

AN EVENING OF BAROQUE MUSIC

FRIDAY, FEB. 6, 2015 | 7:30 P.M.

KILWORTH MEMORIAL CHAPEL

Dawn Padula, mezzo-soprano
Maria Sampen, violin
Timothy Christie, violin
Duane Hulbert, harpsichord
Kathryn Lehmann and the Dorian Singers
University of Puget Sound String Students

Corelli: *Trio Sonatas*, Opus 3, No. 2 and Opus 4, No. 1

Bach: *Brandenburg Concerto No. 3 in G Major*

Bach: "Qui sedes" from *B Minor Mass*

Porpora: *Magnificat* for Women's Voices

Arias from Scarlatti's *Il primo omicidio*
and Handel's *Rinaldo*

JACOBSEN SERIES 2014-15



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.

2014–15 SCHOLARSHIP RECIPIENTS

Brenda Miller '15, Sigma Alpha Iota
Whitney Reveyard '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.

AN EVENING OF BAROQUE MUSIC

"Qui sedes ad dexteram patris" Johann Sebastian Bach
from *Mass in B-Minor*, BWV 232 (1685–1750)

Dawn Padula, mezzo-soprano
Duane Hulbert, harpsichord
Clara Fuhrman, violin
Bronwyn Hagerty, cello

Qui sedes ad dexteram Patris	You who sit at the right hand of the Father,
Miserere nobis	have mercy on us.

"Cara sposa" from *Rinaldo* George Frideric Handel
(1685–1789)

Dawn Padula, mezzo-soprano
Duane Hulbert, harpsichord
Clara Fuhrman, violin
Larissa Freier, violin
Bronwyn Hagerty, cello

Cara sposa, amante cara, Dove sei? Deh! Ritorna a' pianti miei! Del vostro Erebo sull'ara,	Beloved spouse, dearest heart, Where art thou? Woe! Return to him who weeps! O guilty spirits from thy Erebus beneath the altar,
Colla face dello sdegno, Io vi sfido, o spiriti rei!	My face one of complete contempt, I defy thee, wicked spirits!

Cain's arias from Act II of *Il Primo Omicidio*. Alessandro Scarlatti
I. Recit.: "Fermiam, qui Abelle il passo . . ." (1660-1725)

Aria: "Perchè mormora il ruscello"

II. Recit.: "O ch'io mora vivendo . . ."

Aria: "Bramo, insieme, e morte, e vita"

Dawn Padula, mezzo-soprano
Duane Hulbert, harpsichord
Clara Fuhrman, violin
Larissa Freier, violin
Bronwyn Hagerty, cello

Libretto based on the Biblical story of the first murder of Abel by Cain (the sons of Adam and Eve) from the Book of Genesis

I. Recit.:

Fermiam, qui Abelle il passo,
 T'assidi su quell sasso,
 E all'ombra di que' mirti,
 Di quell ruschello accanto.

Let us stay our steps here, Abel,
 Sit down on this stone,
 And in the shade of these myrtles,
 Beside this stream which flows so
 near us.

Posiam per poco a ristorar gli spirit, We can for a while restore our spirits
 E la stanchezza a riparar col canto. And assuage our weariness in song.

Aria:

Perchè mormora il ruscello,
 Perchè s'agita la fronda,
 Quando un sasso, o un venticello
 Scuote un ramo, o increspa
 un'onda?

Why does the stream murmur so,
 Why do the leaves so rustle,
 Can a stone, or a light breeze
 thus shake a bough or ruffle a wave?

II. Recit.:

O ch'io mora vivendo,
 O ch'io viva morendo,
 Non cangia tempre il mio
 destin spietato,
 Che non sa d'esser vivo
 un disperato.

Whether living I die,
 Or dying live,
 Nothing changes my wretched destiny,

 For he who is desperate knows not
 that he lives.

Aria:

Bramo, insieme, e morte, e vita,
 Né so dir ciò, che vorrei.
 Colpa mia ne sei punita
 Or, ch'il mondo, e Dio perdei!

I long for both life and death,
 And I cannot say which I would prefer.
 My crime has been punished
 Now that I have lost the world and God!

