SCHOOL OF MUSIC

# JACOBSEN

PROFESSIONAL ARTIST SERIES 2026-27

Est. 1888
UNIVERSITY of PUGET SOUND

# GLOBAL RESONANCE:
# MUSIC FROM AROUND THE WORLD
## *for violin and percussion*

**SATURDAY, OCT. 10**
**KILWORTH MEMORIAL CHAPEL, 7:30 P.M.**
TICKETS REQUIRED, FREE FOR STUDENTS W/ID

*Featuring Maria Sampen, violin; James Doyle, percussion; and Timothy Christie, viola*







# JACOBSEN SERIES

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 to 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.

## LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

**Global Resonance: Music from Around the World**

Maria Sampen, violin
James Doyle, percussion
Timothy Christie, viola

Saturday, Oct. 10, 2026

**PROGRAM**

Blue Hijaz (2015)……..Jonathan Mei '16 (b. 1993)

Vignettes for violin and marimba (2017)……...Christos Hatzis (b. 1953)
Memories of Danforth Avenue
Night Sky

Komorebi for Violin and Vibraphone (2014)……..Salina Fisher (b. 1993)

Histoire du Tango (1985)……Astor Piazzolla (1921–1992)
Bordel — 1900
Café — 1930
Nightclub — 1960

Jubb Jannin (2013)……Yousif Sheronick (b. 1967)

Calliope Meets Frank: Calliope House/……Dave Richardson/
MacArthur Road/Frank's Reel John McCusker
arr. 2011 by Alasdair Fraser
& Natalie Haas

*All are invited to a reception following the program in the Kilworth Memorial Chapel lower level.*

## PROGRAM NOTES

**Blue Hijaz**
**Jonathan Mei (b. 1993)**
Composed: 2015
Duration: Approximately 6 minutes

You might be wondering why I chose to open a program of music for violin and percussion with a piece for violin and viola. I could say something cute about how this piece asks the players to make percussion-like sounds on their string instruments (it indeed does do this!) but really, I included it because it fit tonight's theme so well. I also wanted to highlight the exceptional talent of my former violin student, Jonathan Mei, University of Puget Sound class of 2016. This piece showcases the full virtuosity of the violin and the viola while painting a brilliant picture of a dance party in the Balkan region of Southeastern Europe.

*--Maria Sampen*

**Jonathan Mei**
At age 6 I attended a music festival in Mendocino, California, where I first witnessed live Balkan music (folk music from Eastern Europe). I was immediately enchanted by the music, dance and culture there, but one particular element gripped me most of all: the violin. I started asking my parents for an instrument of my own, and after a couple years I finally had one in my hands. While the Balkan tradition inspired me to take up violin, I began studying Western classical music in order to develop a technical foundation first. However, after starting lessons I promptly fell in love with the music of Bach, Brahms and Tchaikovsky, and didn't look back until many years later.

My violin studies carried me through high school and eventually to the University of Puget Sound, where I attended on a music scholarship. While playing in orchestras, chamber ensembles and masterclasses, I also studied communications and rhetoric. Between classes I started a band with friends and began experimenting with other musical genres. At around this point I was compelled to revisit and explore the Balkan styles that had inspired me over a decade before. I returned to the same festival I had visited as a child and started to learn the music in earnest. By the time I graduated college I had forayed into numerous alternative styles on the violin, including Balkan, blues, Americana, and Irish fiddle. I am fascinated by folk styles from around the world, and seek to learn, teach, and incorporate them into my own music as a composer.

***Blue Hijaz***
This piece is reminiscent of elements in the Western classical tradition that defined my musical training. However, it draws primarily on two folk styles from opposite sides of the globe: American Blues, and traditional Laz. The Laz people have lived for centuries in Turkey, on the coast of the Eastern Black Sea, bordering the Republic of Georgia.

The Blues–along with its spiritual cousin, Gospel Music–arose from the work songs and spirituals sung by Southern slaves and their descendants. By the 1920s, black musicians had spread their music across America, and the Blues eventually became ubiquitous in American music. While Gospel expresses hope and religious sentiments, the Blues delves into such secular topics as sexuality and social status. Endemic to its temperament are seduction and allure. The genre's emotional charge is largely created by the Blues scale, distinguished by flat notes (usually thirds, sevenths and fifths). This scale defines one major element of the piece.

