



# Arias, Arias, and *more* Arias!

FRIDAY, NOV. 6, 2015 | 7:30 P.M.  
SCHNEEBECK CONCERT HALL

Dawn Padula, mezzo-soprano  
Tanya Stambuk, piano  
Gwynne Kuhner Brown '95, guest speaker

Works by Monteverdi, Handel, Gluck,  
Puccini, Britten, Menotti, and more!

JACOBS  
SERIES 2015-16



UNIVERSITY of  
PUGET  
SOUND

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.

## 2015–16 SCHOLARSHIP RECIPIENTS

Lauren Eliason '16, Sigma Alpha Iota  
Sarah Brauner '16, 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.

## **ARIAS, ARIAS, AND *more* ARIAS!**

Dawn Padula, mezzo-soprano

Tanya Stambuk, piano

Gwynne Kuhner Brown '95, guest speaker

**Friday, Nov. 6, 2015**

Opening remarks by Gwynne Kuhner Brown

### **Pants Roles**

"Presti omai" from *Giulio Cesare* . . . . . George Frideric Handel  
(1685–1759)

"Che farò senza Euridice?" from *Orfeo ed Euridice* . . . . Christoph Willibald von Gluck  
(1714–1787)

"Chacun à son goût" from *Die Fledermaus* . . . . . Johann Strauss  
(1825–1899)

### **Tempress Roles**

"Printemps qui commence" from *Samson et Dalila* . . . . . Camille Saint-Saëns  
(1835–1921)

### **Witch/Sorceress Roles**

"Afraid, am I afraid?" from *The Medium* . . . . . Gian Carlo Menotti  
(1911–2007)

"Re dell'abisso, affrettati" from *Un Ballo in Maschera* . . . . . Giuseppe Verdi  
(1813–1901)

## **INTERMISSION**

### **Old-Woman-in-Distress Roles**

"Addio Roma" from *L'Incoronazione di Poppea* . . . . . Claudio Monteverdi  
(1567–1643)

"Quint, Peter Quint!" from *The Turn of the Screw* . . . . . Benjamin Britten  
(1913–1976)

"Nel silenzio di quei raccoglimenti" from *Suor Angelica* . . . . . Giacomo Puccini  
(1858–1924)

## Unconventional Leading Lady Roles

- "Perfect as we are" from *Little Women* . . . . . Mark Adamo  
b. 1962
- "What a movie!" from *Trouble in Tahiti* . . . . . Leonard Bernstein  
(1918–1990)
- Sexy Lady . . . . . Ben Moore  
b. 1960

### Reception following the concert in Music Room 106.

#### PERFORMERS

**GWYNNE KUHNER BROWN '95**, teaches music history, music theory, and world music at University of Puget Sound. She is a musicologist, pianist, and mbira player. Her published articles are on William Dawson's unjustly neglected *Negro Folk Symphony*, and on George Gershwin's justly well-known *Porgy and Bess*. Professor Brown has conducted extensive archival research on 20th century arrangers of African-American spirituals, most recently at Tuskegee University, and is currently writing a book for University of Illinois Press on William Dawson's life and works.

**DAWN PADULA**, mezzo-soprano, has been lauded as being "velvety voiced" by *San Antonio Express News* and as having a "dark and lovely" voice by *American Record Guide*. She 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*, and 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 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.

## TEXTS AND TRANSLATIONS

### **"Presti omai" from *Giulio Cesare***

Libretto by Nicola Haym, adapted from Giacomo Francesco Bussani

Translation from *Anthology of Italian Opera for Mezzo-soprano*

Edited by Paolo Toscano, 2002

Presti omai l'Egizia terra  
le sue palme al vincitor!

Offer at last, of the land of Egypt,  
her victory palms to the conqueror!

### **"Che faro senza Euridice?" from *Orfeo ed Euridice***

Libretto by Ranieri de' Calzabigi

Translation by Martha Gerhart from *Arias for Mezzo-Soprano*

Edited by Robert L. Larsen

Ahimè! Dove trascorsi?  
Dove mi spinse un delirio d'amor?  
Sposa! Euridice! Consorte!  
Ah, più non vive; La chiamo in van.  
Misero me, la perdo  
e di nuovo e per sempre!  
Oh legge! Oh morte!  
Oh ricordo crudel!  
Non ho soccorso,  
non m'avanza consiglio!  
lo veggio solo  
(oh fiera vista!)  
il luttuoso aspetto  
dell'orrido mio stato,  
Saziati, sorte rea:  
son disperato!

