



JACOBSEN SERIES 2017-18

An Afternoon of Vocal Works

Sunday, Nov. 19, 2017

2 p.m. | Schneebeck Concert Hall

Featuring vocal works by George Frideric Handel,
Christoph Willibald Gluck, Maurice Ravel, Amy Beach,
Lori Laitman, and others.



Dawn Padula
mezzo-soprano

Tanya Stambuk
piano



JACOBSEN SERIES

Established in 1984, the Jacobsen Series features performances by School of Music faculty members, students, alumni, and guest artists for the university and the community. The series is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932–1965, and 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.

2017–18 SCHOLARSHIP RECIPIENTS

Carly Dryden '19, Sigma Alpha Iota
Alexandra Vlasschaert '19, Sigma Alpha Iota

As a courtesy to the performers and fellow audience members, please take a moment to turn off or silence all mobile devices.

Flash photography is not permitted during the performance.

Thank you.

PROGRAM

"Sta nell'Ircana pietrosa tana" from *Alcina*George Frideric Handel (1685–1759)

"Addio, o miei sospiri" from *Orfeo ed Euridice* . . . Christoph Willibald Gluck (1714–87)

Histoires NaturellesMaurice Ravel (1875–1937)

I. Le Paon

II. Le Grillon

III. Le Cygne

IV. Le Martin-Pêcheur

V. La Pintade

INTERMISSION

Three Browning Songs, Opus 44. Amy Marcy Beach (1867–1944)

The Year's at the Spring

Ah, Love, but a day!

I send my heart up to thee!

Four Dickinson Songs Lori Laitman, b. 1955

Will there really be a Morning?

I'm Nobody

She Died

If I...

Taylor, the Latte Boy Marcy Heisler, b. 1967

Zina Goldrich, b. 1964

Whatever Happened to My Part? (from *Spamalot*) Eric Idle, b. 1943

John Du Prez, b. 1946

Neil Innes, b. 1944

Reception following the concert in Music Room 106.

FOREIGN LANGUAGE TEXTS AND TRANSLATIONS

"Sta nell'Ircana pietrosa tana" from *Alcina*

*Sta nell'Ircana pietrosa tana
tigre sdegnosa, e incerta pende,
se parte, o attende il cacciator.*

In its rocky Hyrcanian lair
the angry tigress lurks,
uncertain whether to escape or await the
hunter.

*Dal teso strale guardar si vuole;
ma poi la prole lascia in periglio.
Freme, e l'assale desio di sangue,
pietà del figlio; poi vince amor.*

Of the tautly drawn arrow she must be wary;
but that would leave her young exposed to
danger.
She roars, assailed by lust for blood,
yet pity for the cub; then love proves stronger.

"Addio, i miei sospiri" from *Orfeo ed Euridice*

*Addio, o miei sospiri,
han speme i miei desiri;
per lei soffrir vo' tutto,
ed ogni duol sfidar!*

Goodbye, oh my sighs,
my desires have hope;
for her I will suffer anything,
and brave any pain!

*Io vo da l'atre sponde
vacar di Stige l'onde,
e de l'orrendo Tartaro
le Furie superar,
tutti quei superar!*

I'll go from the sinister banks
to navigate the waves of the Styx,
and of the horrible Tartarus
the Furies conquer,
I'll conquer them all!

Histoires Naturelles (Natural Histories)

Texts by Jules Renard

I. Le Paon

*Il va sûrement se marier aujourd'hui.
Ce devait être pour hier.
En habit de gala, il était prêt.
Il n'attendait que sa fiancée.
Elle n'est pas venue.
Elle ne peut tarder.
Glorieux, il se promène
avec une allure de prince indien
et porte sur lui les riches présents d'usage.
L'amour avive l'éclat de ses couleurs
et son aigrette tremble comme une lyre.
La fiancée n'arrive pas.
Il monte au haut du toit
et regarde du côté du soleil.
Il jette son cri diabolique:
Léon! Léon!
C'est ainsi qu'il appelle sa fiancée.
Il ne voit rien venir et personne ne répond.
Les volailles habituées
ne lèvent même point la tête.
Elles sont lasses de l'admirer.
Il redescend dans la cour,
si sûr d'être beau
qu'il est incapable de rancune.
Son mariage sera pour demain.
Et, ne sachant que faire
du reste de la journée,
il se dirige vers le perron.
Il gravit les marches,
comme des marches de temple,
d'un pas officiel. Il relève sa robe
à queue toute lourde des yeux
qui n'ont pu se détacher d'elle.
Il répète encore une fois la cérémonie.*

