

# JACO JACOBSEN SERIES 2016-17 BSEN

FRIDAY, NOV. 4, 2016 | 7:30 P.M. | SCHNEEBECK CONCERT HALL

## From the Diary . . . An Evening of Songs

DAWN PADULA  
mezzo-soprano

TANYA STAMBUK  
piano

*Works by:*

Dominick Argento

Robert Hutchinson

Stephen Sondheim

Jason Robert Brown

John Kander



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.

**FROM THE DIARY . . . AN EVENING OF SONGS**

**Dawn Padula, mezzo-soprano**

**Tanya Stambuk, piano**

Friday, Nov. 4, 2016

<i>From The Diary of Virginia Woolf</i> . . . . .	Dominick Argento
I. The Diary (April, 1919)	b. 1927
II. Anxiety (October, 1920)	
III. Fancy (February, 1927)	
IV. Hardy's Funeral (January, 1928)	
V. Rome (May, 1935)	
VI. War (June, 1940)	
VII. Parents (December, 1940)	
VIII. Last Entry (March, 1941)	

**INTERMISSION**

<i>The House of Life</i> (piano version American premiere). . . . .	Robert Hutchinson
I. Sonnet XX: Gracious Moonlight	b. 1970
II. Sonnet LV: Severed Selves	
III. Sonnet XVI: Mid-Rapture	
The Ladies Who Lunch . . . . .	Stephen Sondheim
from <i>Company</i>	b. 1930
Selections from <i>Songs For A New World</i> . . . . .	Jason Robert Brown
Stars and the Moon	b. 1970
Just One Step	
Maybe This Time . . . . .	John Kander
from <i>Cabaret</i>	b. 1927

Reception following the concert in Music Room 106.

## PERFORMERS

**DAWN PADULA**, mezzo-soprano, has performed many of the major mezzo-soprano roles, including the title role in *Carmen*, Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, the Gingerbread Witch in *Hansel and Gretel*, Meg in *Falstaff*, Mercedes in *Carmen*, Dangeville in *Adriana Lecouvreur*, The Third Lady in *Die Zauberflöte*, Loma Williams in *Cold Sassy Tree*, Maddalena in *Rigoletto*, Vera in Gene Murray's *The Wage of Sin* (recorded for educational television), Marchesa Melibea in *Il Viaggio a Reims*, Ragonde in *Le Comte Ory*, Ruth in *The Pirates of Penzance*, and the Sorceress in *Dido and Aeneas*. She has performed with Tacoma Opera, Kitsap Opera, Opera in the Heights, Opera Pacifica, The Living Opera, and the Concert Opera of Seattle, among others. Newport Classics label has released her performance as Bellino in *Casanova's Homecoming* with the Moores Opera Center. Dr. Padula also created the role of Hagga for the world premiere of Christopher Theofanidis' *The Thirteen Clocks* for the Moores Opera Center (also recorded for commercial release). For Houston Grand Opera, she sang the role of Sappho in a reading and recording session of Mark Adamo's opera, *Lysistrata*, and participated in a recording of scenes from Daniel Catan's *Salsipuedes*, for New Music Week.

Dr. Padula's concert repertoire includes solo work in Durufle's *Requiem*; Handel's *Messiah*, *Israel in Egypt*, and *Judas Maccabeus*; Vivaldi's *Gloria*; Mozart's *Requiem*, *Solemn Vespers*, and *Coronation Mass*; Rossini's *Stabat Mater*; Debussy's *La Damoiselle Elue*; Brahms' *Alto Rhapsody*; Schubert's *Ständchen*; Rossini's *Stabat Mater*; Beethoven's *Mass in C*, *Choral Fantasy*, and *Symphony No. 9*; Honnegger's *King David*; Bach's *Magnificat*; Bernstein's *Chicester Psalms*; Copland's *In the Beginning*; and Haydn's *Mass in the Time of War*. She has appeared as a soloist with several leading performance organizations in Texas and the Pacific Northwest, including Houston Symphony Orchestra, Oregon Symphony, Seattle Bach Choir, Houston Masterworks Chorus, Portland Symphonic Choir, Houston Chamber Choir, Alamo City Men's Chorale, Sons of Orpheus Men's Ensemble, CANTARE Houston, Mercury Baroque, Woodlands Symphony Orchestra, Men's Consort of Houston, Symphony North of Houston, Black Note Ensemble, Bay Area Chorus, and Foundation for Modern Music. With Ars Lyrica Houston, she portrayed both Tempo and Disinganno in the American premiere of the 1737 version of Handel's oratorio *Il Trionfo del Tempo é delle Verità* and played the role of Phoebus in Bach's *BWV 201*, in addition to being a soloist in Jacquet de la Guerre's *Jepthe*, and playing the title role of Cain in Scarlatti's *Il Primo Omicidio Overo*. She performed as the alto soloist in Penderecki's *Credo* with Houston Symphony Orchestra, under the direction of Maestro Jahja Ling of San Diego Symphony, and as alto soloist in Mozart's *Requiem* in Cleveland's famed Severance Hall, to commemorate Kent State University's centennial celebration.

