

JACOBS JACOBSEN SERIES 2016-17 BSEN

SUNDAY, FEB. 26, 2017 | 2 P.M. | KILWORTH MEMORIAL CHAPEL

Baroque Fest

HANDEL: "Lungi da voi"
HWV 126a

DAWN PADULA
mezzo-soprano

MICHAEL SEREGOW
harpsichord

ALISTAIR MACRAE
cello

PERGOLESÌ: *Stabat Mater*

DORIAN SINGERS
KATHRYN LEHMANN
conductor

MARIA SAMPEN
TIMOTHY CHRISTIE
violin

HYUN- JA CHOI
harpsichord and organ

DANIELLE ROGERS '18
soprano

DAWN PADULA
mezzo-soprano

PUGET SOUND
STRING STUDENTS

VIVALDI: *Concerto for Two
Violins in A Minor, RV 522*

MARIA SAMPEN
TIMOTHY CHRISTIE
violin

ALISTAIR MACRAE
cello

PUGET SOUND
STRING STUDENTS



School of Music

JACOBSEN SERIES

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.

2016–17 SCHOLARSHIP RECIPIENTS

Sage Genna '19, Sigma Alpha Iota
Megan Reich '17, 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.

BAROQUE FEST

"Lungi da voi, che siete poli," HWV 126a George Frideric Handel

Recit.: "Lungi da voi, che siete poli" (1685-1759)

Aria: "Un affanno più tiranno di crudele lontanza"

Recit.: "Ah! languide pupille, ah! labbri pallidetti"

Aria: "Chi sa? Vi rivedrò, chi sa?"

Dawn Padula, mezzo-soprano

Michael Seregow, harpsichord

Alistair MacRae, cello

Concerto for Two Violins in A Minor, RV 522 Antonio Vivaldi

I. Allegro (1678-1741)

II. Larghetto e spiritoso

III. Allegro

Maria Sampen and Timothy Christie, violin

Alistair MacRae, cello

University of Puget Sound String Students

INTERMISSION

Stabat Mater Giovanni Battista Pergolesi

Chorus (1710-1736)

Soprano Solo

Chorus

Mezzo-Soprano Solo

Duet

Chorus

Mezzo-Soprano Solo

Chorus

Chorus

Duet

Chorus

Dorian Singers

Danielle Rogers '18, soprano

Dawn Padula, mezzo-soprano

Hyun-Ja Choi, harpsichord and organ

Maria Sampen and Timothy Christie, violin

University of Puget Sound String Students

Kathryn Lehmann, conductor

PERFORMERS

HYUN-JA CHOI, harpsichord and organ, is pursuing a Doctor of Musical Arts degree in organ performance at University of Washington, where she studies organ and harpsichord with Carole Terry and sacred music with Douglas Cleveland. Along with a full scholarship, she has served at UW as a graduate staff assistant in accompanying for the past three years. Her previous study includes a Performer's Diploma and Master of Music degree in organ performance from Indiana University, and Bachelor of Music degree in organ and church music at Yonsei University, Seoul, South Korea. She enjoys a multifaceted career as organist, harpsichordist, collaborative pianist, and educator. As a highly acclaimed collaborative musician, she has been working with various musical ensembles and individuals in the Pacific Northwest, including UW Orchestra and UW Chorale, Solaris Vocal Ensemble, Watershed Opera, Ballet Bellevue, Orchestra Bellevue, and Cascade Symphony Orchestra. Ms. Choi serves as a staff accompanist at University of Puget Sound, as principal organist at Edmonds United Methodist Church, and harpsichordist/pianist of Seattle's Gloria Chamber Ensemble.

Violinist and violist **TIMOTHY CHRISTIE** serves as an affiliate faculty artist at Puget Sound. He is a member of Pacific Northwest Ballet Orchestra (Seattle) and IRIS Orchestra (Germantown, Tenn.), and appears regularly with Seattle Symphony and Seattle Opera. A committed advocate of new music, Mr. Christie is also the solo violist of Brave New Works, a dynamic new-music ensemble based in Ann Arbor, Mich.