I. The Peacock

He surely will be getting married today.
It should have been yesterday.
Dressed for a gala, he was ready.
He was only waiting for his fiancée.
She didn't come.
She tarried.
Magnificent, he strolled
with the allure of an Indian prince
and brought rich presents.
Love kindled a burst of colors
and his plume quivered like a lyre.
His fiancée does not arrive.
He climbs to the top of the roof
and from its edge beholds the sun.
He sounds his diabolical cry:
"Leon! Leon!"
This is what he calls his fiancée.
He sees nothing come, and no one answers.
The birds, accustomed to this,
do not even raise their heads.
They are bored of admiring him.
He comes down and enters the courtyard,
so sure of his own beauty
that he is incapable of rancor.
His wedding will be tomorrow.
And, not knowing what to do
for the rest of the day,
he heads toward the porch.
He climbs its stairs,
like the stairs of the temple,
with an officious tread. He picks up
his tailed robe so heavy from eyes
that cannot detach themselves.
He repeats the ceremony one more time.

II. Le Grillon

*C'est l'heure où, las d'errer,
l'insecte nègre revient de promenade
et répare avec soin le désordre de son
domaine.*

*D'abord il ratisse ses étroites allées de sable.
Il fait du bran de scie qu'il écarte
au seuil de sa retraite.
Il lime la racine de cette grande herbe
propre à le harceler.
Il se repose.
Puis il remonte sa minuscule montre.*

*Est-il fini? Est-elle cassé?
Il se repose encore un peu.
Il rentre chez lui et ferme sa porte.
Longtemps il tourne sa clef
dans la serrure délicate.
Et il écoute: Point d'alarme dehors.
Mais il ne se trouve pas en sûreté.
Et comme par une chaînette
dont la poulie grince,
il descend jusqu'au fond de la terre.
On n'entend plus rien.
Dans la campagne muette,
les peupliers se dressent comme des doigts
en l'air et désignent la lune.*

II. The Cricket

It is the hour when, bored with wandering,
the black insect returns to the promenade
and tidies up his domain.

First, he rakes his narrow sandy paths.
He makes sawdust that he piles
on the threshold of his hideaway.
He files the root of the tall grass,
appropriate for attacking with.
He rests.
Then he mounts once more his minuscule
watch.

Has he finished? Is it broken?
He rests again for a little while.
He returns home and closes his door.
For a long while he turns the key
in the delicate lock.
Then he listens; nothing alarming outside.
But he does not find security.
And, like a small chain
whose pulley squeaks,
he descends into the depths of the earth.
He no longer hears anything.
In the mute countryside,
the poplars stand erect like fingers
in the air, pointing toward the moon.

III. Le Cygne

*Il glisse sur le bassin, comme un traîneau
blanc, du nuage en nuage.*

*Car il n'a faim que des nuages floconneux
qu'il voit naître, bouger, et se perdre dans
l'eau.*

C'est l'un d'eaux qu'il désire.

*Il le vise du bec, et il plonge tout
à coup son vol vêtu de neige.*

*Puis, tel un bras de femme sort d'une
manche, il le retire.*

*Il n'a rien. Il regarde: les nuages effarouchés
ont disparu.*

*Il ne reste qu'un instant désabusé,
car les nuages tardent peu à revenir,
et, là-bas, où meurent les ondulations de
l'eau, en voici un qui se reforme.*

*Doucement, sur son léger coussin de plumes,
le cygne rame et s'approche...*

*Il s'épuise à pêcher de vains reflets,
et peut-être qu'il mourra, victime de cette
illusion,*

avant d'attraper un seul morceau de nuage.

