SCHOOL OF MUSIC

JACOBSEN

PROFESSIONAL ARTIST SERIES 2026-27

Est. 1888
UNIVERSITY of PUGET SOUND

MUSICAL REVOLUTIONS

Breaking the Rules, Changing the Music

From Early Baroque to Modern Music, a journey through the ideas, innovations, and artistic rebels that reshaped music history.



Sunday, Nov. 8

Schneebeck Concert Hall, 2 p.m.

Tickets required, free for students

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.

MUSICAL REVOLUTIONS

Breaking the Rules, Changing the Music

Curated by Brittany Harrington

Sunday, Nov. 8, 2026, 2 p.m.

PROGRAM

Early Baroque

Selections from Opus 7.....Barbara Strozzi (1619–1677)
- Pensaci ben mio core
- Basta cosi, v'ho inteso

Dawn Padula, mezzo-soprano
Jessica Hall, piano

Late Baroque

Trio Sonata No. 6 in C minor (ZWV 181, No. 6).....J.D. Zelenka (1679–1745)
- I. Andante
- II. Allegro
- III. Adagio
- IV. Allegro

Shannon Spicciati and Shelly Myers, oboe
Brittany Harrington, bassoon
Anna Jensen, bass
Jinshil Yi, piano

Classical

Piano Trio in D Minor.....Ethel Smyth (1858–1944)
- I. Allegro non troppo
- III. Scherzo. Presto con brio

Puget Sound Piano Trio
Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano

INTERMISSION

Impressionism

Sonata for Flute, Viola, and Harp.....Claude Debussy
(1862–1918)

I. Pastorale: Lento, dolce rubato
II. Interlude: Tempo di minuetto
III. Final (or Finale): Allegro moderato ma risoluto

Tracy Doyle, flute
Timothy Christie, viola
Elizabeth Landis, harp

Jazz (Hard Bop/Post Bop)

Fables of Faubus.....Charles Mingus
(1922–1979)

Jeff Chang, saxophone
Stuart Hambley, trombone
David Joyner, piano
Rob Hutchinson, bass
Jeffery Lund, drums

Postmodern

Dead Elvis.....Michael Daugherty
b. 1954

Brittany Harrington, solo bassoon
Jennifer Nelson, E-flat clarinet
Judson Scott, trumpet
David Krosschell, bass trombone
James Doyle, percussion
Maria Sampen, violin
Anna Jensen, double bass
Rachel Zephir, conductor

All are invited to a reception following the program in the Schneebeck Concert Hall lobby.

PERFORMERS

In order of appearance

Dawn Padula, director of vocal studies, professor of voice, University of Puget Sound School of Music.

Jessica Hall, collaborative pianist, University of Puget Sound School of Music.

Shelly Myers, lecturer of oboe, Pacific Lutheran University, second oboe position in the Olympia Symphony Orchestra.
https://www.plu.edu/music/staff/shelly-myers/

Shannon Spicciati, oboe faculty member, University of Washington School of Music and Pacific Lutheran University.
music.washington.edu/people/shannon-spicciati

Brittany Harrington, affiliate artist, bassoon, University of Puget Sound School of Music.

Anna Jensen, director of orchestra and affiliate artist, double bass, University of Puget Sound School of Music.

Jinshil Yi, collaborative pianist, University of Puget Sound School of Music.

Maria Sampen, director of strings, professor of violin, University of Puget Sound School of Music.

Alistair MacRae, Cordelia Wikarski-Miedel artist in residence, cello & chamber music, University of Puget Sound School of Music.

Ronaldo Rolim, assistant professor of piano, University of Puget Sound School of Music.

Tracy Doyle, director, professor of flute, University of Puget Sound School of Music.

Timothy Christie, affiliate artist, viola, University of Puget Sound School of Music.

Elizabeth Landis, affiliate artist, harp, University of Puget Sound School of Music.

Jeff Chang, director of Jazz Orchestra, University of Puget Sound School of Music.

Stuart Hambley, trombonist and music educator, 5th Avenue Theatre.

