

JACOBSEN SERIES 2016-17

FRIDAY, SEPT. 9, 2016 | 7:30 P.M. | SCHNEEBECK CONCERT HALL

Debussy & Friends

CATHERINE CASE
harp

KARLA FLYGARE
flute

ALISTAIR MACRAE
cello

DAWN PADULA
mezzo-soprano

JOYCE RAMÉE
viola

MARIA SAMPEN
violin

TANYA STAMBUK
piano

Saint-Saëns: *Fantasie for violin and harp*,
Opus 124

Ravel: *Chansons madécasses for mezzo-
soprano, flute, cello, and piano*

Debussy: *Sonata for flute, viola, and harp*

Debussy: *Sonata for cello and piano*

Ibert: *Trio for violin, cello, and harp*



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 '17, 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.

DEBUSSY & FRIENDS

Friday, Sept. 9, 2016

Fantaisie for Violin and Harp, Opus 124 13' Camille Saint-Saëns
(1835–1921)

Maria Sampen, violin
Catherine Case, harp

Chansons madécasse 13' Maurice Ravel
Nahandove–Andante quasi allegretto (1875–1937)
Aoua–Andante
Il est doux–Lento

Dawn Padula, mezzo-soprano
Karla Flygare, flute
Alistair MacRae, cello
Tanya Stambuk, piano

Sonata for Flute, Viola, and Harp, L.137 20' Claude Debussy
Pastorale (1862–1918)
Interlude
Finale

Karla Flygare, flute
Joyce Ramée, viola
Catherine Case, harp

INTERMISSION

Sonata for Cello and Piano in D Minor 12' Claude Debussy
Prologue: Lent, sostenuto e molto risoluto
Sérénade: Modérément animé
Final: Animé, léger et nerveux

Alistair MacRae, cello
Tanya Stambuk, piano

Trio for Violin, Cello, and Harp 15' Jacques Ibert
Allegro tranquillo (1890–1962)
Andante sostenuto
Scherzando con moto

Maria Sampen, violin
Alistair MacRae, cello
Catherine Case, harp

Reception following the concert in Music Room 106.

PERFORMERS

CATHERINE CASE is an affiliate artist in harp at University of Puget Sound and Pacific Lutheran University. She frequently performs as principal harp for The 5th Avenue Theatre and as substitute harpist for Seattle Symphony, Pacific Northwest Ballet, and Tacoma Symphony. Ms. Case has served as principal harp for the Sarasota and Dayton Philharmonic orchestras, as well as the Singapore and Yucatan symphony orchestras. As assistant principal harp for São Paulo State Symphony Orchestra, she toured South America, and recorded the works of Villa-Lobos for BIS Records. A winner of the Ima Hogg National Young Artists Competition, Ms. Case performed Ginastera's *Harp Concerto* with the Houston Symphony Orchestra in 2001. She has appeared as a soloist with Vancouver Symphony (Wash.), Kingsport Symphony, Breckenridge Music Festival Orchestra, and Shepherd School of Music Chamber Orchestra.

Ms. Case serves on the board of the American Harp Society as Northwest regional director, and has taught on the faculties of Marrowstone Music Festival, Rocky Mountain Springs Harp Program, and Hong Kong Harp Services.

Ms. Case received degrees in harp performance from Oberlin College Conservatory of Music and Rice University, where she was a student of Alice Chalifoux, Yolanda Kondonassis, and Paula Page. Before that Ms. Case studied with Joan Raeburn-Holland at Interlochen Arts Academy and with former Boston Symphony Orchestra harpist Ann Hobson-Pilot.

KARLA WARNKE FLYGARE, affiliate faculty artist, is principal flutist with Pacific Northwest Ballet Orchestra. An active musician in Seattle, she has worked with the Seattle Symphony and Seattle Opera. She is a past winner of the National Flute Association Chamber Music Competition with a performance at the New York City convention, and she continues to be active in chamber music, performing Debussy and Ravel at the Orcas Island Chamber Music Festival, and music by Icelandic composers in the Mostly Nordic Chamber Music Series. As an advocate of new music, Ms. Flygare has worked with contemporary composers such as Ian Clarke, Henry Brant, and Janice Giteck; performed *Wild Angels of the Open Hills* by Joseph Schwantner; and played in contemporary operas, including *Mourning Becomes Electra* by Marvin David Levy, *Florencia in the Amazon* by Daniel Catan, *End of the Affair* by Jake Heggie, and *Satyagraha* by Philip Glass.

