Friday, Feb. 2, 2018
7:30 p.m. | Schneebeck Concert Hall

Featuring Brahms Sonatas Nos. 2 and 3 and the William Bolcom Sonata No. 2

Maria Sampen, violin
Guest artist
Thomas Rosenkranz, piano
Established in 1984, the Jacobsen Series features performances by School of Music faculty members, students, alumni, and guest artists for the university and the community. The series is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932–1965, and 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.

2017–18
SCHOLARSHIP RECIPIENTS

Carly Dryden ’19, Sigma Alpha Iota
Alexandra Vlasschaert ’19, Sigma Alpha Iota

As a courtesy to the performers and fellow audience members, please take a moment to turn off or silence all mobile devices.

Flash photography is not permitted during the performance.

Thank you.
PROGRAM

Violin Sonata No. 2 in A major, Op. 100. ............. Johannes Brahms (1833–97)
  1. Allegro amabile
  2. Andante tranquillo
  3. Allegretto grazioso, quasi Andante

Violin Sonata No. 2 (1978) ..................................... William Bolcom, b. 1938
  1. Summer Dreams
  2. Brutal-fast
  3. Adagio
  4. In Memory of Joe Venuti

INTERMISSION

Violin Sonata No. 3 in d minor, Op. 108. ............. Johannes Brahms (1833–97)
  1. Allegro
  2. Adagio
  3. Un poco presto e con sentimento
  4. Presto agitato
PERFORMERS

Maria Sampen, professor of violin at University of Puget Sound, enjoys a vibrant career as concerto soloist, recitalist, chamber musician and teacher. Comfortable with repertoire ranging from classical to avant-garde to popular styles, Sampen has delighted audiences with her eclectic programs, her passionate performance style, and her highly expressive playing. She has performed in Europe, in Asia, in Canada, and all over the United States.

Sampen’s recital and chamber music appearances have brought her to prominent venues including Carnegie Hall Weill Recital Hall, Symphony Space (NY), Bruno Walter Auditorium at Lincoln Center, Town Hall (Seattle), the Chicago Cultural Center, and the Detroit Institute of Art. She has given recitals and masterclasses at universities throughout the country including the University of Michigan, Cornell, Eastman, the Boston Conservatory, the University of Oregon, the University of Minnesota, Bowling Green State University, Ohio University, and the University of Washington. She has also been a guest recitalist and master class clinician at the University of British Columbia and the Sichuan Conservatory in Chengdu, China.

In addition to her work as a soloist, Sampen concertizes frequently with her new music group, Brave New Works; the Puget Sound Piano Trio; and the IRIS Orchestra of Tennessee.

A passionate supporter of contemporary music, Sampen has commissioned and premiered recent concertos for violin and orchestra by composers David Glenn, Marilyn Shrude, and Robert Hutchinson. Additionally, she has commissioned and premiered an impressive body of chamber works, collaborating with composers such as William Bolcom, William Albright, Bright Sheng, Marcos Balter, Andrew Mead, Robert Morris, Nico Muhly, and Forrest Pierce.

Sampen has released recordings on AMP Records, Block M Records, and Perspectives in New Music/Open Space. She recently recorded Georges Enesco’s “Sonata No. 3,” Zoltan Kodály’s “Duo for Violin and Cello,” Luciano Berio’s “Duetti for Two Violins,” and Marilyn Shrude’s “Memorie di Luoghi,” all of which will be released in 2018.

At University of Puget Sound, in addition to coaching chamber music, directing the New Music Ensemble, and chairing the string department, Sampen teaches a talented studio of violinists. She has twice received the University of Puget Sound’s Thomas A. Davis Teaching Award for excellence in teaching. Her students are frequent winners of local concerto competitions and have also won top awards at the MusicTeacher National Association Competition, the Tacoma Philharmonic Solo Competition, and the American String Teacher Washington State Competition.
Sampen has also served on the faculties of the Brevard Music Festival in North Carolina and the Icicle Creek Chamber Music Institute in Washington.

Sampen is a graduate of the University of Michigan and Rice University. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara. She has also performed and studied at the Mozarteum Sommerakademie, at the Banff Centre for the Arts, the Musicorda Festival, at the Carnegie Hall Professional Training Workshop, and as a fellow at both the Aspen and Tanglewood Music Festivals.

She loves working with her brilliant and talented students at University of Puget Sound, and believes that every student is capable of growth and positive change. She has been delighted to make her career at a place that also holds these values. She is committed to helping her students reach their maximum potential, not only as artists but as citizens of this world.

Thomas Rosenkranz, hailed as “one of the best new music performers around” (American Record Guide), enjoys a musical life as a soloist, chamber musician, and artist teacher. Since winning the Classical Fellowship Award from the American Pianists Association, his concert career has taken him to four continents. He is a former cultural ambassador to Tunisia and Lebanon sponsored by the U.S. State Department. His repertoire extends from the works of J.S. Bach to premieres of works written exclusively for him, often including improvisation into his performances.

During recent years, he has performed in many of the major cities of Asia including Bangkok, Beijing, Chengdu, Guangzhou, Hong Kong, Jakarta, and Shanghai. Since 2006 he has been a member of the faculty at the soundSCAPE Festival in Italy and recently became the co-director of Maccagno Piano Days, a piano festival in the Italian Alps.

He studied with Robert Shannon at the Oberlin Conservatory, Nelita True at the Eastman School of Music, and Yvonne Loriod in Paris. He is currently an associate professor of piano at the College of Musical Arts at Bowling Green State University.
UPCOMING SCHOOL OF MUSIC EVENTS
All events are free unless noted otherwise
tickets.pugetsound.edu

Friday, Feb. 9
Jacobsen Series: 
Puget Sound Piano Trio
Maria Sampen, violin; Alistair MacRae, cello; Tanya Stambuk, piano
Schneebeck Concert Hall
7:30 p.m. Tickets: $15/$10
tickets.pugetsound.edu

Wednesday, Feb. 14
Jazz Orchestra
Tracy Knoop, director, with guest Joshua Redman
Schneebeck Concert Hall
7:30 p.m. Tickets: TBD
Check pugetsound.edu/arts for ticketing information.

Wednesday, Feb. 21
The Noon Recital Series
Short performances by Puget Sound Students
Schneebeck Concert Hall
12 p.m.

Friday, Feb. 23
Jacobsen Series: 
Got Opera?—The Venture Beyond
Dawn Padula, mezzo-soprano; Christina Kowalski, soprano; Ryan Bede ’05, baritone; Jesse Nordstrom, tenor; Jinshil Yi ’14, piano
Schneebeck Concert Hall
7:30 p.m. Tickets: $15/$10
tickets.pugetsound.edu

Friday, March 2
Symphony Orchestra
Anna Wittstruck, director
Schneebeck Concert Hall
7:30 p.m.

Thursday, March 8
Jazz Orchestra
Tracy Knoop, director
Schneebeck Concert Hall
7:30 p.m.

Wednesday, March 21
The Noon Recital Series
Various short performances by Puget Sound Students
Schneebeck Concert Hall
12 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/arts.

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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.

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