David Joyner, affiliate artist, jazz piano, University of Puget Sound School of Music.

Rob Hutchinson, professor of music theory and composition, University of Puget Sound School of Music.

Jeffery Lund, affiliate artist, percussion, University of Puget Sound School of Music.

Brittany Harrington, affiliate artist, bassoon, University of Puget Sound School of Music.

Jennifer Nelson, affiliate artist, clarinet, University of Puget Sound School of Music.

Judson Scott, affiliate artist, trumpet, University of Puget Sound School of Music.

David Krosschell, affiliate artist, trombone, University of Puget Sound School of Music.

James Doyle, percussionist, collaborator, teaching artist, chamber musician. *jameswdoyle.com/about*

Anna Jensen, director of orchestra and affiliate artist, double bass, University of Puget Sound School of Music.

Rachel Zephir, director of bands, assistant professor of music, University of Puget Sound School of Music.

A Note from the Curator

When I began imagining this program, a few ideas kept coming back to me. I had recently attended a concert presented by a friend with the Seattle Repertory Jazz Orchestra. He programmed a collection of music that went beyond the familiar standards, sharing works that deserved to be heard but weren't necessarily part of the usual repertoire. He spoke about our responsibility as musicians and ambassadors of music is to bring music, and especially newer or unheard music to the public. To share it. To give audiences the opportunity to experience something they might not otherwise encounter. That idea stayed with me.

So often, we find ourselves performing wonderful perennial favorites on repeat, but how often do we make room for the undiscovered, the underrepresented, or the works that have somehow slipped through the cracks of musical history?

This past year, I also had the opportunity to perform music by composers Louise Farrenc and Florence Price. I was struck by the quality of their writing: imaginative, charming, sophisticated, and every bit as deserving of a place in the repertoire as the works we encounter more regularly. Had these pieces been written by a more familiar name (Mozart for example) I wonder whether we would ever have questioned their place on the concert stage. Their relative absence from the standard repertoire reminds us that musical history is shaped by more than artistic merit alone. Who gets published, performed, celebrated, and remembered matters.

And then there's something else I believe wholeheartedly: classical music can rock. It can be daring, rebellious, outrageous, provocative, and wildly exciting. Yet somehow, classical music has acquired a reputation for being a little uptight. I wanted to challenge that perception (and if you know me and my other endeavors, you know this is a constant theme I abide by!) And I love the idea of rock and roll as a cultural challenge – music that began to shake things up not only from a musical perspective, but a societal one.

As I built this program, I began exploring different eras and asking myself: What was the rock and roll of its day? Which composers were pushing boundaries, challenging conventions, or creating something that hadn't quite been heard before? What music was

groundbreaking in its own time and helped pave the way for the innovations that followed?

The result is this collection of works—a kind of rock through the ages or as it became known, Musical Revolutions. Each piece represents a different kind of musical revolution: some challenge the musical language of their time, some challenge who gets to participate in the tradition, some confront the world around them, and others delight in blurring the boundaries of what classical music can be. These are works that deserve to be heard, explored, and given their time on the stage.

As I become more seasoned in my own musicianship and in the art, I seek out and experience, I've come to appreciate that excellent art isn't necessarily art that I love, or even art that I particularly like. Sometimes it's the work that makes me think, challenges an assumption, provokes a feeling, or simply stays with me long after I've experienced it.

I don't expect you to love every piece on this program. But I do hope something here surprises you. I hope something makes you curious, challenges what you thought you knew, makes you laugh, moves you, or gives you a new perspective. Most of all, I hope you leave having experienced something you might not have otherwise encountered.

Thank you for being here, for being curious, and for giving this music a chance to be heard.

–Brittany Harrington
Affiliate Artist Bassoon, Curator, and Performer

PROGRAM NOTES

EARLY BAROQUE

Selections from Diporti di Euterpe, Op. 7

Barbara Strozzi (1619–1677)

Pensaci ben mio core • Basta così, v'ho inteso!

