 1832

In this popular comic opera, the peasant Nemorino, lovesick for the beautiful, unobtainable Adina, buys a ‘love potion’ from a quack doctor. It is nothing more than cheap Bordeaux wine! In his desperation, when the potion doesn’t seem to be
working, he enlists in the army, utilizing the advance bonus to buy another, bigger bottle!

In this evening’s duet, Dr. Dulcamara explains that Nemorino spent his last penny to win the love of some unnamed, cruel beauty. Adina immediately recognizes Nemorino’s sincerity, and goodness of heart, and realizes that she has loved him all along. But now all the girls in the village seem to have eyes only for Nemorino and crowd around him for his attention. The girls have heard that his wealthy uncle has just died, and that he’s the heir to a great fortune! But neither the Doctor nor Adina (nor indeed Nemorino!) have heard the news. Dulcamara, sure that Nemorino’s newfound attraction is due solely to his Elixer, seizes the opportunity to try and sell Adina some of his potion, while Adina declares that she has full confidence in her own powers of attraction. –Notes by Michael Delos

“Un di all’azzurro spazio” from Andrea Chénier

Colpito qui m’avete
ov’io geloso
celo il più puro palpitar dell’anima.

Or vedrete, fanciulla, qual poema
è la parola “Amor,”
qui causa di scherno!
Un di all’azzurro spazio
guardai profondo,
e ai prati col mi di viole,
piove va l’oro il sole,
e folgorava d’oro il mondo;
parea la Terra un immane tesor,
e a lei serviva di scrigno,
il firmamento.
Su dalla terra a la mia fronte
veniva una ca’rezza viva, un bacio.
Gridai, vinto d’amor:
T’amo, tù che mi baci,
divinamente bella,
o patria mia!
E volli pien d’amore pregar!
Varcai d’una chiesa la soglia;
là un prete nelle nicchie dei santi
e de la Vergine, accumulava doni.

You have struck me here
where I, jealous
conceal the most pure beating of my soul.

Now you will see, young lady, what a poem
is the word “Love,”
here a reason for ridicule!
One day to the blue spaces
I looked profoundly,
and to the fields filled with violets,
rained the gold of the sun,
and illuminated of gold the earth;
it seemed the Earth an immense treasure,
and to her the skies,
served as a coffin.
Up from the earth to my face
came a lively caress, a kiss.
I shouted, overcome by love:
I love you who kiss me,
divinely beautiful,
my homeland!
And I wanted, with great love, to pray!
I passed through a door at a church;
There a priest, in the alcove of the saints
and of the Virgin, he was gathering
gifts.
e al sordo orecchio
e in van stenddea la mano!
Varcai degli abituri l’uscio;
un uom vi calunniava bestemmiando il suolo
che l’erario a pena sazia
e contro a Dio scagliava,
e contro a li uomini
le lagrime dei figli.
In cotanta miseria la patrizia prole,
che fa?
Sol l’occhio vostro
esprime umanamente qui,
ond’ io guardato ho a voi si come a un angelo.
E dissi:
Ecco la bellezza della vita!
Ma, poi, alle vostre parole,
m’ha côlto in pieno petto. . .
O giovinetta bella,
d’un poeta non disprezzate il detto:
Udite!
Non conoscete amor,
amor, divino dono, no lo schernir,
del mondo anima e vita è l’Amor!

–Translation by Randall Garrou (randygarrou@earthlink.net)
aria-database.com/translations/chenier03_un.txt

Flower Duet from *Lakmé*, ........................................... Léo Delibes
Sous le dôme épais
Où le blanc jasmin
À la rose s’assemble
Sur la rive en fleurs,
Riant au matin
Viens, descendons ensemble.
Doucement glissons de son flot charmant
Suivons le courant fuyant
Dans l’onde frémissante
D’une main nonchalante
Viens, gagnons le bord,

and to the deaf ear
an old man, trembling, in vain
was asking for bread,
and in vain extended his hand!
I went into a workman’s hut;
a man there was offending, swearing at the earth
that the treasury barely fills
and against God he was swearing,
and against men
the tears of his children.
In so much misery the patrician line,
what do they do?
Only your eye
expresseshumanely here,
a look of pity,
where I looked at you
you like an angel.
And I said:
Here the beauty of life!
But, then, to your words,
a new sadness,
has gripped my heart. . .
Oh beautiful young lady,
don’t discredit the words of a poet:
Listen!
You don’t know love,
love, a divine gift, don’t scoff at it,
the life and soul of the world is love!