The second major element is derived from a Turkish classical maqam, or scale, known as "hijaz." The flat II and sharp III create its trademark sound. Rhythm is the core of Balkan music—a paradigm shift from the more melody-focused Western classical tradition. The quick 7/8 meter that grounds most of the piece is common throughout the music of the Balkans, Greece, and Turkey. Party-goers in Southeastern Europe would often dance in tandem with asymmetrically-metered tunes. The dances are typically organized in patterns of "short" and "long" steps, which translate to subdivisions of two and three eighth notes. The 7/8 meter, then, might be counted as 2 + 2 + 3, or "short-short-long." Dance parties in the region are known for being high-energy and long-lasting. Crowds of elated dancers can leap, skip, and drink with fervor until sunrise–sometimes for days on end.

*–Jonathan Mei*

**Vignettes for violin and marimba**
**Christos Hatzis (b. 1953)**
Composed: 2017
Duration: Approximately 10 minutes

**Vignettes** takes us to Canada, by way of Greece. Composer, Christos Hatzis was born in Greece and immigrated to Canada in 1982. He writes music that fits together like a rhythmic puzzle. He often uses phasing and metric modulation to create subtle shifts in the music. From the outside, the effect is seamless, somewhat like the evening sky fading from dusk to dark. From the inside, the performers are counting like mad and holding on tight. The metric shifts happen at a level as subtle as a 16th note, leaving little room for error.

I was first introduced to Hatzis's music in the mid-2000s, when my new music group, Brave New Works, selected his piece as one of the winners of our annual Call for Scores competition. We performed his string quartet, Stylus I, several times that season. I've always wanted to play more of his music and am excited to share this piece with you tonight.

*–Maria Sampen*

**Christos Hatzis:**
Christos Hatzis is widely recognized as "one of the most important composers writing today" (CBC) and "a contemporary Canadian master" (New Yorker). He is pioneering a distinct breed of 21st-century music which combines intellectual complexity and clarity, emotional/psychological directness and technical mastery of various media and musical idioms. His recent work focuses on climate change, geopolitical diversity, indigenous issues, migration, environmental consciousness and human rights.

**Vignettes** for Violin and Marimba was composed intermittently between the time of the total eclipse in August 2017 and New Year's Eve of the same year. It was my response to a request by violinist Marc Djokic and my life-partner, percussionist Beverley Johnston for a concert they planned to share together in May 2018. It was also a belated gift for Bev's 60th birthday.

**Memories of Danforth Avenue** was composed during the week before Christmas 2017. Technically, it is a study of rhythm and timbre, particularly for the marimba while emotionally it taps on bitter-sweet memories from my early years in Canada when I was barely able to make a living by playing in Greek bands on Danforth Avenue in Toronto and felt quite disillusioned about my survival prospects in my new country.

**Night Sky** was completed during the total eclipse of August 2017. During the time of its composition, I was immersed in reading Hamlet's Mill by Giorgio De Santillana and Hertha von Dechend, an exhaustive thesis proposing that world mythology has its origins in astronomical observation particularly in the phenomenon of the "precession of the equinoxes." The two instruments "phase" against each other, the violin cycling at 12/8 against the marimba's 11/8 and completing three full cycles, the harmonic root of each being a major third lower than that of the previous one. Within this macrostructure, the music of each cycle vaguely flirts melodically and harmonically with the 1971 pop song "Color My World" by the rock group Chicago, a song which has been solidly embedded in the mythical memory of my generation.