In seventeenth-century Venice, while music-making flourished in churches, courts, academies, and private homes, Barbara Strozzi became one of the era's most accomplished composers and singers. She published vast collections of vocal music at a time when women faced even more barriers to professional recognition than they do today. Her output is especially notable for its concentration on secular vocal music (in a time when music was often more religious in connation and use). Her intimate works showcased drama unfolding through the expressive relationship between text, melody, and harmony.

Strozzi's family story is unusually complex. She was baptized in Venice in 1619, and was raised in the household of the poet Giulio Strozzi, who formally acknowledged and adopted her. Scholars have considered the possibility that Giulio was also her biological father, though the record does not settle the question definitively. Her adult life has attracted similarly colorful speculation. She had four children, allegedly with the Venetian nobleman Giovanni Paolo Vidman, who was married.

Both selections today come from Strozzi's seventh printed collection, Diporti di Euterpe, published in Venice in 1659. In Pensaci ben mio core ("Think carefully, my heart"), a speaker warns the heart against the danger of love, comparing it to a small creature drawn too close to a flame. The text's repeated appeal to the heart gives the piece an intimate, almost conversational urgency. Basta così, v'ho inteso! ("Enough; I understand you!") turns toward a different kind of emotional drama: the moment when a speaker has heard enough and arrives at a point of resolve. Listen for the way Strozzi shapes the musical line around the changing emotional temperature of each text. Her music does not merely decorate the words; it gives them gesture, character, and psychological immediacy.

LATE BAROQUE
Trio Sonata No. 6 in C minor, ZWV 181
Jan Dismas Zelenka (1679–1745)
I. Andante • II. Allegro • III. Adagio • IV. Allegro

Born in Bohemia and active for most of his professional life at the royal court in Dresden, Jan Dismas Zelenka developed a musical language admired for its harmonic daring, contrapuntal ingenuity, and unusually vivid instrumental writing. He worked as a violone player (similar to the modern-day double bass) in the Dresden court orchestra and continued his compositional studies in Vienna with the influential theorist Johann Joseph Fux. Although much of Zelenka's output is sacred music, his six chamber sonatas, ZWV 181, stand among the most distinctive instrumental works of his career. His music is particularly groundbreaking for its innovative use of harmony, employing suspensions and dissonances to create tension in ways that were uncommon for the period.

Composed around 1720–22, the six sonatas were written for exceptional performers and make striking demands on their players. The collection is often referred to as a set of trio sonatas, but the scoring and texture of the later works are more complex than the label might suggest. In Sonata No. 6, two oboes and an obbligato bassoon participate in the musical argument above the continuo. The bassoon is not simply reinforcing the bass line: it has an independent part, moving in active dialogue with the oboes.

Across four contrasting movements, Zelenka shifts between measured, reflective writing and energetic exchanges. Listen for the way the instruments imitate, interrupt, and answer one another, and for the unexpected harmonic turns that keep the music in motion. The result is chamber music of almost concertante intensity—an intricate conversation in which each instrument has a distinct voice.

ROMANTIC

Ethel Smyth (1858–1944)

I. Allegro non troppo • III. Scherzo. Presto con brio

Ethel Smyth pursued a compositional career at a time when women were routinely denied the training, professional networks, and public authority available to their male contemporaries. Her determination was tested early: her family opposed her ambition to become a composer, but she persisted and enrolled at the Leipzig Conservatory in 1877. She soon left its formal program to study privately with Heinrich von Herzogenberg, entering a musical world shaped by the Austro-German Romantic tradition. Smyth went on to compose operas, orchestral works, chamber music, and choral music, and later became a prominent supporter of the British women's suffrage movement. Her song "The March of the Women" became an anthem of that movement.

The Piano Trio in D minor dates from August 1880, during Smyth's Leipzig period. Its four-movement design places it firmly within the chamber-music traditions of the nineteenth century, while its ambitious scale and assured writing reveal a young composer working confidently within that language. The opening movement sets violin, cello, and piano in a closely woven exchange. The Andante offers a more inward contrast; the scherzo brings a sharper rhythmic profile and flashes of energy; and the finale drives toward a vigorous conclusion.