In 2007 Mr. Christie founded the Walla Walla Chamber Music Festival (WWCMF). The festival brings together internationally acclaimed musicians from across North America, and attracts more than 5,000 audience members annually. With an innovative approach to staging, WWCMF partners with some 27 venues, including community centers, museums, restaurants, wineries, and theaters, to present 40 annual performances.

Mr. Christie grew up in the Washington, D.C., area, studying violin at Washington Conservatory and Levine School of Music with violinist Ivan Minas-Bekhov. Later he attended University of Michigan, earning undergraduate degrees in English literature and violin performance, and a Master of Music degree in violin performance. His teachers are Andrew Jennings and Paul Kantor, violin, and Yizhak Schotten, viola.

KATHRYN LEHMANN joined the voice faculty at University of Puget Sound in 2008. She is a graduate of Pacific Lutheran University and has taught public school vocal music at the elementary and secondary levels in the Clover Park and Puyallup school districts in Washington. As a public school educator, she directed performing groups at music educator conventions at the state and regional levels in the Pacific Northwest, gaining a reputation for her expertise in developing the voice in a choral setting. After earning a Master of Vocal Performance Pedagogy degree at Westminster Choir College, Princeton New Jersey, she taught for three years on their voice faculty. She served as vocal coach for the American Boychoir School and developed a training program for young singers at Westminster Conservatory of

Music. During her doctoral studies at University of Colorado in Boulder she studied choral conducting with Joan Catoni Conlon and Lawrence Kaptein. Ms. Lehmann came to Washington following 11 years in Oregon, as director of vocal and choral activities at Oregon State University, conducting OSU Chamber Choir, Madrigal Singers, and Opera Workshop. From 2001–2007 she was the director of choral activities at Pacific Lutheran University. P.L.U.'s Choir of the West performed at the National ACDA Convention in Los Angeles under Ms Lehmann's direction.

Cellist **ALISTAIR MACRAE**, began an appointment as Cordelia Wikarski-Miedel Artist in Residence at Puget Sound in the fall of 2015. MacRae has appeared as a soloist, chamber musician, and orchestral principal throughout North America and in Europe, Asia, South America, and the Middle East. As a New York-based chamber musician, he has appeared on Carnegie Hall's Making Music Series, as a member of Soprello, Fountain Ensemble, Richardson Chamber Players, and Berkshire Bach Ensemble; with Manhattan Sinfonietta, Suedama Ensemble, and counter-induction; and at summer festivals such as Central Vermont Chamber Music Festival, Monadnock Music, and Music Festival of the Hamptons. He has been heard at major New York chamber music venues such as Carnegie's Zankel and Weill Halls, BargeMusic, Merkin Hall, 92nd St Y, and Miller Theatre at Columbia University. As a passionate advocate for new music, he has commissioned and premiered many new works, collaborating closely with composers, and has performed his own compositions and arrangements in the United States and Canada. MacRae is principal cello of Princeton Symphony Orchestra and has performed with such groups as Orchestra of St. Luke's, Chamber Orchestra of Philadelphia, and Harrisburg Symphony. As a teacher, MacRae has served on the faculties of Princeton University, Aaron Copland School of Music at Queens College - CUNY, The College of New Jersey, and Brevard Music Center. He has given master classes and lecture-performances at Marshall University, University of Utah, Palm Beach Community College, and Kings College.