Cellist **ALISTAIR MACRAE** began an appointment as Cordelia Wikarski-Miedel Artist in Residence at Puget Sound in the fall of 2015. Mr. 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. His recent seasons have included premiere performances of new works at Princeton, Yale, Columbia, and Harvard universities. Mr. 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, Mr. 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.

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 Old Town, Tacoma.

JOYCE A. RAMÉE, affiliate faculty artist, viola, received her bachelor's degree from The Curtis Institute of Music, Philadelphia, where she studied with Max Aronoff and Joseph dePasquale. Currently a member of Auburn Symphony and Pacific Northwest Ballet orchestras, Ms. Ramée has performed as soloist with various local orchestras and premiered works by several Northwest composers. She is active throughout the Northwest as a recitalist, chamber musician, and workshop clinician. Ms. Ramée is co-founder and co-director of Max Aronoff Viola Institute, a nationally recognized organization which has presented workshops, concerts, and a summer music festival since 1991. Having joined the University of Puget Sound faculty in 1987, Ms. Ramée teaches university viola students, string techniques, and community music violin and viola.

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. 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.

TANYA STAMBUK, professor of piano, holds both bachelor's and master's degrees in music from The Juilliard School and a Doctorate of Musical Arts degree from Rutgers University. She has performed with the Orchestre de Toulouse in France, Virginia Symphony Orchestra, Chicago Civic Orchestra, Bergen Philharmonic, Lake Charles Symphony Orchestra, and Rapides Symphony Orchestra in Louisiana. Dr. Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, Robert Schumann Summer Festival in Germany, and Auditorio Nacional Carlos Alberto in Portugal. She has made guest appearances on radio in New York City, San Diego, Orlando, Moscow, and Croatia, and has appeared on the television program *In Praise of Women Pianists*. She has performed at the 92nd Street Y and Merkin Hall in New York City, Music Academy in Philadelphia, Phillips Collection in Washington, D.C., Dame Myra Hess Series in Chicago, Piano Series at San Diego Art Museum, and at Brigham Young University, Texas A & M University, and University of Hawai'i. She recorded the piano works of Norman Dello Joio on the Centaur label. At the composer's request, Dr. Stambuk premiered Norman Dello Joio's *Fantasy and Variations for Piano and Orchestra* in Florida. Dr. Stambuk is a Steinway Artist.

PROGRAM NOTES

Fantaisie for Violin and Harp, Opus 124. Camille Saint-Saëns

Three times during his later years, **Camille Saint-Saëns** applied his talents to music for the harp: in the *Fantaisie for Solo Harp*, Opus 95 of 1893; the **Fantaisie for Violin and Harp**, Opus 124 of 1907; and the *Morceau de Concert for Harp and Orchestra*, Opus 154 of 1918. These works are representative of a lighter nature found in the composer's output after the mid-1890s, where his piano parts became thinner and, sometimes, were even replaced with the finer sound of the harp.

Shirking the classical forms that he usually favored for his instrumental works, the gracefulness of the piece exemplifies Saint-Saëns' newly developed ideas on clarity. The two instruments complement one another in different ways as the work makes its way through a series of episodes. Favoring a sectional construction, the single-movement work is divided into five parts: an introductory passage of improvisatory nature; an *allegro* of more full-bodied character that reaches a heated climax; a *scherzo*-like occurrence with a divergent pastoral interlude; an *andante* built upon a repeating *ostinato* in the harp; and a *coda* which recollects the first two sections.

Chansons madécasses Maurice Ravel

Ravel composed his **Chansons madécasses (Madagascar Songs)** between 1925 and 1926, during the final stage of his career. Deeply affected by the war, his compositional output was smaller in these years, as was his choice of instrumentation. The unique ensemble of the *Chansons* was, as Ravel indicated, "a kind of quartet in which the voice plays the part of the main instrument." The texts are taken from the 18th-century poet Evariste-Desire de Parny, and are a cry for freedom from colonialism and slavery in Madagascar. **Nahandove** depicts the seduction of a native woman. **Aoua** is a warning call about the dangerous white men, opening with shrieks in descending minor thirds, accompanied by dissonant crunches in the piano. **Il est doux** returns to a more seductive tone and exotic timbres. Ravel noted later in life that these songs were among his favorite compositions.