*–Christos Hatzis*

**Komorebi**
**Salina Fisher (b. 1993)**
Composed: 2014
Duration: approximately 7 minutes

Next, we travel to New Zealand and Japan for the ethereal ***Komorebi*** by Salina Fisher. Fisher is one of Aotearoa's most internationally programmed and performed composers, her works performed around the world by leading musicians and ensembles. A multi-instrumentalist of mixed Japanese heritage, her highly evocative music often involves collaborations, notably with taonga pūoro musicians. Her works have been commissioned by the New Zealand Symphony Orchestra, Auckland Philharmonia, New Zealand String Quartet, and NZTrio, among others, and performed by major symphony orchestras across North America, Europe, and Australasia at venues including Carnegie Hall, Wigmore Hall, Philharmonie Berlin, and Tanglewood Music Festival. She is a member of Moth Quartet, nominees for the 2026 Aotearoa Music Awards. She has received numerous honours including multiple SOUNZ Contemporary Awards and an Arts Foundation New Generation Award. A Fulbright Scholar, she holds a master's degree from the Manhattan School of Music and has lectured in composition and orchestration at NZSM.

I've been interested in exploring the musical traditions of Japan and New Zealand, and experimenting with timbre and colour, particularly through the use of extended techniques. I'm drawn to (non-Western) modal harmonies, pitch-bending, 'beatless-ness' and space; as well as sounds that could be described as fragile or haunting. My experience as a performer undoubtedly influences my writing, which often begins through improvisation with the violin, piano or voice.

This work is inspired by the beautiful Japanese word *komorebi*, which means "sunlight that filters through the leaves of trees." I've used the *ryukyu* mode from Okinawa, Japan, as the tonal basis of ***Komorebi***. Ryukuan musical traditions differ from those of mainland Japan in several ways, including the use of different instruments and tonalities. Unlike many traditional Japanese modes, the Ryukyu mode resembles a major scale, using scale degrees 1, 3, 4, 5, and 7. I was also interested in finding ways to blend the timbral qualities of the violin and vibraphone, especially through the use of extended playing techniques.

*–Salina Fisher*

**Astor Piazzolla (1921–1992)**
**Histoire du Tango**
Composed: 1985
Duration: Approximately 16 minutes

Onward to South America, where we stop in Argentina to hear the music of one of the country's most famous composers, Astor Piazzolla. This piece is originally for flute and guitar however it's so well-loved that it's been transcribed for multiple instruments, including the version you'll hear tonight for violin and marimba.

Born in 1921 in Argentina, Piazzolla spent most of his formative years as a youth in New York City. He was full of mischief, a member of a street gang, and not particularly strong in school (he finished all formal schooling at age 13). Luckily, his parents insisted he receive musical training and he studied the bandoleon. Piazzolla played with many of the great tango bands and artists of his day, learning his craft on stage and by listening to hours of performances. As his career as a performer advanced, he constantly pushed the boundaries of tradition. He made his own arrangements of tangos as well as composed original works. A chance meeting with the famed pianist, Artur Rubenstein, led to a connection with his first official composition teacher, Alberto Ginastera. Ginastera taught him the basics of composition, orchestration and harmony.

As Piazzola learned and listened to more and more types of music, his own tango arrangements became less and less traditional. The tangos he played were not the tangos dancers could or wanted to dance to. When he founded his own orchestra in 1946, half of his audience was intrigued by his music and the other half was enraged because they couldn't dance to it! In the words of the tango traditionalists, he was the "tango Antichrist."

Piazzola spent some time writing "traditional" classical music (symphonies, choral works, etc.) but after studying with the famed teacher, Nadia Boulanger in Paris, she convinced him that his true voice lay with the tango.

When Piazzola died in 1992, his music had been championed by some of the world's greatest performers: the Kronos Quartet, Yo Yo Ma, Gidon Kremer, the Assad Brothers, Daniel Barenboim and Emmanuel Ax. He has firmly secured a position among the most influential composers of the 20th century, someone whose voice brought the tango out of the dance hall and onto the concert stage.

*–Maria Sampen*

***Histoire du Tango***
Bordel, 1900: The tango originated in Buenos Aires in 1882. It was first played on the guitar and the flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and liveliness. It paints a picture of the good-natured chatter of the French, Italian, and Spanish women who peopled these bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a gay tango.