Alas! Where have I traversed?  
Where has a delirium of love thrust me?  
Bride! Euridice! Wife!  
Ah, she lives no more; I call her in vain.  
Wretched me—I lose her  
once again and forever!  
Oh law! Oh death!  
Oh cruel memory!  
I do not have help;  
counsel does not come forth for me!  
I see only  
(oh savage sight!)  
the sad aspect  
of my horrible state.  
Be satisfied, wicked fate:  
I am without hope!

Che farò senza Euridice?  
Dove andrò senza il mio ben?  
Euridice!... Oh Dio! Rispondi!  
Io son pure il tuo fedel!  
Euridice... Ah! non m'avanza  
Più soccorso, più speranza,  
né dal mondo, né dal ciel!  
Che farò senza Euridice?  
Dove andrò senza il mio ben?

What will I do without my Euridice?  
Where will I go without my beloved?  
Euridice! Oh God! Answer!  
I am still your faithful one.  
Euridice... Ah, no more help,  
no more hope for me comes forth  
from earth, nor from heaven!  
What will I do without my Euridice?  
Where will I go without my beloved?

### **"Chacun à son goût" from *Die Fledermaus***

Libretto by Karl Haffner and Richard Genée

Translation by Martha Gerhart from *Arias for Mezzo-Soprano*

Edited by Robert L. Larsen, 1991

Ich lade gern mir Gäste ein,  
Man lebt bei mir recht fein,  
  
Man unterhält sich, wie man mag  
  
oft bis zum hellen Tag.  
Zwar langweil' ich mich stets dabei,  
was man auch treibt und spricht;  
Indess, was mir als Wirt steht frei,

duld' ich bei Gästen nicht!  
Und sehe ich, es ennuyiert

sich jemand hier bei mir,  
so pack' ich ihn ganz ungeniert,  
werf' ihn hinaus zur Tür.

Und fragen Sie, ich bitte  
warum ich das denn tu'?  
'S ist mal bei mir so Sitte,  
Chacun à son gout!

Wenn ich mit andern sitz' beim Wein  
Und Flasch' um Flasche leer',  
Muss jeder mit mir durstig sein,  
Sonst werde grob ich sehr.  
Und schenke Glas um Glas ich ein,  
Duld' ich nicht Widerspruch;  
Nicht leiden kann ich's wenn sie schrein:  
Ich will nicht, hab' genug!  
Wer mir beim Trinken nicht pariert,

Sich zieret wie ein Tropf,

Dem werfe ich ganz ungeniert,  
Die Flasche an den Kopf.

I enjoy inviting guests over;  
they have a truly grand time at my  
house  
They chat with each other as people  
will,  
often up until the light of day.  
In truth, I'm always bored with  
what they do and say;  
Meanwhile, what I am free to be as  
host  
I don't endure among the gusts.  
And if I see that someone is getting  
bored  
here at my house,  
then I send him off quite abashedly—  
I throw him out of the door.

And should you ask, if you please,  
why I do that?  
It's just the custom at my house;  
Each to his own taste!

Whenever I sit with others by the wine  
and empty bottle after bottle,  
everyone has to be thirsty with me,  
Or else I become very uncivil.  
And give glass after glass to me  
I have no patience for contradiction;  
I cannot stand it when they scream:  
I will not, I've had enough!  
Whoever cannot keep up with my  
drinking,  
Adorns himself like an ineffectual  
person,  
I throw, quite unabashedly,  
A bottle at his head.

### **"Printemps qui commence" from *Samson et Dalila***

Libretto by Ferdinand Lemaire

Translation by Martha Gerhart from *Arias for Mezzo-Soprano*

Edited by Robert L. Larsen, 1991

Printemps qui commence.  
portant l'espérance

Spring, which begins,  
bringing hope

aux coeurs amoureux,  
ton souffle qui passe  
de la terre efface  
les jours malheureux.  
Tout brûle en notre âme,  
et ta douce flamme  
vient sécher nos pleurs;  
tu rends à la terre,  
par un doux mystère,  
les fruits et les fleurs.  
En vain je suis belle!  
Mon coeur plein d'amour,  
pleurant l'infidèle,  
attend son retour!  
Vivant d'espérance,  
mon coeur désolé  
garde souvenance  
du bonheur passé!