Mais qu'est-ce que je dis?

*Chaque fois qu'il plonge, il fouille du bec la
vase nourrissante et ramène un ver.*

Il engraisse comme une oie.

IV. Le Martin-Pêcheur

*Ça n'a pas mordu, ce soir,
mais je rapporte une rare émotion.*

*Comme je tenais ma perche de ligne tendue,
un martin-pêcheur est venu s'y poser.*

Nous n'avons pas d'oiseau plus éclatant.

*Il semblait une grosse fleur bleue
au bout d'une longue tige.*

La perche pliait sous le poids.

*Je ne respirais plus, tout fier d'être pris
pour un arbre par un martin-pêcheur.*

*Et je suis sûr qu'il ne s'est pas envolé de
peur,*

*mais qu'il a cru qu'il ne faisait que passer
d'une branche à une autre.*

III. The Swan

He glides upon the basin, like a white sleigh,
from cloud to cloud.

For he is hungry only for the snowy clouds
that he sees born, moving, and getting lost in
the water.

He wants to grab one from the waters.

He aims with his beak, and plunges suddenly,
his flight dressed in snow.

Then like a woman's arm emerging from a
sleeve, he withdraws.

He has nothing. He sees: the scared clouds
have disappeared.

He stays disenchanted for a moment,
for the clouds tarry a little before returning,
and, over there, where the water's
undulations die, here is one forming anew.

Softly, on his little pillow of feathers,
the swan paddles and approaches...

He tires himself out fishing for vain
reflections, and perhaps he will die, victim
of this illusion,

before catching a single piece of cloud.

But what am I saying?

Each time he plunges, he digs with his beak
into nourishing silt and returns with a worm.

He fattens himself like a goose.

IV. The Kingfisher

Nothing bit this evening,
but I felt once more a rare emotion.

As I held my pole with line out,
a kingfisher landed on it.

There is no more striking bird.

It seemed like a giant blue flower
at the end of a long stem.

The pole bent under its weight.

I dared not breathe, proud to have been taken
for a tree by a kingfisher.

And I was certain that he did not take off
from fear,

but because he believed he was only passing
from one branch to another.

V. Le Pintade

*C'est la bossue de ma coeur.
Elle ne rêve que plaies à cause de sa bosse.*

*Les poules ne lui disent rien:
Brusquement, elle se précipite et les harcèle.
Puis elle baisse sa tête, penche le corps,
et, de toute la vitesse de ses pattes maigres,
elle court frapper, de son bec dur,
juste au centre de la roue d'une dinde.
Cette poseuse l'agaçait.
Ainsi, la tête bleuie, ses barbillons à vif,
cocardière, elle rage du matin au soir.*

*Elle se bat sans motif,
peut-être parce qu'elle s' imagine
toujours qu'on se moque de sa taille,
de son crâne chauve et de sa queue basse.
Et elle ne cesse de jeter un cri discordant qui
perce l'aire comme un pointe.
Parfois elle quitte la cour et disparaît.*

*Elle laisse aux volailles pacifiques un moment
de répit.
Mais elle revient plus turbulente et plus
criarde.
Et, frénétique, elle se vautre par terre.*

*Qu'a-t-elle donc? La sournoise fait une farce.
Elle est allée pondre son oeuf à la campagne.
Je peux le chercher si ça m'amuse.
Et elle se roule dans la poussière comme une
bossue.*

V. The Guinea-Fowl

It's my beloved hunchback.
She only dreams of cankers because of her
hump.
The hens do not speak to her.
Abruptly, she bolts and attacks.
Then she lowers her head, bends her body,
and speeding her skinny legs,
she strikes quickly with her strong beak,
aiming for a turkey in the middle of the circle.
That show-off gets on her nerves.
Thus, with her blue-stained head, her
plumage frayed, she rages from dawn till
dusk.