Under the thick dome
where the white jasmine
with the roses entwined together
On the river bank covered with flowers,
laughing in the morning
Let us descend together.
Gently floating on its charming risings
On the river’s current
On the shining waves,
Reaches for the bank,
Où la source dort et
L’oiseau, l’oiseau chante.
Sous le dôme épais
Où le blanc jasmin,
Ah! descendons
Ensemble!
Sous le dôme épais
Où le blanc jasmin
À la rose s’assemble
Sur la rive en fleurs,

Riant au matin
Viens, descendons ensemble.
Doucement glissons de son flot charmant

Suivons le courant fuyant
Dans l’onde frémissante
D’une main nonchalante
Viens, gagnons le bord,
Où la source dort et
L’oiseau, l’oiseau chante.
Sous le dôme épais
Où le blanc jasmin,
Ah! descendons
Ensemble!

Where the spring sleeps
And the bird, the bird sings.
Under the thick dome
Where the white jasmine,
Ah! Calling us
Together!
Under the thick dome
Where the white jasmine
With the roses entwined together
On the river bank covered with flowers,
laughing in the morning
Let us descend together.
Gently floating on its charming risings
On the river’s current
On the shining waves
One hand reaches
Reaches for the bank,
Where the spring sleeps
And the bird, the bird sings.
Under the thick dome
Where the white jasmine,
Ah! Calling us
Together!

—Translation by classicalmusic.about.com/od/opera/qt/flowerduetlyric.htm

“ Là ci darem la mano” from *Don Giovanni* ........................................ W.A. Mozart

Don Giovanni
Alfin siam liberati, Zerlinetta gentil, da quel scioccone!
Che ne’ dite mio ben, so far’ pulito?

Zerlina
Signor, e mio marito!

Don Giovanni
Chi? Colui?!
Vi par che un onest’uomo, un nobil Cavalier soffrir che qual visetto doro, qual viso qual io mi vanto, possa inzuccherato da un bilfolcaccio vil sia strapazzato!

My Lord, he’s my bridegroom!

At last we are free, gentle Zerlina, from that blockhead!
What do you think my dear? Didn’t I handle it well?

Who? Him?!
How can a gentleman possibly stand by and see such a golden little face, such a sugared beauty, be bound to such an ignoramus!
Zerlina
Ma Signor, io gli diedi parola di sposarlo. . .

But my Lord, I have given him my promise to marry. . .

Don Giovanni
Tal parola non vale un zero!
Voi non siete fatta per esser paesana.

That promise is worth Zero!
You were not made to be a peasant’s wife.

Un altra sorte vi procuran quelgli occhi bricconcelli, quei labbretti si belli, quelle dituca candide odorose; parmi toccar giuncata e fiutar rose!

A different fate I read in your teasing eyes, those beautiful lips, and these delicate fingers, made to touch, and to strew roses!

Zerlina
Ah . . . Non vorrei . . .

Ah . . . But I don’t want . . .

Don Giovanni
Che non vorreste?

What don’t you want?

Zerlina
Alfine, ingannata restar!
Io so che raro, colle donne voi altri Cavalieri siete onesti e sinceri!

I fear I’ll be deceived!
I have often heard that other noblemen take advantage of simple peasant folk!

Don Giovanni
E un impostura della gente plebea!

That is a slander, rumored by lowborn rabble!

La nobiltá ha dipinta negli occhi l’onestá! Orsú, no perdiam tempo: in questo istante io ti voglio sposar!

The high born are, by their breeding, honest.
And now, we’re wasting time. In this very instant, I wish to marry you!

Zerlina
Voi??!

You??!

Don Giovanni
Certo Io!
Quel casinetto e mio - soli saremo.

Certainly!
That castle in the distance is mine.
There we will be alone.

E là, giojello mio, ci sposeremo!

And there, my dear Zerlina, we’ll be married!

–Text and translation by Michael Delos

Don Giovanni
Là ci darem la mano,

Give me thy hand, oh fairest,
Là mi dirai di sì.  
Vedi, non è lontano;  
Partiam, ben mio, da qui.

Whisper a gentle ‘Yes.’
Come, if for me thou carest;
With joy my life to bless.

Zerlina
(Vorrei e non vorrei,  
Mi trema un poco il cor.  
Felice, è ver, sarei,  
Ma può burlarmi ancor.)