A la nuit tombante  
j'irai, triste amante,  
m'asseoir au torrent,  
l'attendre en pleurant  
Chassant ma tristesse,  
s'il revient un jour,  
a lui ma tendresse  
et la douce ivresse,  
qu'un brûlant amour  
garde à son retour!

**"Afraid, am I afraid?" from *The Medium***

Libretto by Gian Carlo Menotti

Afraid, am I afraid?  
Madame Flora afraid!  
Can it be that I'm afraid?  
In my young days  
I have seen many terrible things!

Women screaming as they were murdered,  
and men's hands dripping with blood,  
and men haunted by knives.  
And little grotesque children  
drained white by the voraciousness of filth,

to loving hearts,  
your passing breath  
erases from the earth  
the unhappy days.  
Everything is on fire in our souls,  
and your sweet flame  
comes to dry our tears;  
you restore to the earth,  
by a sweet mystery,  
The fruits and the flowers.  
In vain I am beautiful!  
My heart, full of love,  
weeping for the unfaithful one,  
awaits his return!  
Living in hope,  
my desolate heart  
cherishes the memory  
of past happiness!

At nightfall  
I will go, a dejected lover,  
to sit by the stream—  
to await him, weeping!  
Casting off my sadness,  
if he returns one day,  
his is my tenderness  
and the sweet ecstasy  
which a burning love  
keeps for his return!



and loathsome old men insane with vice,  
and young men with cankers crawling on their flesh  
like hungry lizards.

This I've seen, and more,  
And never been afraid.

O God! Forgive my sins,  
I'm sick and old.  
Forgive my sins and give me peace!

What ill wind shakes my hand?  
What unseen ghost stands by my side?  
No, no it cannot be the dead!  
The dead . . .

The dead never come back.  
They sink down in the dust  
with no eyes to dream  
and no silence to keep,  
no secrets to hide!  
Gone, empty, nothing, nothing.

"O black swan, where,  
oh where is my lover gone?"

Nothing.  
But then, if there is nothing to be afraid of  
why am I afraid of this nothingness?

O God! Forgive my sins,  
I'm sick and old.

**"Re dell'abisso, affrettati" from *Un Ballo in Maschera***

Libretto by Antonio Somma after Eugène Scribe's libretto for Daniel-Francois-Esprit  
Auber's opera *Gustave III, ou Le Bal Masqué*

Translation from *Anthology of Italian Opera for Mezzo-soprano*

Edited by Paolo Toscano, 2002

Re dell'abisso, affrettati,  
precipita per l'etra,  
senza librar la folgore  
Il tetto mio penètra.  
Omai tre volte l'upupa

King of the depths, hasten;  
plunge through the air;  
without launching a lightning bolt  
Pierce my roof.  
Already thrice the hoopoe

dall'alto sospirò;  
La salamandra ignivora  
tre volte sibilò,  
e delle tombe il gemito

tre volte a me parlò.

È lui, è lui! ne' palpiti  
come risento adesso  
la voluttà riardere  
del suo tremendo amplesso!  
La face del futuro  
nella sinistra egli ha.  
M'arrise al mio scongiuro,  
rifolgorar la fa:  
nulla, più nulla ascondersi  
al guardo mio potrà!

Silenzio!

from on high has called;  
the fire-eating lizard  
thrice has hissed,  
and from the tombs the moaning  
whisper  
Thrice has spoken to me!

It is he! In my trembling  
how I now feel  
the sensuousness burst aflame  
from his tremendous embrace!  
The torch of the future  
he holds in his left hand.  
He smiled upon my entreaty,  
and relights it:  
Nothing, nothing more can hide  
From my gaze!

Silence!