Continental Café, 1930: this is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

Night Club, 1960: this is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

*--Astor Piazzolla*

***Jubb Jannin***
**Yousif Sheronick (b. 1967)**
Composed: 2013
Duration: Approximately 6 minutes

Yousif Sheronick was born in Iowa and is the child of Lebanese immigrants. In many ways this piece connects us back to the first work on the program, *Blue Hijaz*. In fact, *Jubb Jannin* uses the same Arabic melodic scale, called Hijaz, as its tonal basis. The violin weaves a melody over an improvised ostinato on the frame drum. Sheronick himself is a percussionist and composer, praised by the New York Times for his "dazzling improvisations" and his "wizardry on a range of humble frame drums." He enjoys an active career as percussionist, composer, producer and educator.

I feel a certain connection to this piece as my own grandfather was also Lebanese-American. His parents immigrated to the United States in the early 20th century. To this day, our family's special holiday meals always consist of grape leaves, humous and tabouli.

*--Maria Sampen*

***Jubb Jannin***
Jubb Jannin is the name of my mother's home village in Lebanon. This piece was inspired by the Lebanese folk melodies I heard my mother sing when I was a child, usually over the drone of the vacuum cleaner. It uses the Arabic melodic scale Hijaz which has two flats and one sharp. Jubb Jannin was originally written for the Nay (Middle Eastern flute) and the solo section has been adapted from Bassam Saba's originally Nay improvisation.

*--Yousif Sheronick*

**Calliope Meets Frank: Calliope House/MacArthur Road/Frank's Reel by Dave Richardson/John McCusker**
Arranged by Alasdair Fraser/Natalie Haas: 2011
Duration: Approximately 6 minutes

The final piece on our program is an arrangement of an arrangement of three fiddle tunes as played by violinist, Alasdair Fraser and cellist, Natalie Haas. Fraser, known as the "Michael Jordan of Scottish fiddling," performs in a duo with the brilliant cellist, Natalie Haas. Their album, *Fire and Grace*, opens with *Calliope Meets Frank*. Lucky for those of us who are not trained as virtuoso Scottish fiddlers, Fraser and Haas published sheet music of their arrangements. James Doyle adapted the cello part to fit the marimba and the drum. For my part, I've consulted with my students, some of whom are expert fiddlers, and they have helped me with the style. I will try to do the pieces justice!

*--Maria Sampen*

**Calliope Meets Frank: Calliope House/MacArthur Road/Frank's Reel by Dave Richardson/John McCusker**

Calliope House: The Pittsburg Folk Music Society originated at the historic Northside home of bagpipe instructor George Balderose, who called his home Calliope House. In 1984, Dave Richardson of the Boys of the Lough composed a jig in E major which he named "Calliope House" in honor of this house and the good times he had there while performing in Pittsburgh with the Boys of the Lough.

MacArthur Road: Dave Richardson wrote this in honor of Vermont singer and song collector Margaret MacArthur, whose family lives on MacArthur Road in Marlboro, Vermont. Margaret passed away in 2006 and Vermont Folklife Center published an article dedicated to her life and work in "Vermont's Songcatcher: A Lifetime of Singing and Saving Near-Forgotten Tunes."
Frank's Reel: was written by John McCusker for his friend Francis MacDonald, who he played with in his early musical career in a band called "Parcel of Rogues." *--Fraser/Haas*

## BIOGRAPHIES

**MARIA SAMPEN,** violin, enjoys a vibrant musical career as a soloist, chamber musician, recording artist and teacher. Equally at home with repertoire ranging from classical to avant-garde to popular styles, Sampen delights audiences with her eclectic programs, her passionate performance style and her highly expressive playing. She performs extensively in Europe, Asia, Canada and all over the United States. As a soloist and chamber musician, Sampen has performed in 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. Performing highlights abroad include the Sichuan Conservatory in Chengdu, China; the Akademie of Art in Szczecin, Poland; and concert venues in the Canary Islands, Spain; St. Andrews, Scotland; and Singapore.

She is well-known for her performances of contemporary repertoire and has premiered over 100 works, including three concertos with orchestra that were written for her. Sampen is Professor of Violin at the University of Puget Sound and a member of the Puget Sound Piano Trio. During her tenure at Puget Sound, she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching and was also awarded the Kristine Bartanen Research Award for remarkable accomplishments in research and professional development. Her students are top award winners in national competitions including the Music Teacher National Association Competition, and the American String Teachers Association Competition.