DAWN PADULA, mezzo-soprano, is director of vocal studies and opera theater at University of Puget Sound. Opera roles include the title role in *Carmen*, Ruth in *The Pirates of Penzance*, Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, the Witch in *Hansel and Gretel*, Meg in *Falstaff*, Maddalena in *Rigoletto*, Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, Bellino in *Casanova's Homecoming*, Marchesa Melibea in *Il Viaggio a Reims*, Loma Williams in *Cold Sassy Tree*, and the Sorceress in *Dido and Aeneas*. For Houston Grand Opera, Dr. Padula sang the role of Sappho in Adamo's *Lysistrata* in a reading and recording session for the composer. Notable concert work includes being the soloist in Penderecki's *Credo* with the Houston Symphony and in Mozart's *Requiem* in a performance in Severance Hall in Cleveland, Ohio. In the Pacific Northwest, Dr. Padula has performed with the Oregon Symphony, Portland Symphonic Choir, Tacoma Opera, Kitsap Opera, Seattle Bach Choir, Opera Pacifica, Olympia Chamber Orchestra, and Concert Opera of Seattle, as well as in the Second City Chamber Series and Classical Tuesdays series in OldTown, Tacoma.

MARIA SAMPEN, professor of violin, enjoys a vibrant musical career as a

soloist, chamber musician, recording artist, and teacher. She is in demand as a performer of both standard repertoire and of new and experimental works. Her concert engagements have taken her around the world, playing in Europe, Asia, and throughout the United States and Canada. In addition to her busy performing schedule, Dr. Sampen is a dedicated teacher. During her tenure at Puget Sound she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching. Her students have won top awards in national competitions, including Music Teacher National Association Competition and American String Teachers Association Competition. In the summertime Dr. Sampen performs at the Walla Walla Chamber Music Festival in Eastern Washington. She was on the faculty of the Brevard Music Festival in North Carolina, from 2008 to 2012. During the academic year, Dr. Sampen performs frequently with her new music group, Brave New Works, IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

A native of the Puget Sound region, pianist **MICHAEL SEREGOW** enjoys a multifaceted career as a teacher, performer, and scholar. He joins the faculty at University of Puget Sound for the 2016–17 academic year. Prior to this he served on the piano faculty at University of Oregon.

An award-winning pianist Dr. Seregow maintains an active career as a soloist and collaborative artist, performing a diverse selection of repertoire. Recent highlights include solo recitals throughout the Pacific Northwest, a solo performance at Festival of the American Liszt Society in Los Angeles, the American premiere of recently composed piano works by Guy Sigsworth, and a performance of Schubert's great song cycle, *Die Winterreise*, with baritone Harry Baechtel. Dr. Seregow has performed with eminent artists such as bassoonist William Ludwig and baritone Richard Zeller, and in the summer of 2011 he was a collaborative piano fellow at Music Academy of the West, where he worked with Jonathan Feldman and other internationally renowned musicians.

Dr. Seregow holds a D.M.A. degree in piano performance with supporting studies in piano pedagogy from University of Oregon. He is regularly invited as a lecturer and adjudicator throughout the Pacific Northwest, and his students have been prize winners in local and national competitions.

DORIAN SINGERS, conducted by Kathryn Lehmann, is an auditioned, all-female chamber choir of 36 voices, widely recognized throughout the Pacific Northwest as one of the region's leading women's ensembles. Now in its second decade, the choir is strongly committed to the learning of choral music through a combined understanding of vocal technique, sound production, and ensemble mastery. Members of Dorian Singers represent a wide range of classes and majors at University of Puget Sound, and are engaged in many activities on and off campus, including serving as hosts of the annual Northwest High School Women's Choral Festival. In recent years the Dorians have participated in exchange programs with area colleges and received numerous honors, such as being featured at the 2012 Regional Conference of the American Choral Directors Association.

UNIVERSITY OF PUGET SOUND STRING STUDENTS

Violin: Larissa Freier '17, Sage Genna '19, Kaitlyn Seitz '20, Ise Yoshimoto '20
Viola: Claire Helmberger '18, Forrest Walker '17
Cello: Jesse Jenks '18

DORIAN SINGERS

Kathryn Lehmann, conductor

SOPRANOS

Amanda Apa '20
Kaity Calhoun '19
Sabrina Close '19
Lauren Dalton '19
Hannah Katz '18
Erin Koehler '17
Megan Mackey '20
Isabella Marziello '20
Becca Miserlian '19
Taylor Ogren '19
Elise Quiggins '20
Marianna Sanchez-Castillo '20
Allison Shapiro '19
Helen Woodruff '20