### **"Addio Roma" from *L'Incoronazione di Poppea***

Libretto by Giovanni Francesco Busenello, based on the *Annals* by first-century Roman historian Tacitus

Translation from *Anthology of Italian Opera for Mezzo-soprano*

Edited by Paolo Toscano, 2002

Addio Roma... Addio, patria...  
amichi, addio!

Innocente da voi partir conviene:

vado a patir l'esilio in piani amari,  
passerò disperata I sordi mari.

L'aria, che d'ora in ora  
riceverà i miei fiati,  
li porterà, per nome del cor mio,  
a veder, a baciar le patrie mura.  
Ed io starò solinga  
alternando le mosse ai pianti, ai passi,  
insegnando pietade ai tronchi e ai sassi

Farewell, Rome... farewell homeland  
friends, farewell!

Though innocent, I must depart from  
you:

an exile of sad tears awaits me,  
sailing in desperation the unheeding  
sea.

The breeze, which from time to time  
shall receive my breath,  
will carry it, in the name of my heart,  
to behold and kiss my homeland's walls.  
And I shall be alone,  
alternately weeping and pacing back and  
forth,  
teaching the trees and stones  
themselves to be compassionate

Remigate oggi mai, perverse genti!

Allontanatevi omai dagli amati lidi.

Ahi, sacrilege duolo,  
tu m'interdici 'l pianto  
quando lascio la patria,  
ne' stillar una lagrima poss'io,  
mentre dico a' parenti e a Roma: addio!

Use your oars today as never before,  
perverse people!

Transport me far from these dear  
shores.

Ah, sacrilegious grief,  
proscribe my weeping  
as I depart my homeland;  
nor may I shed a tear  
As I say to my family and to Rome:  
farewell!

### **"Quint, Peter Quint!" from *The Turn of the Screw***

Libretto by Myfanwy Piper based on the novella by Henry James

Quint, Peter Quint! The Master's valet. Left here in charge.  
It was not for me to say, Miss, no indeed, I had only to see to the house.  
But I saw things, elsewhere, I did not like, when Quint was free with ev'ryone,  
with little Master Miles! Hours they spent together.

Yes, Miss. He made free with her, too, with lovely Miss Jessel,  
Governess to those pets, those angels, those innocent babes.  
And she a lady, so far above him, Dear God, is there no end?

But he had ways to twist them round his little finger.  
He liked them pretty, I can tell you, Miss, and he had his will morning and night.

The master, I dared not tell him.  
'Twas not my place. They were not in my charge.  
Quint was too clever. I feared him – feared what he could do.  
No, Mr. Quint, I did not like your ways!

And then she went, she couldn't stay, not then.  
She went away to die.  
Quint died too. Fell on the icy road. Struck his head.  
Lay there till morning, dead!

Dear God, is there no end to his dreadful ways?

### **"Nel silenzio di quei raccoglimenti" from *Suor Angelica***

Libretto by Giovacchino Forzano

Nel silenzio di quei raccoglimenti,  
il mio spirito par che s'allontani  
e s'incontri con quel di vostra madre

In the silence of that chapel,  
my spirit seems to rise and wander  
and reaches out to the spirit of  
your mother

in colloqui eterei, arcani!  
Come è penoso  
udire i morti dolorare e piangere!  
  
Quando l'estasi mistica scompare  
per voi serbata ho una parola sola:  
  
Espiare!  
Offritela alla Vergine  
la mia giustizia!

in pure and holy communion!  
How it is painful  
to think of our loved ones calling to us  
from the beyond!  
When the mystical communion has  
passed,  
for you, there remains one thought for  
you:  
Repentance!  
Offer to the Virgin  
your penance!

### **"Perfect as we are" from *Little Women***

Libretto by Mark Adamo after the novel by Louisa May Alcott

"Madness..." No. "Mania..." No. "The count in a perfect, perfect,"  
Look at us, Laurie: We're perfect as we are: Perfect as we are...  
Truly, perfect as we are.  
See how we adore each other? See the way we blend?  
How often are your sisters, your nearest sisters, your dearest friends?  
Your dearest friends . . .zy. Frenzy! Yes!