(I would, and yet I would not,  
I dare not give assent,  
Alas! I know I should not,  
Too late, I may repent.)

Don Giovanni
Vieni, mio bel diletto!

Come, dearest, let me guide thee!

Zerlina
Mi fa pietà Masetto.

Masetto sure will chide me.

Don Giovanni
Io cangierò tua sorte.

Danger shall ne’er come nigh thee.

Zerlina
Presto. . . non son più forte.

Ah … that I could deny thee.

Don Giovanni
Andiam!

Zerlina
Andiam!

A Due
Andiam, andiam, mio bene.  
a ristorar le pene  
D’un innocente amor.

With thee, with thee, my treasure.
This life is nought but pleasure
My heart is fondly thine.

–Translation by database.com

“Mon coeur s’ouvre a ta voix” from Samson et Dalila . . . . . . . . Camille Saint Saëns

Mon coeur s’ouvre à la voix,  
comme s’ouvrent les fleurs  
Aux baiser de l’aurore!  
Mais, ô mon bienaimé,  
pour mieux sécher mes pleurs,  
Que ta voix parle encore!  
Dis-moi qu’à Dalila  
tu reviens pour jamais,  
Redis à ma tendresse

My heart opens to your voice,  
like the flowers open  
To the kisses of the dawn!  
But, o my beloved,  
To dry my tears the best,  
Let your voice speak again!  
Tell me that to Dalila  
You will return forever,  
Repeat to my tenderness
Les serments d’autrefois,
ces serments que j’aimais!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l’ivresse!
Ainsi qu’on voit des blés
les épis onduler
Sous la brise légère,
Ainsi frémit mon coeur,
prêt à se consoler
A ta voix qui m’est chère!
La flèche est moins rapide
à porter le trépas,
Que ne l’est ton amante
à voler dans tes bras!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l’ivresse!

–Text and translation Dawn Padula

“Zu Hilfe! Zu Hilfe!” from Die Zauberflöte . . . . . . . . . . . . . . . . . . . . . . . . . W.A. Mozart
Premiered at the Theater auf der Wieden, Vienna, 1791
The Magic Flute is Mozart’s final opera, and is technically described as Singspiel – an amalgam of singing and spoken dialogue. Commissioned by the actor Schikaneder, who sang Papageno in the premiere, Mozart wrote the work while in ill health and in desperate financial circumstances, and indeed died barely a month after the premiere.

Tamino, a handsome prince who is lost in a distant land, is being pursued by a fierce reptile and asks the gods to save him. He faints, and three ladies, attendants of the Queen of the Night, appear and kill the beast. They admire Tamino for his beauty and youth. Each of the ladies tries to convince the other two to leave, to tell their mistress about the young prince. None of them is willing to leave the handsome youth to the attentions of a single lady, and after spirited arguments, in various musical keys, they reluctantly decide to leave together!

–Notes by Michael Delos

“Hat man nicht auch Gold beineben” from Fidelio . . . . . . . . . . . . . . . . . . . Ludwig van Beethoven
The opera Fidelio went through several versions, as Beethoven worked on the pacing of the drama and amended some of the demands made on the principal singers. It reached its final form in 1814, and it is this edition that is performed throughout the world. Rocco, a jailor in a large prison, is counseling his daughter and prospective son-in-law on the necessity for money to get a newly married couple started out on the right footing.
Hat man nicht auch Gold beineben
kann man nicht ganz glücklich sein;
traurig schlept sich fort das Leben,
mancher Kummer stellt sich ein.
Doch wenn’s in den Taschen
fein klingelt und rollt,
da hält man das Schicksal gefangen;
und Macht und Liebe verschafft dir das Gold,
und stillet das kühnste Verlangen.
Das Glück dient wie ein Knecht für Sold,
es ist ein schönes, schönes Ding, das
ein gold’nes, gold’nes Ding,
das Gold, das Gold!

Wenn sich nichts mit nichts verbindet,
ist und bleibt die Summe klein;
er bei Tisch nur Liebe findet,
wird nach Tische hungrig sein.
Drum lächle der Zufall euch gnädig und hold,
und segne und lenk’euer Streben,
das Liebchen im Arme, im Beutel das Gold,
so mögt ihr viel Jahre durchleben.
Das Glück dient wie ein Knecht für Sold,
es ist ein mächtig Ding, das Gold.

