



JACOBS  
SERIES 2015-16

# Finisterra Piano Trio

FRIDAY, APRIL 1, 2016 | 7:30 P.M.  
SCHNEEBECK CONCERT HALL

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

Mendelssohn: *Piano Trio in C Minor*, Opus 66  
Schubert: *Piano Trio in E-flat Major*, Opus 100



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.

## **FINISTERRA PIANO TRIO**

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

**Friday, April 1, 2016**

Piano Trio No. 2 in E-flat Major, Opus 100, D. 929 . . . . . Franz Schubert  
(1797–1828)

Allegro  
Andante con moto  
Scherzando. Allegro moderato  
Allegro moderato

## **INTERMISSION**

Piano Trio No. 2 in C Minor, Opus 66 . . . . . Felix Mendelssohn  
(1809–1847)

Allegro energico e con fuoco  
Andante espressivo  
Scherzo: Molto allegro quasi presto  
Finale: Allegro appassionato

Reception following the concert in Music Room 106.

## PERFORMERS

Guest violinist **BRITTANY BOULDING** has appeared most recently as soloist with Olympia Symphony Orchestra, Northwest Sinfonietta, Auburn Symphony Orchestra, Pacific Northwest Ballet, Seattle Festival Orchestra, Thalia Symphony Orchestra, Cascade Symphony Orchestra, New Haven Symphony Orchestra, Spoleto USA, National Repertory Orchestra, and Orquesta de Camara Concierto Sur (Cuba). She has also performed as concertmaster across the United States and internationally. Her major music festival appearances include Tanglewood, Spoleto, Aspen, Vail, Banff, and Bellingham. A passionate chamber musician, she is a member of the Finisterra Trio and can be seen performing at chamber festivals such as Methow Valley, Simple Measures, Second City, Seasons, Russian Chamber Music Foundation, Guemes Island, Vashon, Bainbridge, Auburn, Cornish, Jacobsen, and New Lens Series. Ms. Boulding is concertmaster of Northwest Sinfonietta and Auburn Symphony as well as associate concertmaster of Pacific Northwest Ballet Orchestra. She is also a member of Seattle Symphony and Seattle Opera. Ms. Boulding earned her Bachelor of Music degree from Rice University with Kenneth Goldsmith and her Professional Studies Certificate from Colburn Conservatory with Robert Lipsett. A Pacific Northwest native, Ms. Boulding grew up performing and recording with her family, the internationally acclaimed Magical Strings. She enjoys spending her free time reading, hiking, running, and doing yoga with her dogs.

Cellist **KEVIN KRENTZ** enjoys a multi-faceted career as a performer, teacher, inventor and artistic director. A devoted chamber musician, Mr. Krentz is artistic director of Methow Valley Chamber Music Festival in Washington State. He has been a winner in the Fiscoff National Chamber Music Competition with his trio In Flight 3 and winner in the Zinetti International Chamber Music Competition in Verona, Italy, and Greenlake National Chamber Music Competition with Finisterra Trio. He is also serves as artistic director of the Relevancy Project, a series of concerts performed at Seattle University where he also teaches.

Mr. Krentz's teachers have included Florian Kitt and Jontscho Bayrov in Vienna, and Gary Hardie, Owen Carman, and Toby Saks in the US. Masterclass performances include Janos Starker, Matt Haimovitz, Paul Katz, and Tsuyoshi Tsutsumi. Chamber music studies include Florestan Trio, Elsa Verdehr, Stephen Shipp, Ron Patterson, and Ralph Votapek.

Mr. Krentz is founder of Krentz String Works which primarily develops and sells his inventions, including the Krentz Modulator which can be found in virtually every major symphony in the world since its launch in 2013. Other innovations involve all aspects of instrument tone enhancement to case and other accessory designs. [KrentzStringWorks.com](http://KrentzStringWorks.com)

**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.

### **FINISTERRA PIANO TRIO**

Finis: "the end." Terra: "the earth." With each member from different ends of the earth, Seattle-based Finisterra Trio has been together since 2004. They have been winners in the Zinetti International Chamber Music and Greenlake National Competitions, where they also won the audience prize. Known for keen interpretive work, Finisterra breathes old-world vitality into modern works, standard repertoire, and lesser known works that only need imagination. Finisterra Trio is Ensemble-in-Residence at The Seasons Concert Hall in Yakima, Washington. In 2008 the trio also became Artists-in-Residence at the Phoenix Concert Series in New York City. Individually, the three players come from an impressive musical background. Members of the trio have won numerous competitions both as soloists and in chamber ensembles, have been heard in such prestigious halls as New York's Lincoln Center, Chicago's Orchestra Hall, Seattle's Benaroya Hall, and have been heard on many major studio album projects, Hollywood films, video games, and commercials.

## PROGRAM NOTES

### **Piano Trio No. 2 in E-flat Major, Opus 100, D. 9292 . . . . . Franz Schubert**

**FRANZ SCHUBERT** composed more than 1,000 works in his tragically short lifetime, even shorter than Mozart's. Unlike his Austrian predecessor, however, Schubert was neither a prodigy nor a virtuoso, and held no position of any prominence up until his death, at the age of 31, in 1828. Yet the Viennese composer is best loved for his melodies and intense lyricism, which fills not only his lieder but his instrumental works, as well.