The count in a perfect frenzy delivered a stunning – ouch! – blow to the head!  
The villain cackling robed in red, raised his pike for another strike.  
But our hero, happily helmeted, got him a grip on the villain's throat  
(Die, ye varlet, die!) and squeezed and shook him until his eyeballs bled.  
Then kicked him out of the chamber, down the corridor, out of the window,  
and into the moat. When suddenly a "Spectral.." No. "Ghostly..." Dull.

Admit is, Laurie, are we not perfect as we are? Perfect as we are.  
Absolutely perfect as we are.  
You've known us now for years and years: I ask you, as a brother:  
What's out there that the world can give we don't already give each other?  
What don't we give each other... worldly. Other-worldly! Yes!

An other-worldly figure all in white whispered "Here! Here is the prize you seek."  
They paused before the oaken door, which swung forth with a creak.  
Yes, rejoice! He knew that voice! His luckless lady's cries!  
(Save me!) He sprang forth to collect her (Here, my lady, here!)  
But, No! No! groaned the spectre and waved before his eyes the... the...  
And waved before his eyes the... "Dazzling..." No. "Glittering..." Hmm.  
"Gorgeous..." Too ripe. "Pricey..." Too coarse.

Of course there are tears, of course, there are quarrels.  
Today, it's smiles, tomorrow, snarls. There are days on end we drift apart.

Each of us doing, perfecting, pursuing her art.  
But comes the day we hate the song. The sketch is wrong, the story's long.  
Then comes the day we come together again!  
Turn to each other to revive us—refresh us.  
Is "loving," is anything more precious?  
"And waved before him the precious Coventry Emerald."  
Well. That's a potboiler!

No, my clever Laurie, we're perfect as we are: Perfect as we are.  
Ever perfect as we are.  
Let the days go by. Let the seasons fly.  
Let the moonstruck Romeos crowd 'round my sisters' door.  
They don't know what my sisters know: It's families that endure.  
How grateful I am.

**"What a movie!" from *Trouble in Tahiti***

Libretto by Leonard Bernstein

What a movie!  
What a terrible, awful movie!  
It's a crime what they put on the screen!  
I can hardly believe what I've seen!

Do they think we're a lot of children?  
It would bore any four-year old!  
What drive! What nonsense!  
What escapist Technicolor twaddle!

"Trouble in Tahiti," indeed!  
"Trouble in Tahiti," imagine!  
There she is in her inch or two of sarong  
Floating, floating, floating, all among the  
floating flowers.

Then she sees him, the handsome American.  
(I must say he's really a man.  
Six feet tall, and each foot just incredible!)  
Well, they're madly in love,  
But there's trouble ahead;

There's a legend:  
"If a princess marry white man, and rain fall that day,  
Then the white man shall be sacrifice without delay."

Sure enough, on the night of their wedding day,

There's a storm like nothing on earth;  
Tidal waves and siroccos and hurricanes;  
And to top it all off,  
The volcano erupts.  
As the natives sing: Ah! Ah! Ah! Olé!

They go crazy with the drumming and the chanting and ritual dance,  
While the lovers sing a ballad of South Seas romance.  
It's so lovely, I wish I could think of it;  
Da da dee da da...  
It was called "Island Magic,"  
I think it was.  
Oh, a beautiful song!  
I remember it now:

"Island Magic, where the midnight breezes caress us,  
And the stars above  
seem to bless us,  
That's Island Magic, Island Magic."

Well, in any case, the hero is tied to a tree.  
(Did I tell you he's a flyer  
who got lost at sea?)  
Anyway, all the natives are crazy now,  
Running wild with lances and knives;  
Then they pile up the wood for the sacrifice,  
And the witch doctor comes,  
And he sets it on fire.  
As the natives sing: Ah! Ah! Ah! Olé!

But at this point, comes the good old U.S. Navy,  
A-singin' a song.  
They come swarming down in parachutes a thousand strong!

Everything now is cleared up and wonderful:  
Everyone is happy as pie;  
And they all do a great rumba version of "Island Magic" of course!  
It's a dazzling sight;  
With the sleek brown native women dancing with the U.S. Navy boys,  
And a hundred-piece symphony orchestra:

Island Magic! Where the palm trees whisper together,  
And it's always warm summer weather,  
That's Island Magic,

Island Magic! With the one I love very near;  
Island Magic, Whispering native words in my ear.  
Island Magic,  
Only you, my darling, could weave it,  
And I never ever will leave it,  
And I simply cannot believe  
It really is mine!  
Island Magic!  
Island Ma..."