The trio also has a remarkable performance history. Although Smyth composed it in 1880, Durham University's catalogue of her manuscripts records its first public performance as August 30, 1985, at Grinnell College in Iowa—more than a century after it was written. Listening to the work today means encountering both a compelling Romantic chamber piece and the early voice of a composer whose place in music history had to be claimed.

IMPRESSIONISM / EARLY MODERNISM
Sonata for Flute, Viola, and Harp
Claude Debussy (1862–1918)
I. Pastorale: Lento, dolce rubato • II. Interlude: Tempo di minuetto • III. Finale: Allegro moderato ma risoluto

In 1915, during the First World War and while seriously ill, Claude Debussy turned to a project that looked both forward and backward. He planned a cycle of six sonatas for different instrumental combinations, conceived in part as a renewed engagement with French musical tradition. He completed only three before his death in 1918. The Sonata for Flute, Viola, and Harp was the second in the project, and its unusual combination of instruments gives it a sound world unlike that of the conventional piano-centered chamber sonata.

The three instruments offer a finely differentiated palette: the flute's breath-like line, the harp's resonant plucked sonorities, and the viola's ability to move between a warm bowed sound and delicate pizzicato.

Debussy uses these contrasts not simply for decoration, but as a central part of the music's structure. Short melodic ideas appear, recede, and return in altered contexts; shifts in register, rhythm, and instrumental color create continuity where a more traditional work might rely on strongly defined thematic development.

The Pastorale unfolds in a free, episodic way, with brief motifs returning in a changed order. The Interlude evokes the poise of an old French dance, while the Finale gathers energy through sharper rhythms and vivid exchanges among the instruments. Debussy's innovation here is not a rejection of the past. Instead, he uses the past as material to be reshaped—finding a new musical language through clarity, restraint, color, and the reinvention of familiar forms.

JAZZ (HARD BOP/ POST BOP)
Fables of Faubus
Charles Mingus (1922–1979)

For Charles Mingus, music was inseparable from the world around him. A virtuoso bassist, composer, and bandleader, he drew on blues, gospel, swing, and modern jazz while creating a highly personal musical language—one capable of humor, tenderness, volatility, and protest. "Fables of Faubus" was written in response to Arkansas governor Orval Faubus, who in 1957 deployed the National Guard to prevent nine Black students from entering the newly integrated Little Rock Central High School. The students, known as the Little Rock Nine, eventually entered the school under federal protection.

Mingus turned his anger at Faubus and the forces defending segregation into a biting musical satire. The piece first appeared on his 1959 Columbia album **Mingus Ah Um** as an instrumental. Columbia Records objected to the vocal passages, which directly named and condemned the governor and other political figures. In 1960, Mingus recorded the vocal version for the independent Candid label; it appeared on Charles Mingus Presents Charles Mingus under the title "Original Faubus Fables." *(The lyrics are not reproduced here due to copyright, but their call-and-response exchanges make the work's protest unmistakable.)*

Listen for the contrast between the sharply characterized opening gestures and the more swinging passages that follow, as well as the way repetition intensifies the music's argument. In this work, revolution is not only a matter of changing musical style. It is also a refusal to remain silent when music can speak directly to injustice.

POSTMODERN
Dead Elvis
Michael Daugherty (b. 1954)

What happens when a classical instrument is asked to embody one of the most recognizable figures in American popular culture? In Dead Elvis, Michael Daugherty casts the bassoon as Elvis Presley, and places it in a theatrical sound world that moves among classical chamber music, rock-and-roll references, and the mythology

surrounding the King of Rock 'n' Roll. Commissioned by Boston Musica Viva and bassoonist Chuck Ullery, the work was composed in 1993 and received its world premiere that July.

Daugherty's ensemble is deliberately unusual: solo bassoon, E-flat clarinet, trumpet, bass trombone, percussion, violin, and double bass. The scoring matches the instrumental combination used by Igor Stravinsky in L'Histoire du soldat (The Soldier's Tale), a work in which a soldier makes a bargain with the Devil. Daugherty's reference to Stravinsky creates a historical echo, but the cultural terrain is distinctly American.