She fights without cause,
perhaps because she imagines
that she is being mocked because of her size,
because of her bald head, and her low tail.
And she continually sounds a discordant cry
that pierces the air like a knife.
At times, she leaves the courtyard and
disappears.
She gives the peaceful birds a moment's
respite.
But she returns, more turbulently and more
shrill.
And, frenetically, she sprawls out on the
ground.
What is she doing? The cunning prankster.
She left to lay an egg in the country.
I can find it if I choose.
And she rolls around in the dust like a
hunchback.

PERFORMERS

Dawn Padula, mezzo-soprano, is a versatile performer of opera, oratorio, musical theatre, jazz, and classical concert repertoire. Opera roles include Carmen in *Carmen*, Azucena in *Il Trovatore*, Ruth in *The Pirates of Penzance*, Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Meg in *Falstaff*, The Third Lady in *The Magic Flute*, the Witch in *Hansel and Gretel*, Maddalena in *Rigoletto*, Isabella in *The Italian Girl* in Algiers, Erika in *Vanessa*, and the Sorceress in *Dido and Aeneas*. Notable classical concert work includes being the mezzo-soprano soloist in Penderecki's *Credo* with the Houston Symphony Orchestra under the baton of Jahja Ling of the San Diego Symphony, and touring to Varna and Sofia, Bulgaria as the mezzo-soprano soloist in Mozart's *Requiem* with members of the Adelphian Concert Choir, the Portland Symphonic Choir, the Tuscon Masterworks Chorale, the West Liberty University Singers, the West Liberty College Community Chorus, and the Pazardzhik Symphony.

In the Pacific Northwest, she has performed with Tacoma Opera, Kitsap Opera, Concert Opera of Seattle, Puget Sound Concert Opera, the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, and Opera Pacifica. For Seattle Opera, she is on the roster as a Teaching Artist and is also a member of the Supplementary Chorus. She has given solo recitals for the Second City Chamber Series and the Classical Tuesdays in Old Town Tacoma Concert Series, and just released her first classical solo album, *Gracious Moonlight*, which is available on iTunes, CD Baby, Amazon Music, and Spotify. Her musical theatre roles include Jack's Mother in Sondheim's *Into the Woods*, Domina in Sondheim's *A Funny Thing Happened on the Way to the Forum*, and a member of the ensemble in the Kander and Ebb revue, *And the World Goes 'Round*.

She has also performed as a jazz vocalist in venues such as Pacific Lutheran University's Jazz Under the Stars Series and the Puget Sound Jacobsen Series. Her research on training the male singing voice from the female voice teacher perspective has been presented at the International Voice Foundation Symposium in Philadelphia, Penn., at the National Association of Teachers of Singing National Conference in Nashville, Tenn., and at the Art and Science of the Performing Voice Symposium in Seattle, Wash. Padula is currently associate professor of voice and director of vocal studies at the University of Puget Sound School of Music, where she is also the Chair of the Vocal Studies Area, directs the Opera Theater, and teaches Applied Voice, Diction for Singers, Vocal Pedagogy and Vocal Techniques. She holds a doctorate of musical arts from the University of Houston Moores School of Music in Houston, Texas with a minor concentration in vocal pedagogy and voice science, and a Masters of Music degree from the Manhattan School of Music in New York City.

Tanya Stambuk was hailed as “a player with a powerful technique, ideas of her own, and considerable promise” by the *New York Times*. Her concert career has taken her across the United States and throughout Western and Eastern Europe.

She has performed with the Orchestre de Toulouse in France, the Virginia Symphony, Chicago Civic Orchestra in Orchestra Hall, the Bergen Philharmonic, the Lake Charles Symphony and Rapides Symphony Orchestra in Louisiana, Washington’s Olympia Symphony, Yakima Symphony, Symphony Tacoma, Seattle Symphony, and Oregon’s Rogue Valley Symphony.

Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, in the Robert Schumann Summer Festival in Germany, and in the Auditorio Nacional Carlos Alberto in Portugal where she won the international piano competition. She was also invited as a guest artist at the Perugia Summer Festival in Italy.