When one doesn’t have ready money
One can’t be truly happy;
Life drags sadly on its way,
And cares come to stay.
But when one hears a jingling in the purse,
One has Fate by the tail,
And power and love are made by gold,
And it stills the fiercest longing.
Good fortune serves you like a slave,
Gold It is a beautiful thing – gold.
A golden, golden thing – gold!

When one adds nothing to nothing,
The sum is and remains small;
Whomever finds only love on the table,
Will leave the table hungry.
So let chance smile on you,
And bless and guide your endeavors,
The sweetheart on your arm, money in your purse,
So may you enjoy many long years.
Good fortune serves you like a slave,
It is a mighty thing – gold.

―Text and translation Michael Delos

“C’est Toi? C’est Moi” from Carmen. ............................. George Bizet
Premiered at the Operá Comique, Paris, 1875
The opera Carmen is arguably the most performed opera in history. The composer, Bizet, died shortly after it’s premiere and was never to know of its huge impact on the repertoire of every opera company in the world. Filled with vibrant melodies, beautiful orchestration, and a masterful use of musical motifs throughout, inspired no doubt by Wagner’s example, the opera is a gripping music drama, beloved by performers and audiences alike.

In tonight’s duet, Don José, having been rejected by the gypsy Carmen, confronts her in front of the bull ring in Seville, where she has come to cheer her new lover, the toreador Escamillo. José has given up everything in his frenzied passion for Carmen – home, mother, childhood sweetheart, career – only be tossed aside when Carmen tires of him. José makes his last pleas to Carmen and is decisively rejected. Their confrontation is punctuated at critical moments by enthusiastic off-stage shouts from the bullfighting arena. At the climax of the duet, Carmen hurls José’s ring at his feet, and he advances with a knife. He stalks her in the plaza, much as a toreador does
the bull. As José kills Carmen, the chorus is heard singing the refrain of the Toreador Song off-stage; the fate motif, which has been suggestively present at various points during the act, is heard fortissimo and the curtain falls abruptly.

–Notes by Michael Delos

Finale from *Die Fledermaus* ............................................ Johann Strauss
Orlofsky
The sparkling wine is flowing Tra la la la la la la la
Fiery bubbles glowing Tra la la la la la,
Though emperors take pleasure in Laurel wreaths and treasure,
When bored with adoration, they call for a libation,
A toast to wine, champagne shall rule the nation,
The king of celebration, we toast his coronation!
A toast, a toast, a toast!

Refrain
His majesty is well renowned, all around, let it ring,
Happy we announce that champagne is crowned the king,
Long live the champagne celebration!

Eisenstein
Monks on silent mountains, Tra la la la la la la la
Seek the flowing fountains, Tra la la la la la la la
A monk must fight temptation in thirsty meditation,
So when the wine is tasted, that not a drop is wasted.
A toast to wine, champagne shall rule the nation,
The king of celebration, we toast his coronation.
A toast, a toast, a toast!

Refrain
His majesty is well renowned, all around, let it ring,
Happy we announce that champagne is crowned the king,
Long live the champagne celebration!

Adele
Hailed by every nation, Tra la la la la la la la
Every situation, Tra la la la la la la la
For when champagne is flowing, all hearts are free and glowing,
It is the best solution, to ward of revolution,
A toast to wine, champagne shall rule the nation,
The king of celebration we toast his coronation,
A toast, a toast, a toast!
Refrain
His majesty is well renowned, all around, let it ring,
Happy we announce that champagne is crowned the king,

—Text from Kalmus score
Friday, Sept. 20, 2013

Finisterra Piano Trio
Tanya Stambuk, piano, faculty; Brittany Boulding, violin, guest artist; Kevin Krentz, cello, guest artist

Saturday, Oct. 12, 2013

String Festival
Frank Huang, violin, guest artist; Angela Draghicescu, piano, guest artist; Maria Sampen, violin, faculty; Timothy Christie, violin, faculty; Joyce A. Ramée, viola, faculty; David Requiro, cello, faculty; Stephen Schermer, bass, faculty

Friday, Oct. 25, 2013

17th Century Sacred Music for Voices and Organ
CANONICI: Consort of Voices: Anne Lyman, director, alto, guest artist; Gary Cannon, tenor, guest artist; Rebekah Gilmore, soprano, guest artist; Joshua Haberman ’04, countertenor, guest artist; Thomas Thompson, bass, guest artist; Joseph Adam, organ, faculty