Schubert began sketching the **Piano Trio No. 2 in E-flat Major** in November 1827, shortly after finishing the *Piano Trio No. 1 in B-flat Major*. The composer had been quite ill and although Schubert was largely successful in hiding his syphilitic symptoms, his lifelong friend Josef von Spaun had noticed the composer's decline, even wondering if the recently finished *Winterreise* was not his swan song. Schubert's music was enthusiastically performed in his hometown of Vienna, but with neither the fanfare nor professional advancement for which he had hoped.

The one consolation Schubert had during his last year was his loyal circle of friends, who would organize "Schubertiades," informal gatherings where his works would be performed, interspersed with poetry readings and dancing. His *Piano Trio No. 2* may have been performed for such a gathering in December 1827. It was definitely performed on March 28, 1828, for the Gesellschaft der Musikfreunde ("Society of Friends of the Music in Vienna") in the only public concert devoted to Schubert's works.

Despite all this, the trio's mood—the melancholy that typifies so many of Schubert's late works—is still broken up by the carefree Viennese charm and light of his more naïve compositions. The *E-flat trio* is filled with spaciousness and heroic grandeur, warmth, emotional depth, and lyricism. Schubert offered this trio to the Leipzig publishing house, Probst. The German firm immediately saw the trio's value and published it in October 1828—just three weeks before Schubert died—making it the first and only piece that would be published outside of Austria during Schubert's lifetime.

### **Piano Trio in C Minor, Opus 66 . . . . . Felix Mendelssohn**

**FELIX MENDELSSOHN** was a man of many talents, including composing, conducting, and watercolor painting. He was fluent in many languages, and an accomplished writer in both German and English. He was a virtuoso pianist who included the masters—Haydn, Mozart, and Beethoven—in his performances at a time when others were focusing on contemporary composers whose names are mostly forgotten today. Mendelssohn was in large part responsible for the revival of interest in the music of J.S. Bach. Felix is Latin for happy and lucky, and his life was indeed

felicitous and successful up until the death of his beloved sister Fanny. After that, his health declined rapidly, and he died at the age of 38.

Robert Schumann, among others, likened Mendelssohn to Mozart for good reason. He showed an incredible aptitude from an early age, writing wonderful and lasting chamber music already as a teen. He was not only one of the great composers in the romantic period, he also, at the age of 26, became conductor of the very prestigious Gewandhaus Orchestra in Leipzig, where he also founded the Leipzig Conservatory. He was recognized as an outstanding composer, the greatest conductor of his time, and one of the finest pianists and violinists of his day.

Written in 1845, Mendelssohn's **Piano Trio No. 2 in C Minor**, Opus 66, was dedicated to the violinist and composer Louis Spohr and is a model representation of Mendelssohn's writing at its finest. The first movement, **Allegro energico e con fuoco**, is dominated by an unsettled feeling of urgency, with a dramatic and at times furious exchange between the piano and strings. The lovely second movement, **Andante espressivo**, belongs to the world of Mendelssohn's collection of "Songs Without Words" for solo piano, which were written after his peak output of accompanied vocal song repertoire. The **Scherzo** conjures up the playful world of Mendelssohn's *Midsummer Night's Dream* rustling and bursting with energy in 16th-note passages that pass from one instrument to another. This movement suggests an ABA form, but the return is greatly altered and abridged before dissolving into nothingness. The **Finale** begins with a spirited dance-like melody in the cello that is passionately explored on each instrument. The theme is later combined with Mendelssohn's version of the Lutheran chorale *Vor deinem Tron (Before Thy Throne)*, which unites the three players and brings this masterpiece to a jubilant close.

## 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

### **Strings Attached**

Maria Sampen, violin; Brittany Boulding, violin, guest artist;  
Timothy Christie, viola; Alistair MacRae, cello

Friday, Feb. 5, 2016

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

Alistair MacRae, cello, Duane Hulbert, piano

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

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](http://tickets.pugetsound.edu).

T SATURDAY, APRIL 2

*Groesome Playground Injuries* by Rajiv Joseph

Directed by Bobbijo Katagiri

2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall, 2 p.m. and 7:30 p.m., ticketed

L MONDAY, APRIL 4

"Washi Arts"

Linda Marshall, expert in Japanese paper, tools, and supplies for creative artists

Behind the Archives Door series

Collins Memorial Library, Second Floor, 4 p.m.

M FRIDAY, APRIL 8

Symphony Orchestra

Wesley Schulz, conductor

Schneebeck Concert Hall, 7:30 p.m.

F/L WEDNESDAY, APRIL 13

*The Passages of Walter Benjamin*

Judith Wechlser, filmmaker

Film screening followed by lecture

Rausch Auditorium, McIntyre 003, 5–7 p.m.

M THURSDAY, APRIL 14

Wind Ensemble and Concert Band

Gerard Morris, conductor

Guest artist Gail Williams, horn

Schneebeck Concert Hall, 7:30 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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