Brandenburg Concerto No. 3 in G Major, BWV 1048. Johann Sebastian Bach
 I. (1685–1750)
 II. Adagio
 III. Allegro

Maria Sampen, Zachary Hamilton, Sophia El-Wakil, violin
 Timothy Christie, Elaine Kelly, Forrest Walker, viola
 Bronwyn Hagerty, Christine Sears, Jesse Jenks, cello

INTERMISSION

Sonata in D Major, Opus 3, No. 2Arcangelo Corelli
Preludio, Largo (1653–1713)
Corrente, Allegro
Adagio
Allemanda, Presto

Timothy Christie, Maria Sampen, violin
Bronwyn Hagerty, cello
Duane Hulbert, harpsichord

Sonata in C Major, Opus 4, No. 1Arcangelo Corelli
Grave (1653–1713)
Allegro
Adagio
Allegro

Timothy Christie, Maria Sampen, violin
Bronwyn Hagerty, cello
Duane Hulbert, harpsichord

MagnificatNicola Porpora
(1686–1768)

Dorian Singers
Kathryn Lehmann, conductor
Jinshil Yi, organ
Solo Ensemble: Zoe Branch, Emily Laliotis, Brianne Morrison, soprano
Lisa Hawkins, Elana Hirsch, Ava Price, alto

1. *Magnificat anima mea*
My soul magnifies the Lord.
2. *Et exultavit*
And my spirit has rejoiced in God my savior
For He has regarded the low estate of His handmaiden:
Henceforth all generations shall call me blessed.
For He who is mighty has done great thing and holy is His name.
3. *Et misericordia*
And His mercy is on them who fear Him from generation
to generation.
4. *Fecit potentiam*
He has shown strength with His arm; He has scattered the proud.
He has deposed the mighty and exalted the humble.
The hungry He has filled with good things, and the rich
He has sent away.
He has helped His servant Israel, in remembrance of His mercy.
5. *Gloria patri*
Glory be to the Father, the Son, and to the Holy Spirit.

6. *Sicut erat*

As it was in the beginning, is now, and ever shall be,
world without end.

Reception following the concert in Kilworth Memorial Chapel lower level.

PERFORMERS

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

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

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

DUANE HULBERT, professor of piano, has appeared as soloist with many major orchestras in the United States, including Minnesota, Dallas, and North Carolina symphonies and Rochester Philharmonic. His New York recital debut in 1991 was at Merkin Recital Hall. Dr. Hulbert began his studies with Sascha Gorodnitzki and Jeaneane Dowis in New York, receiving his bachelor's and master's degrees from The Juilliard School and a doctorate from Manhattan School of Music. In 1980 Dr. Hulbert captured the grand prize in the prestigious Gina Bachauer International Piano Competition. At University of Puget Sound, he was honored in 2005, and again in 2009 with the title, "Distinguished Professor of Music."

Dr. Hulbert is a distinguished professor of music and the head of the piano department at University of Puget Sound. In November 2000 he released the first CD in a four-volume set of recordings. His first disc was nominated for a Grammy Award in January 2002, in the Best Soloist Without Orchestra Category. Dr. Hulbert recently released the remaining three discs. The complete collection is available at Puget Sound Bookstore.

KATHRYN LEHMANN joined the voice faculty at University of Puget Sound in 2008. She is a graduate of Pacific Lutheran University and has taught public school vocal music at the elementary and secondary levels in the Clover Park and Puyallup school districts in Washington. As a public school educator, she directed performing groups at music educator conventions at the state and regional levels in the Pacific Northwest, gaining a reputation for her expertise in developing the voice in a choral setting. After earning a Master of Music degree in voice performance and pedagogy, Ms. Lehmann taught for three years on the voice faculty at Westminster Choir College in Princeton, New Jersey, where she served as vocal coach for the American Boychoir School and developed a training program for young singers at Westminster Conservatory of Music. During her doctoral studies at University of Colorado in Boulder she studied choral conducting with Joan Catoni Conlon and Lawrence Kaptein. Ms. Lehmann came to Washington following 11 years in Oregon, as director of vocal and choral activities at Oregon State University, conducting the OSU Chamber Choir, Madrigal Singers, and Opera Workshop. From 2001–2007 she was the director of choral activities at Pacific Lutheran University. PLU's Choir of the West performed at the National ACDA Convention in Los Angeles under Ms Lehmann's direction.