Friday, Jan. 31, 2014

Got Opera?! Arias, Duets, and Ensembles
Christina Kowalski, soprano, faculty; Dawn Padula, mezzo-soprano, faculty; Kathryn Lehmann, soprano, faculty; Gino Lucchetti, tenor, guest artist; Michael Delos, bass-baritone, faculty; Denes Van Parys, piano, staff

Friday, Feb. 7, 2014

Chanson d’Amour: Chamber Works for Voices, Violin, and Piano/Four Hands
Danielle Munsell Howard ’94, soprano, guest artist; Wendy Gruber Hunt ’96, soprano, guest artist; Darrell Hunt ’95, violin and tenor, guest artist; Ryan Bede ’05, baritone, guest artist; Christine Padaca Fuoco ’95, piano, guest artist; Duane Hulbert, piano, faculty; Tanya Stambuk, piano, faculty

Friday, Feb. 28, 2014

From the Music Hall to the Cabaret: Chamber Works by Weill and Poulenc
Dawn Padula, mezzo-soprano, faculty; Maria Sampen, violin, faculty; David Requiro, cello, faculty; Stephen Schermer, bass, faculty; Karla Flygare, flute, faculty; Dan Williams, oboe, faculty; Jennifer Nelson, clarinet, faculty; Paul Rafanelli, bassoon, faculty; Rodger Burnett, horn, faculty; Judson Scott, trumpet, faculty; Gunnar Folsom, percussion, faculty; Duane Hulbert, piano, faculty; Gerard Morris, conductor, faculty
UPCOMING ARTS AND LECTURES
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

FEBRUARY

Thursday, Feb. 20, 7:30 p.m.  Swope Lecture: “The Future of Religion in Higher Education,” by Rhonda & Doug “Jake” Jacobsen, Kilworth Memorial Chapel. The event is free, but ticketed. Tickets can be acquired by visiting Wheelock Information Center, calling 253-879-6013, or online at tickets.pugetsound.edu. Reception and book signing immediately following the lecture. For more information, please contact Helen Fickes at 253-879-2751 or hgarczynski@pugetsound.edu.

Friday, Feb. 21, 7:30 p.m.  Musical Postcards, Symphony Orchestra, Huw Edwards, conductor, works by Mendelssohn, Dvorák, Kabalevsky, Handel, Debussy, and Mahler, with performances by Bronwyn Hagerty, cello, and Maggie Manire, soprano, winners of the Concerto/Aria Competition, Schneebeck Concert Hall. Free

Wednesday, Feb. 26, 7:30 p.m.  Jazz Band, Tracy Knoop, director, Schneebeck Concert Hall. Free

Friday, Feb. 28; Saturday, March 1; Thursday, March 6; Friday, March 7; 7:30 p.m. Saturday, March 8; 2 p.m. and 7:30 p.m.  Faculty Production: Iphigenia 2.0 by Charles Mee, directed by Jess K Smith ’05, Norton Clapp Theatre, Jones Hall. Tickets: $11 general; $7 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

MARCH
Saturday, March 1, 3 p.m.  Jacobsen Jr.–A Children’s Concert: A Musical Storytime, featuring Bratton’s Teddy Bear’s Picnic; Poulenc’s Babar the Elephant; and the premier of The Pied Piper of Tacoma by Duane Hulbert and Judy Carlson Hulbert, Schneebeck Concert Hall. Tickets: $25 family of four+; $5 ages 5–18; $10 general; admission free for Puget Sound student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

Friday, March 7, 12:05 p.m.  Organ at Noon, Joseph Adam, organist, all-Bach program, Kilworth Memorial Chapel. Free

Friday, March 7, 7:30 p.m.  Adelphian Concert Choir and Dorian Singers, Schneebeck Concert Hall. Free Part of the: Friday, March 7–Saturday, March 7, Society of Composers Region VIII Conference, School of Music

Saturday, March 8, 2 p.m.  Wind Ensemble, Gerard Morris, conductor, Schneebeck Concert Hall. Free Part of the: Friday, March 7–Saturday, March 7, Society of Composers Region VIII Conference, School of Music

Saturday, March 8, 7:30 p.m.  Symphony Orchestra, Huw Edwards, conductor, Schneebeck Concert Hall. Free Part of the: Friday, March 7–Saturday, March 7, Society of Composers Region VIII Conference, School of Music
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.