ALTOS

Gaia Bostick '20
Ruby Ochoa Castaneda '20
Gabby Chang '18
Hannah Cochran '19
Molly Dillon '20
Tatyana Dunn '20
Dana Good '20
Sara Gossom '20
Hattie McKay '18
Sophie Migeon '18
Lena Mohan '20
Elsa Savant '19
Eileen Sheats '17
Ella Tschbotarjew '20
Alexandra Vlasschaert '19
Jamie Wandishin '20
Ellis Whinery '20

PROGRAM NOTES

Stabat Mater Giovanni Battista Pergolesi

Giovanni Battista Pergolesi (1710–1736) was an Italian composer, violinist, and organist. He was one of the most important early composers of comic opera. One of his serious operas contained the two-act *buffa* intermezzo, *La serva padrona* (*The Servant Mistress*, 1733) which became a very popular work in its own right. When it was performed in Paris in 1752, it prompted the “quarrel of the comic actors” between supporters of serious French opera by the likes of Jean-Baptiste Lully and Jean-Philippe Rameau, and supporters of new Italian comic opera. Pergolesi was held up as a model of the Italian style during this quarrel, which divided Paris’ musical community for two years.

Stabat Mater is one of Pergolesi's most celebrated sacred works, achieving great popularity after the composer's death. Jean-Jacques Rousseau showed appreciation for the work, praising the opening movement as "the most perfect and touching duet to come from the pen of any composer." The *Stabat Mater* text is a 13th-century Catholic hymn to Mary, which portrays her suffering as Jesus Christ's mother during his crucifixion. The title comes from its first line, *Stabat mater dolorosa*, which means "the sorrowful mother was standing."

The *Stabat Mater* text is one of the five great sequences of the Catholic church. In Divine Office it is appointed as the "Hymn of the Compassion of the Blessed Virgin Mary" for use during Lent and as a hymn for the Friday after Passion Sunday, or Good Friday.

TEXT AND TRANSLATIONS

"Lungi da voi, che siete poli," HWV 126a George Frideric Handel

Recit.:

Lungi da voi, che siete poli del mio pensier, languidi lumi come ognor mi consume,	I long for you, who are distant and who strays from my thoughts. Languid enlightenment forever consumes me.
fiero dolor tiranno, amor! Lo spieghi, amore, che di crudele affanno,	Love is a proud sorrowful tyrant! I say to you, my love, that the cruel breathlessness
a l'ultime agonie spinge il mio core.	of the ultimate agony tugs at my heart.

Pallido nel sembiante tratto fuor di stesso, Talor doglioso amante, esclamo sospirando: E quando, o Cieli, e quando a goder tornerò, luci di belle?	My pale countenance has been me revealed. My sorrowful lover, sighing exclaimed: "And when, oh Heaven, will joy return, light of beauty?"
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Ma il duol par che risponda: Soffri si rie procelle senza speme di calma, se lontane da te son le mie stelle.	But the grief seems to respond: "You will suffer storms. The hope of calm is far from you, my star."
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Aria:

Un affanno più tiranno di crudele lontananza, non si trova e non si dà.	A sorrow more cruel than the tyrant of distance is not found and does not exist.
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E il mio core, che si muore, può ridir quanto s'avanza la sua fiera crudeltà.	And my heart, that dies for you, can complain because it knows fair cruelty advances.
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Recit.:

Ah! languide pupille, ah! labbri pallidetti,
Di teneri diletta, incapace son io
lontano.

E confurore insano, qualor penso che a voi
Mi tolse avverso fato, misero e disperato

Vorrei morir per vagheggiarvi almeno,
Ombra di amore felice a cari lacci,

A lieti ardori in seno;
ma perchè spero un giorno tornarvi
a riveder
d'alta costanza sono esempio penoso
in lontananza.