What a terrible, awful movie!!!





## JACOBSEN RECITAL SERIES 2015–16

Friday, Sept. 11, 2015

### **Jazz Jacobsen: A Centennial Celebration of Billy Strayhorn, Billie Holiday, and Frank Sinatra**

Dawn Padula, vocalist; Tracy Knoop, alto sax; David Deacon-Joyner, piano;  
Rob Hutchinson, bass; Andre Thomas, drumset

Friday, Sept. 25, 2015

### **A Tale of Unrequited Love**

#### **Franz Schubert's *Die schöne Müllerin***

Christina Kowalski, soprano; Keith Ward, piano

Friday, Oct. 2, 2015

### **Beauty and Power: A Recital of Virtuoso Piano Works**

Duane Hulbert, piano | Kurt Walls, lighting design

Friday, Oct. 23, 2015

### **American Soundscapes: A Journey Through Nature as Imagined by Some of the Best American Contemporary Composers**

Karla Flygare, flute; Jennifer Nelson, clarinet; Fred Winkler, saxophones;  
Francine Peterson, bassoon; Tanya Stambuk, piano; Alistair MacRae, cello;  
Maria Sampen, violin; Jeffery Lund, percussion

Friday, Nov. 6, 2015

### **Arias, Arias, and *more Arias!***

Dawn Padula, mezzo-soprano; Tanya Stambuk, piano;  
Gwynne Kuhner Brown '95, guest speaker

Friday, Jan. 22, 2016

### **Violin + Imagination**

Maria Sampen, violin

Friday, Feb. 5, 2016

### **Songs and Dances for Cello**

Alistair MacRae, cello

Friday, April 1, 2016

### **Finisterra Piano Trio**

Tanya Stambuk, piano; Brittany Boulding, violin; Kevin Krentz, cello

Friday, April 15, 2016

### **Puget Sound Piano Trio**

Duane Hulbert, piano; Maria Sampen, violin; Alistair MacRae, cello



## UPCOMING ARTS AND LECTURES

E = exhibit      F = film      L = lecture      M = music      T = theater      W = workshop  
O = other                                      Events are free unless noted otherwise.

E THROUGH SUNDAY, DEC. 6

### ***Dirt? Scientists, Artists, and Poets Reflect on Soil and Our Environment***

Collins Memorial Library: M–Sun.: 9 a.m.–5 p.m.

E THROUGH SATURDAY, NOV. 7

### **Large Gallery: Katy Cowan and Small Gallery: Frances Chubb '39**

Kittredge Gallery, M–F: 10 a.m.–5 p.m.; S: 12n–5 p.m. Closed Sunday

T SATURDAY, NOV. 7

### ***The Force of Habit by Guillén de Castro (circa 1610)***

A newly translated classic from the Spanish Golden Age  
directed by Sara Freeman '95, translated by Kathleen Jeffs  
Norton Clapp Theatre, Jones Hall, 2 p.m. and 7:30 p.m., Ticket

L TUESDAY, NOV. 10

### ***“The Impossible Portrait of Juan Manuel de Rosas: Image and Power in Mid-19th Century Argentina,” by Carlos Vertanessian, independent scholar, collector, and one of the foremost experts on early photography in Latin America***

Catharine Gould Chism Fund for the Humanities and the Arts and Department of Hispanic Studies  
Thompson Hall, Room 395, 3 p.m.

L THURSDAY, NOV. 12

### ***“Ice Science in a Changing Climate,” by Steven Neshyba, professor of chemistry***

John D. Register Faculty Lectureship  
Kilworth Memorial Chapel, 7:30 p.m.

E MONDAY, NOV. 16 THROUGH SATURDAY, DEC. 12

### **2015 Art Students Annual**

Kittredge Gallery, M–F: 9 a.m.–5 p.m.; Sat.: 12n–5 p.m. Closed Sunday

E WEDNESDAY, NOV. 18

### **2015 Art Students Annual Opening Reception**

Kittredge Gallery, 5–7 p.m.

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

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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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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.

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