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

MARIA SAMPEN, professor of violin, enjoys a vibrant musical career as a soloist, chamber musician, recording artist, and teacher. She is in demand as a performer of both standard repertoire and of new and experimental works. Her concert engagements have taken her around the world, playing in Europe, Asia, and throughout the United States and Canada. In addition to her busy performing schedule, Dr. Sampen is a dedicated teacher. During her tenure at Puget Sound she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching. Her students have won top awards in national competitions, including Music Teacher National Association Competition and American String Teachers Association Competition. In the summertime Dr. Sampen performs at the Walla Walla Chamber Music Festival in Eastern Washington. She was on the faculty of the

Brevard Music Festival in North Carolina, from 2008 to 2012. During the academic year, Dr. Sampen performs frequently with her new music group, Brave New Works, IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

DORIAN SINGERS conducted by Kathryn Lehmann, is an auditioned, all-female chamber choir of 37 voices, widely recognized throughout the Pacific Northwest as one of the region's leading women's ensembles. Now in its second decade, the choir is strongly committed to the learning of choral music through a combined understanding of vocal technique, sound production, and ensemble mastery. Members of Dorian Singers represent a wide range of classes and majors at University of Puget Sound, and are engaged in many activities on and off campus, including serving as hosts of the annual Northwest High School Women's Choral Festival. In recent years the Dorians have participated in exchange programs with area colleges and received numerous honors, such as being featured at the 2012 Regional Conference of the American Choral Directors Association.

DORIAN SINGERS
Kathryn Lehmann, conductor
Jinshil Yi '14, piano

Soprano I
Olivia Anderson '17
Kaylene Barber '16
Zoe Branch '18
Tiare Elaine Gill '18
Hailey Hyde '17
Hannah Katz '18
Erin Koehler '17
Emily Laliotis '18
Maddie Luther '17
Diedre McNally '15
Brianna Morrison '17

Soprano II
Sarina Blitz '17
Haley Brame '17
Chantel Dozier '16
Carolyn Donaldsen '15
Jennifer Madera '17
Dierdre McNally '15
Charlotte Parker '18
Danielle Rogers '18
Lily Rivin '18

Alto I
Hannah Floren '18
Lydia Gebrehiwot '16
Allison Hay '18
Elana Hirsch '15
Rachel Hook '18
Jayne Hutcheson '18
Alexia Ingerson '16
Melissa Pellman '15
Allegra Ritchie '18

Alto II
Lisa Hawkins '16
Hattie McKay '17
Lorrain Oill '18
Ava Price '18
Nicky Reed '15
Rachael Riley '17
Eileen Sheats '17
Emily Walton '18

STRING STUDENTS

Violin

Sophia El-Wakil '16, Clara Fuhrman '16, Larissa Freier '17, Zachary Hamilton '15

Viola

Elaine Kelly '15, Forrest Walker '17, viola

Cello

Bronwyn Hagerty '15, Jesse Jenks '18, Christine Sears '18

PROGRAM NOTES

Music from the Venetian Ospedali

Magnificat by Porpora is representative of the marvelous repertoire of music composed for the renowned all-girls choirs and orchestras of the Venetian *ospedali*. There were four charitable *ospedali* (institutions) in Venice, Italy, that served as homes for the orphaned, illegitimate, and abandoned children of the city. At these *ospedali* music took on special significance in the education of the residents. Musical performance fulfilled liturgical functions for the religious communities of Venice, and also attracted a larger audience, which gave donations for the benefit of the foundlings. Through the status and significance of its music, the *ospedali* earned the reputation of orphanage-conservatories, and attracted some of the greatest composers of the time, providing a unique environment for music and performance.

From the ages of 8 to 10, and older, girls at the *ospedali* who displayed a talent for music were given the title of *figlie di coro* (girls of the chorus). They learned singing, theory, and musical instruments, and were placed in the chorus and/or orchestra. They were both a composer's inspiration and a novel attraction. By the mid-18th century, a performance by the female musicians of the *ospedali* was an experience not to be missed by visitors to Venice. The *ospedali* repertoire is considered to be the largest existing collection of music for female voices. The music is associated with great rhythmic vitality, vivid solo writing, and a clear tonal framework of musical form. For the sacred music, female voices sing the Latin text with an orchestra of strings and continuo, resulting in the unique timbre of the *ospedali* repertoire.