Aria:

Chi sa? Vi rivedrò, chi sa?

Il cor così mi dice, ed io meno infelice

così voglio sperar; chi sa?

E se non troverò fallace la speranza,
vedrete la costanza di chi vi seppe amar.

Ah! languid eyes, ah! pale lips,
From you, tender beloved, I am da voi
incapable of being far.

And with insane fury, I think of you.
My fate is adverse, miserable and
desperate.

I wish for death as my final journey.
Love casts a happy shadow over
entwined loved ones,
one of joyful ardor;
but because I hope one day to return to
see you again,
the other reality is a painful reminder
of the distance between us.

Who knows? Will I see you again,
who knows?

My heart tells me so, and I, less
sorrowful,
would hope so; who knows?

And if I find false hope,
you will see the perseverance of one
who knows love.

Stabat Mater Giovanni Battista Pergolesi

Chorus

Stabat Mater dolorosa,
Juxta crucem lacrymosa,
Dum pendebat Filius.

There stood the Mother grieving,
Beside the cross weeping,
While on it hung her Son.

Soprano Solo

Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

Whose saddened soul,
Sighing and suffering,
A sword pierced through.

Chorus

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

O how sad and how afflicted
Was that blessed Mother
Of the Only-Begotten!

Mezzo-Soprano Solo

Quae moerebat et dolebat,
Et tremebat, cum videbat
Nati poenas incliti.

Loving Mother, who was grieving
And suffering, while she beheld
The torments of her glorious Son.

Duet

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplarilif
Dolentem cum Filio?

Who is the man who would not weep
If he should see the Mother of Christ
In such great distress?
Who could not be saddened
he should behold the Mother of Christ
Suffering with her only Son?

Chorus

Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum

For the sins of his people,
She saw Jesus in torment
And subjected to stripes.

Mezzo-Soprano Solo

Eja Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.

Oh Mother, fount of love,
Make me feel the force of your grief,
So that I may mourn with you.

Chorus

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to him.

Chorus

Inflammatum et accensus
Per te, Virgo sim defensus
In die iudicii.

Lest I burn in flames enkindled,
May I through thee, O Virgin,
Be defended on Judgement Day.

Duet

Quando corpus morietur,
Fac, ut animae donetur
Paradisi Gloria.

When my body perishes,
Grant that, through your Mother,
I may obtain the palm of victory.

Chorus

Amen.

Amen.

JACOBSEN RECITAL SERIES 2016-17

Friday, Sept. 9, 2016

Debussy & Friends

Friday, Oct. 28, 2016

Beethoven and Beyond

Friday, Nov. 4, 2016

From the Diary . . . An Evening of Songs

Friday, Nov. 11, 2016

Jazz Jacobsen

Faculty and Students Side-By-Side

Sunday, Nov. 20

Brahms in Context

Friday, Feb. 3, 2017

An Evening of Chamber Works

Friday, Feb. 10, 2017

Beethoven

Sunday, Feb. 26, 2017

Baroque Fest

Friday, March 24, 2017

No Passport Required

Friday, March 31, 2017

Close to the Bridge

Sunday, April 23, 2017

Puget Sound Piano Trio

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

E = exhibit L = lecture M = music T = theater O = other

MARCH

M SUNDAY, MARCH 5

Symphony Orchestra with Bainbridge Symphony Orchestra

Wesley Schulz, conductor

Mahler: *Symphony No. 1*

Weber: *Concerto for Bassoon*, performed by Davis Hampton '18, bass clarinet,
winner of the Concerto/Aria Competition

Schneebeck Concert Hall, 4 p.m.

M THURSDAY, MARCH 9

Jazz Orchestra

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m.

M FRIDAY, MARCH 10

Organ at Noon

Joseph Adam, organ

All-Bach program

Kilworth Memorial Chapel, 12:05 p.m.

Tickets sold at Wheelock Information Center, 253.879.3100, and online at
tickets.pugetsound.edu.

Information: 253.879.3555 | pugetsound.edu/calendar

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

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