In the summertime, Sampen performs at the Walla Walla Chamber Music Festival and has also served on the faculties of the Brevard Music Festival in North Carolina, the Icicle Creek Chamber Music Institute in Washington and the Interlochen Arts Camp in Michigan.

Sampen holds degrees from the University of Michigan and Rice University. Her principal teachers include Paul Kantor, Kenneth Goldsmith and Paul Makara.

**JAMES W. DOYLE** is a percussionist and teaching artist based in the Pacific Northwest. As a soloist and collaborator, he's performed throughout North America, Europe, Australia, Africa, and Asia, with appearances on the Seattle Symphony's octave9 Series, the Nakanojo Biennale, and residencies at Gunma University in Maebashi, Japan.

Before relocating to Washington, James served as Professor of Music at Adams State University and earned a Doctor of Musical Arts from the University of Nevada, Las Vegas. Prior to his tenure in academia, he was

principal percussionist with the United States Air Force Band of the Golden West.

Doyle is on the musicology faculty at the University of Puget Sound, leads the Puget Sound Percussion Festival, and is the director of TYSAmba, a community samba bateria. He tours with the U.S./Japan-based ensemble, Apricity Trio, and regularly performs with orchestras and chamber ensembles throughout the region. www.jameswdoyle.com

Violinist and violist **TIMOTHY CHRISTIE** enjoys a multifaceted career as performer, teacher, public speaker, and recording artist. He is the Founder and Artistic Director of the Walla Walla Chamber Music Festival (WWCMF), a nonprofit organization in southeastern Washington presenting more than 40 public chamber music events annually. He also serves on the faculty of the School of Music at the University of Puget Sound in Tacoma, Washington, and was a member of the Pacific Northwest Ballet Orchestra in Seattle for 15 years.

Christie regularly collaborates with some of the most exciting artists and ensembles in the industry, including Third Coast Percussion, Spektral Quartet, PRISM Quartet, PROJECT Trio, Sybarite5, Turtle Island Quartet, the Harlem Quartet, and The Westerlies. The solo violist of new-music ensemble Brave New Works since the group's inception in 1997, Christie can be heard on recordings of William Bolcom's Piano Quintet and William Albright's Clarinet Quintet on AMP Records.

Christie earned dual undergraduate degrees in music and English literature at the University of Michigan, and a Master of Music degree, also from U of M. His principal teachers include Andrew Jennings and Paul Kantor (violin), and Yizhak Schotten (viola).

## UPCOMING SCHOOL OF MUSIC EVENTS

Most performances are broadcast at *pugetsound.edu/schneebecklive.*
Tickets available at *tickets.pugetsound.edu*, in the Puget Sound Logger Store, or at the door.

SUNDAY, OCT. 11
**Fall Choral Concert**
Adelphian Concert Choir and Voci d'Amici
conducted by Steven Zopfi with Jinshil Yi, piano
Puget Sound Singers conducted by Erin Guinup with Jieun Yun, piano
Schneebeck Concert Hall, 4 p.m.

THURSDAY, OCT. 15
**Puget Sound Symphony Orchestra**
Anna Jensen, conductor
Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, OCT. 23
**Jacobsen Series: Velocity prog-fusion band performs a tribute to Weather Report**
Schneebeck Concert Hall, 7:30 p.m.
Tickets required | Free for students

TUESDAY, OCT. 27
**Keyboard Series: Daniel Inamorato piano recital**
Schneebeck Concert Hall, 7:30 p.m.
Tickets required | Free for students

THURSDAY, OCT. 29
**Pipes Spooktakular, a Halloween Organ Concert**
Wyatt Smith, organist
Kilworth Memorial Chapel, 7:30 p.m.

FRIDAY, OCT. 30
**Puget Sound Wind Ensemble**
Rachel Zephir, conductor
Schneebeck Concert Hall, 7:30 p.m.

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact *25Live@pugetsound.edu*, or visit *pugetsound.edu/accessibility*.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.
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