Sonata for Flute, Viola, and Harp, L.137. Claude Debussy

Debussy's late period of composition explores the composer's musical responses to World War I and encompasses the duration of the war and the last four years of his life. The works that emerged during this point in time are a sign of both wartime events and the composer's desire to define his own musical legacy as he felt his life drawing to a close. The **Sonata for Flute, Viola and Harp**, along with the *Cello Sonata* and *Violin Sonata*, were intended as part of set of six sonatas for "diverse instruments," yet he was only able to complete these three before his death.

Debussy recognized the shadows of his younger self in this work. With ambiguity of harmony and form, fragmented and halting phrases, and almost pointillistic use of color, this sonata bears remarkable resemblance to his earlier orchestral works, such as *La mer* and *Prélude à l'après-midi d'un faune*. Initially intending to compose for

flute, oboe, and harp, Debussy later decided that the viola's timbre would be a more suitable blend for the flute, thereby inspiring countless works for this now traditional trio.

The opening harp *arpeggio* is joined by flute acrobatics; the viola enters in unison with the flute and introduces a disjointed, dreamy theme. A second section is more nimble, with dotted rhythms and tremolos in the viola, and a quickening tempo. The **Interlude** is an out-and-out romp through the meadow with a bounding, carefree melody shared by flute and viola over a tapestry of harp. The **Finale** adds a fiery element to the ideas introduced so far in a quickened pace, the texture becomes more dense and recalls the influence of Eastern timbres and harmonies that so influenced Debussy's earlier works.

Sonata for Cello and Piano Claude Debussy

Debussy's Sonata for Cello and Piano is, like the *Sonata for Flute, Viola and Harp*, a staple of the instruments' repertoire and an artistic masterpiece. The structure resembles that of the 18th-century monothematic sonata, avoiding the more traditional form of the classical period. Debussy's trademark use of modes and exotic, almost jazzy, scales is on full display, evoking a wide range of color and moods throughout this technically and artistically virtuosic piece.

Trio for Violin, Cello, and Harp Jacques Ibert

Jacques Ibert is often described as an eclectic and diverse composer, with much of his music reflecting a joyful buoyancy and effervescence. His mostly lighthearted music is at odds with his biography. Coming of age just before World War I, he left his studies to serve as a naval officer during the war, witnessing firsthand the darkness that overtook Europe. Then in 1940 his music was banned by the Vichy government, and Ibert retreated to Switzerland. He was welcomed back to his country and his musical life in 1944. It was during this year that he composed the **Trio for Violin, Cello, and Harp**. This piece is evocative and lushly lyrical. The slow movement is utterly expressive without becoming too sentimental. In the final **Scherzando**, Ibert is in his most popular element: whimsical charm.

JACOBSEN RECITAL SERIES 2016-17

Friday, Sept. 9, 2016

Debussy & Friends

Friday, Oct. 28, 2016

Beethoven and Beyond

Friday, Nov. 4, 2016

An Evening of Vocal Music

Friday, Nov. 11, 2016

Faculty and Students Side-by-Side Jazz

Sunday, Nov. 20

Brahms in Context

Friday, Feb. 3, 2017

An Evening of Chamber Works

Friday, Feb. 10, 2017

All 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

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

E THROUGH SATURDAY, SEPT. 24

Retro Colby and Under Construction

Kittredge Gallery, M–F: 10 a.m.–5 p.m.; Sat.: Noon–5 p.m. Closed Sunday

L FRIDAY, SEPT. 16

“A Journey in Time”

Susan Lowdermilk, book artist

Collins Memorial Library, Room 020, 6:30–8 p.m.

L MONDAY, SEPT. 19

“The Current State of the Presidential Race”

Michael Artime and Mike Purdy '76, M.B.A.'79

Part of *Who Will Win the White House?*

McIntyre Hall, Room 103, 7 p.m.

M TUESDAY, SEPT. 20

Oasis Saxophone Quartet

Schneebeck Concert Hall, 7:30 p.m.

L THURSDAY, SEPT. 22

“Forced Existence”

Ruchama Marton

Jane Hammer Swope Lectureship on Ethics, Religion, Faith, and Values

Schneebeck Concert Hall, 7:30 p.m., Free ticket required

M FRIDAY, SEPT. 23

Organ at Noon

Joseph Adam, organ

Kilworth Memorial Chapel, 12:05 p.m.

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

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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