The piece's postmodern character comes from its collisions: concert music meets popular culture; musical quotation and allusion mingle with theatrical gesture; and the bassoon moves between the roles of virtuoso soloist, comic character, and pop-culture icon. Daugherty deliberately plays with the bassoon's unusual ability to move between comic, charismatic, lyrical, and grotesque characters.

Listen for the way the ensemble frames and challenges the soloist, and for the shifts between musical styles (and count how many times you can hear the *Dies irae* theme woven throughout the work).

Selected Sources and Further Reading

The notes above are original prose informed by the historical and musicological sources below. Direct quotations from copyrighted program notes and song lyrics have been avoided. The Strozzi biographical discussion distinguishes documented relationships from later speculation.

1. Barbara Strozzi, Diporti di Euterpe, overo Cantate e ariette a voce sola, Op. 7 (Venice, 1659). Digital catalogue and contents, including Pensaci ben mio core and Basta così, v'ho inteso!: *https://barbarastrozzi.com/texts-translations/opus-7/*

2. Beth L. Glixon, "Strozzi, Barbara," Dizionario Biografico degli Italiani, vol. 94 (2019), Treccani: *https://www.treccani.it/enciclopedia/barbara-strozzi_%28Dizionario-Biografico%29/*

3. Beth Glixon, "Barbara Strozzi, Daughter and Mother," in Barbara Strozzi in Context, ed. Beth Glixon and Wendy Heller (Cambridge University Press, 2026): *https://doi.org/10.1017/9781009288699.008*

4. Janice B. Stockigt, Jan Dismas Zelenka: A Bohemian Musician at the Court of Dresden (Oxford University Press, 2000): *https://doi.org/10.1093/oso/9780198166221.001.0001*

5. Jan Dismas Zelenka, Six Trio Sonatas, ZWV 181, work information and scoring: *https://imslp.org/wiki/6_Trio_Sonatas_(Zelenka,_Jan_Dismas)*

6. Durham University Library, Archives & Special Collections, "Dame Ethel Smyth music manuscripts," including the Piano Trio in D minor manuscript record and first-performance information: *https://reed.dur.ac.uk/xtf/view?docId=ark/32150_s1k35694321.xml*

7. Library of Congress, "The Aftermath," Brown v. Board at Fifty: "With an Even Hand," section on "Fables of Faubus": *https://www.loc.gov/exhibits/brown/brown-aftermath.html*

8. Library of Congress, "Civil Rights Era (1950–1963)," The Civil Rights Act of 1964: A Long Struggle for Freedom: *https://loc.gov/exhibits/civil-rights-act/civil-rights-era.html*

9. Library of Congress, National Recording Preservation Board, "Mingus Ah Um," essay on the album and "Fables of Faubus": *https://lcweb2.loc.gov/static/programs/national-recording-preservation-board/documents/MingusAhUm.pdf*

10. Barbara Leish, program notes for Claude Debussy, Sonata for Flute, Viola and Harp, Sunriver Music Festival: *https://sllmf.org/archive/notes_for_89.html*

11. Michael Daugherty, "Dead Elvis for solo bassoon and chamber ensemble," composer's official website: *https://michaeldaughertycomposer.com/works/small-chamber-ensemble/dead-elvis/*

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are streamed live at *pugetsound.edu/schneebecklive*. Tickets available at *tickets.pugetsound.edu*, in the Logger Store, or at the door.

SUNDAY, NOV. 8 AND MONDAY, NOV. 9

Puget Sound Singers with 'Aiga Choral Artists and the Fort Lewis Choir

Celebration of Samoan Choral music, Erin Guinup, director

Sunday, Kilworth Memorial Chapel, 6 p.m.

Monday, Asia Pacific Cultural Center, 7 p.m.

FRIDAY, NOV. 13

Jacobsen Series: Ronaldo Rolim, piano

The USA-Brasil Connection

Schneebeck Concert Hall, 7:30 p.m. | Tickets required, free for students

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. *pugetsound.edu/communitymusic* | 253.879.3575

UNIVERSITY of PUGET SOUND | School of Music