Nicola Antonio Porpora

(born in Naples, Aug. 17, 1686, and died there, March 3, 1768)

Porpora led a life dedicated to composition, performance, and teaching. Two famous vocal pupils included Joseph Haydn and the highly talented castrato Farinelli. Porpora composed 44 operas, 11 oratorios, and numerous masses and motets. In 1733 he was engaged by the directors of Opera of the Nobility, in London, which had been organized as a rival company to that of George Frideric Handel. During the period from 1726 to 1739, Porpora was engaged as a teacher of music by one of the four *ospedali* in Venice. At the *ospedali*, each set of five psalms closed with a *Magnificat* such as the performance of his beautiful setting of this text.

JACOBSEN RECITAL SERIES 2014–15

Friday, Sept. 12, 2014 | 7:30 p.m.

Musical Excursions

Trio Seraphin: Keith Ward, piano; Christina Kowalski, soprano; Jennifer Nelson, clarinet

Sunday, Sept. 28, 2014 | 2 p.m.

New Faculty for the New Year

David Krosschell, bass trombone; Jooeun Pak, piano; Francine Peterson, bassoon;
Meta Weiss, cello; joined by Judson Scott, trumpet

Sunday, Oct. 26, 2014 | 2 p.m.

Romantic Bass Trombone and Friends!

Stephen Abeshima '16, euphonium; Rodger Burnett, horn;
Brian Chin, trumpet, guest artist; Duane Hulbert, piano;
David Krosschell, tenor and bass trombone; John Rojak, bass trombone, guest artist;
Ryan Schultz, bass and contrabass tuba; Judson Scott, trumpet

Friday, Oct. 31, 2014 | Campus Only: 6:15 p.m. | Public: 8 p.m.

The Phantom of the Opera

Duane Hulbert, piano; Sarah Stone '15, organ
Accompanying the 1925 silent film

Friday, Jan. 23, 2015 | 7:30 p.m.

Music for Carillon, Percussion, and Hammered Dulcimer

Gerard Morris, conductor; Gunnar Folsom, percussion;
Matthew Coley, percussion, guest artist; Neil Thornock, composer, guest artist

Friday, Feb. 6, 2015 | 7:30 p.m.

An Evening of Baroque Music

Dawn Padula, mezzo-soprano; Maria Sampen, violin;
Timothy Christie, violin; Duane Hulbert, harpsichord
Kathryn Lehmann and Dorian Singers; School of Music string students

Friday, March 6, 2015 | 7:30 p.m.

Exotic Ensembles

Patricia Wooster, harp; Carol Wollenberg, flute, guest artist; Maria Sampen, violin;
Timothy Christie, violin; Joyce A Ramée, viola; David Requiro, cello

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

Through Saturday, Feb. 21 Kittredge Gallery Exhibits: Large Gallery: *As It Is* by Michael Schall, Small Gallery: *Parlor Games: Parallax*, a participatory installation, by Timea Tihanyi. Free

Saturday, Feb. 7, 7:30 p.m. Theater Play Reading: *rattlesnakes* by Jake Rosendale '15, Jones Hall, Room 203. Free. Mature subject matter.

Monday, Feb. 9, 7:30 p.m. Guest Lecture: "Postmodern Muslim Feminism," Sister Tahera Ahmad, sponsored by Jane Hammer Swope Lectureship on Ethics, Religion, Faith, and Values, Schneebeck Concert Hall. Tickets: free but required, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door

Thursday, Feb. 19, 6–8 p.m. Lecture: "Food–Molecular Gastronomy and Microbrewery," by faculty and guest collaborators, part of the Art+Sci Salon Series, Tacoma Art Museum. Free

Friday, Feb. 20, 7:30 p.m. Performance: Wind Ensemble, Gerard Morris, conductor, featuring affiliate faculty artist Fred Winkler, alto saxophone, Schneebeck Concert Hall. Free

Saturday, Feb. 21, 7:30 p.m. Performance: Faculty Recital: Puget Sound Piano Trio, Duane Hulbert, piano; Maria Sampen, violin; and David Requiro, cello, Schneebeck Concert Hall. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Friday, Feb. 27, 7:30 p.m. Performance: *Ascension*, Symphony Orchestra, Timothy Christie, guest conductor, Schneebeck Concert Hall. Free

Friday, Feb. 27, 7:30 p.m.; Saturday, Feb. 28, 2 p.m. and 7:30 p.m. Theater: *A Streetcar Named Desire*, by Tennessee Williams, Jess K Smith '05, director, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door. Additional performances March 6, 7:30 p.m. and March 7, 2 p.m. and 7:30 p.m. Mature Subject Matter.

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

pugetsound.edu/music | 253.879.3700

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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