Dr. Padula joined University of Puget Sound School of Music faculty in 2009–10 as director of vocal studies and opera theater. She holds both a Bachelor of Music

degree in vocal performance and a Bachelor of Arts degree in communication from Trinity University, a Master of Music degree from Manhattan School of Music, and a Doctorate of Musical Arts from University of Houston's Moores School of Music in vocal performance, with a concentration in vocal pedagogy and voice science. At University of Houston, she focused in her dissertation on pedagogical issues concerning registration negotiation of the male voice. She has also served on the voice faculties of University of Houston Moores School of Music in Houston, Texas, and Sam Houston State University's School of Music in Huntsville, Texas.

**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 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

Written and adapted by Dawn M. Padula

**Dominick Argento** (b.1927) is best known for his prowess as an opera composer, having composed 13 operas, including *Dream of Valentino*, *The Apennine Papers*, *Casanova's Homecoming*, *Miss Havisham's Wedding Night*, and *Postcards from Morocco*. Though he has written operas throughout the course of his career, Argento composed a great deal of song cycles from the late 1960s through the 1980s. Among those are *Letters from Composers* (1968), *To Be Sung Upon the Water* (1973), **From the Diary of Virginia Woolf** (1975), *The Andree Expedition* (1983), and *Casa Guidi* (1983).

Argento won the Pulitzer Prize for music in 1975 for *From the Diary of Virginia Woolf*, a cycle of eight songs written for mezzo-soprano Janet Baker, who premiered the work with Martin Isepp, pianist. The text comes from *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf*, containing portions of the personal journal the writer kept over a period of 27 years. As is indicated by the song titles, the first entry is dated 1919, and the last is dated three weeks prior to her suicide in March 1941. The entries are varied in subject matter; some are introspective and contemplative while

others are accounts of people she encountered, events attended or places visited. She also often references or comments on other authors' material she was reading at the time. All of the musical themes from the songs return quite masterfully in the final song, "**Last Entry, March 1941**," as do words she wrote in her first entry—perhaps an indication that composer believed Woolf to revisit the pages of her diary again prior to closing it consciously for the last time.

**Robert Hutchinson's *The House of Life*** was composed in 2013 by my husband and colleague at University of Puget Sound's School of Music (Hutchinson is professor of theory/composition). These pieces have poetry by Dante Gabriel Rossetti, and were written as companion pieces to Ralph Vaughan Williams' song cycle of the same name, with poetry from Rossetti's same sonnet sequence (*The House of Life*). Rossetti's work is a collection of sonnets with themes centering on intimacy and relationships. Hutchinson was inspired by hearing my performance of selections from Vaughan Williams' cycle in the spring of 2013, and was especially influenced by the song, "Silent Noon" which is arguably the most romantic of the songs in the cycle. Hutchinson purposefully set different sonnets than Vaughan Williams in order to compliment the original cycle.

The songs in their piano version were premiered by myself and Puget Sound alumna Soojeong Joo '05 in London, England, June 2013, and were performed alongside the Vaughan Williams cycle. The chamber winds version of the songs was premiered by myself and the Puget Sound Wind Ensemble (Gerard Morris, conductor) at the Society of Composers Region VIII conference in 2014. This performance marks the piano version's American premiere.

**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

**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

L TUESDAY, NOV. 8

“Celebrating Dead Feminists,”

Chandler O’Leary and Jessica Spring

Launching the publication of their new book in their collaborative series

Part of *Behind the Archives Door*

Collins Memorial Library, Second-floor Archives, 4–5 p.m.

L THURSDAY, NOV. 10

“Echoes of Pain in the Neuromatrix”

Roger Allen, PhD, PT

*John D. Regester Faculty Lectureship*

Thomas Hall, Tahoma Room, 7:30 p.m.

Tickets sold at Wheelock Information Center, 253.879.3100, and online at  
[tickets.pugetsound.edu](https://tickets.pugetsound.edu).

Information: 253.879.3555 | [pugetsound.edu/calendar](https://pugetsound.edu/calendar)

Puget Sound is committed to being accessible to all people. If you have questions about  
event accessibility, please contact 253.879.3931,  
[accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](https://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.

[pugetsound.edu/music](https://pugetsound.edu/music) | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

[pugetsound.edu/communitymusic](https://pugetsound.edu/communitymusic) | 253.879.3575