



JACOBS SERIES 2013-14

GOT OPERA?! ARIAS, 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

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.

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

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Kathryn Lehmann, soprano
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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

INTERMISSION

- "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, Metthow 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 Lauletta in *Schicci*, 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, Lauletta in *Gianni Schicci* 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,

Puget Sound Concert Opera, Black Box Theater, and the Seattle Gilbert and Sullivan Society. Recent roles include The New Papa for the world premier of Daren Hagan's *The Cradle Song*, Rodolfo (*La Boheme*), Manrico (*Il Trovatore*), Canio (*I Pagliacci*), The Duke (*Rigoletto*), Pollione (*Norma*), Turridu (*Cavalleria Rusticana*), Don José (*Carmen*), Edgardo (*Lucia di Lammermoor*), Alfredo (*Die Fledermaus*), Florestan (*Fidelio*), Dick Johnson (*La Fanciulla del West*), Macduff (*Macbeth*), Lindoro (*L'Italiana in Algeri*), Guglielmo "The Tenor" (*Viva la Mamma*), and Kaspar (*Amahl and the Night Visitors*).

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.

Operatic performances include the roles of Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, Meg in *Falstaff*, Mercedes in *Carmen*, Dangeville in *Adriana Lecouvreur*, the Third Lady in *Die Zauberflöte*, the Gingerbread Witch in *Hansel and Gretel*, Loma Williams in *Cold Sassy Tree*, and Maddalena in *Rigoletto*. As a concert soloist and recitalist, she has appeared with Houston Symphony Orchestra, Oregon Symphony, Houston Masterworks Chorus, Ars Lyrica Houston, Foundation for Modern Music, and Second City Chamber Series, among others.

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 Elixir, 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* Umberto Giordano

Colpito qui m'avete
ov'io geloso
celo il più puro palpitare 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,
pioveva l'oro il sole,
e folgorava d'oro il mondo;
pareva la Terra un immenso tesoro,

e a lei serviva di scrigno,
il firmamento.

Su dalla terra a la mia fronte
veniva una carezza viva, un bacio.

Gridai, vinto d'amor:
T'amo, tu 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
un tremulo vegliardo invano
chiedeva pane,
e invan stenddea la mano!
Varcai degli abituri l'uscio;
un uom vi calunniava bestemmiano
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,
un guarda di pietà,
ond' io guardato ho a voi sì
come a un angelo.
E dissi:
Ecco la bellezza della vita!
Ma, poi, alle vostre parole,
un novello dolor,
m'ha còlto 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

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
expresses humanely 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!

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,

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,

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!

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

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!

"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?

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

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!

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 quegli occhi bricconcelli, quei labbretti sì belli, quelle ditucce 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 nobiltà ha dipinta negli occhi l'onestà! Orsù, 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 lo!

Quel casinetto è mio - soli saremo.

Certainly!

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

E la, gioiello mio, ci sposteremo!

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 cœur,
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!

The oaths of other times,
the oaths that I loved!
Ah! respond to my tenderness!
Pour out to me the intoxication!
Like one sees the wheat
the blades undulate
Under the light breeze,
So trembles my heart,
ready to be consoled
by your voice which is dear to me!
The arrow is less quick
to carry death,
Than is your love
to fly into my arms!
Ah! Respond to my tenderness!
Pour out to me the intoxication!

–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 schleppt 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 stillt 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!

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!

Wenn sich nichts mit nichts verbindet,
ist und bleibt die Summe klein;
wer 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 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 Opéra Comique, Paris, 1875

The opera *Carmen* is arguably the most performed opera in history. The composer, Bizet, died shortly after its 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
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
Seek the flowing fountains, Tra 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
Every situation, Tra 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

JACOBSEN SERIES 2013–14

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

Monday, Feb. 10, 5:30–7 p.m. Guest Lecture: “The Memory Table,” by Myriam J.A. Chancy, Tahoma Room, Commencement Hall, part of *The Caribbean Writer Series*. Free

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.