Tanya Stambuk has made guest appearances on radio in New York City, Moscow, and in Croatia, and has appeared on a television program titled *In Praise of Women Pianists*. She has performed at the 92nd Street Y and Merkin Hall in New York City, the Music Academy in Philadelphia, the Phillips Collection in Washington D.C., the Dame Myra Hess Series in Chicago, the Piano Series at the San Diego Art Museum, Brigham Young University, Texas A&M University, and the University of Hawaii. She premiered Norman Dello Joio’s newly revised *Fantasy Variations for Piano and Orchestra* in Florida and North Carolina, which led to numerous performances of the music of Norman Dello Joio, and has unexpectedly led to her being considered an authority on and interpreter of the music of American composers. Stambuk has recorded the piano works of Norman Dello Joio on the Centaur label.

Stambuk is a member of the Finisterra Piano Trio. The Finisterra Piano Trio is Artist-in-Residence at The Season’s Concert Series in Eastern Washington and the Phoenix Concert Series in New York City. They have performed in England, in Italy, and across the United States. Most recently, Stambuk recorded the complete piano trios of composer Daron Hagen with the Finisterra Piano Trio on the Naxos label. Ned Rorem, famed American composer, called Finisterra’s recording of Hagen’s piano trios “exquisite.” The recording was also named one of the five best American Contemporary Classical Releases by NPR.

She is also a member of the Puget Sound Piano Trio with Alistair MacRae and Maria Sampen, fellow professors of the university.

Stambuk’s main passion is teaching and to nurture individual growth in her students. “I enjoy working with Puget Sound students because they continually challenge themselves and are not afraid of taking new paths. It has been a great experience for me to get to know these students on an individual basis. They are enthusiastic and inspiring people who make my work fun and exciting,” says the beloved

piano professor. Many of her students have gone on to renowned graduate music programs, won competitions, and are both performing and teaching.

Stambuk is a graduate of the Juilliard School, with a bachelor's and a master's degree in piano performance, and of Rutgers University, with a D.M.A. in piano performance). She credits Robert Turner, Sasha Gorodnitzki, and Ilana Vered as her major mentors in learning the art of piano performance.

UPCOMING JACOBSEN RECITAL PERFORMANCES 2017–18

Schneebeck Concert Hall, 7:30 p.m. unless noted otherwise
Tickets at pugetsound.edu/jacobsen-series

Friday, Jan. 19

An Evening of Cello Music

Alistair MacRae, cello

Friday, Feb. 2

Faculty Recital

Maria Sampen, violin

guest artist Thomas Rosenkranz, piano

Friday, Feb. 9

Puget Sound Piano Trio

Tanya Stambuk, piano

Maria Sampen, violin

Alistair MacRae, cello

Friday, Feb. 23

Got Opera? – The Venture Beyond

Dawn Padula, mezzo-soprano

Christina Kowalski, soprano

Ryan Bede, baritone

Jesse Nordstrom, tenor

Jinshil Yi '14, piano

Friday, March 23

Two Piano/One Piano Four Hands

Tanya Stambuk, piano

guest artist Elyane Laussade, piano

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise
tickets.pugetsound.edu

Monday, Nov. 20

Chamber Music Concert I

Schneebeck Concert Hall, 7:30 p.m.

Tuesday, Nov. 21

Chamber Music Concert II

Schneebeck Concert Hall, 7:30 p.m.

Thursday, Nov. 30

TUBACHRISTMAS

Rasmussen Rotunda, Wheelock
Student Center, 7 p.m.

Friday, Dec. 1

Organ at Noon

Paul Thornock '97, organ
Kilworth Memorial Chapel, 12:05 p.m.

Friday, Dec. 1

Wind Ensemble and Concert Band

Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

Saturday, Dec. 2

Adelphian Concert Choir and Voci d'Amici

Steven Zopfi, conductor
Kilworth Memorial Chapel, 7:30 p.m.
Tickets: \$10/\$5

Sunday, Dec. 3

Adelphian Concert Choir and Voci d'Amici

Steven Zopfi, conductor
Kilworth Memorial Chapel, 2 p.m.
Tickets: \$10/\$5

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/arts.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931 or accessibility@pugetsound.edu, or visit 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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