



# School of Music

## Symphony Orchestra

Wesley Schulz, conductor  
featuring  
Dawn Padula, mezzo-soprano

FRIDAY, FEBRUARY 19, 2016  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

Die Entführung aus dem Serail Overture . . . . . Wolfgang Amadeus Mozart  
(1756–1791)

Shéhérazade . . . . . Maurice Ravel  
Asie (Asia) (1875–1937)  
La flute enchantée (The Enchanted Flute)  
L'indifférent (The Indifferent One)

Dawn Padula, mezzo-soprano

### INTERMISSION

Symphony No. 2 in D Major, Opus 73 . . . . . Johannes Brahms  
I. Allegro non troppo (1833–1897)  
II. Adagio non troppo  
III. Allegretto grazioso (Quasi andantino)  
IV. Allegro con spirito

## SYMPHONY ORCHESTRA

Wesley Schulz, conductor

### Violins

Clara Fuhrman '16,  
co-concertmaster  
Brandi Main '16,  
co-concertmaster  
Sophia El-Wakil '16,  
co-principal 2nd  
Larissa Freier '17,  
co-principal 2nd  
Sage Genna '19  
Lauren Griffin '17  
Robert Haynes '18  
Alex Hsu '18  
Sarah Tucker '17  
Jonathan Mei '16  
Naomi Schroeter '18  
Abby Scurfield '16  
Kate Rogan '18  
Sarah Rogowsky '18  
Gaea Villaroya '18  
Eunmin Woo '19

### Viola

Forrest Walker '17,  
principal  
Kim Thuman '16  
Claire Helmberger '18  
Jordan Goldstein '18  
Sarah Mueller '17  
McKenna Milton '19  
Liam Horner '16

### Cello

Faithlina Chan '16,  
co-principal  
Anna Schierbeek '16,  
co-principal  
Nicolas Bailon '18  
Bronwyn Hagerty '15  
Jesse Jenks '18  
Christine Sears '18

### Bass

Jesse Kuras '18,  
principal  
Arda Bulak  
Ellen Finn '19  
Gabe Whitson '18

### Flute

Colin Babcock '18,  
principal  
Ayse Hunt '19  
Meadow Poplawsky, 19  
piccolo

### Oboe

David Brookshire,  
principal  
Michael LaBrecque  
Matthew Moreno '17,  
English Horn

### Clarinet

Jenna Tatiyatirong '16,  
principal  
Cameron Stedman '17  
Davis Hampton '18

### Bassoon

Kelsey Tryon '18,  
principal  
Nicholas Navin '19

### Trumpet

Gavin Tranter '16,  
principal  
Lucy Banta '18

### Horn

Andy Rodgers '16,  
principal  
Jeremy Cucco  
Rosa Dale-Moore '16  
Garrett Brown

### Trombone

Stephen Abeshima '16,  
principal  
Ryan Apathy '18  
Wesley Stedman '16,  
bass trombone

### Tuba

Devan Salter '16

### Percussion

Clark Nichols '18, timpani  
Zane Kistner  
Gerard Morris  
Stephen Abeshima '16

### Harp

Rosalie Boyle '17  
Christina Sumprer '18

### Celesta

Imanuel Chen

## DIRECTOR OF ORCHESTRAS

Conductor **WESLEY SCHULZ** is garnering attention for his fresh programming and imaginative performances as well as building orchestras and growing audiences. Schulz graduated magna cum laude with Bachelor degrees in percussion performance and music education from Ball State University and holds both Doctorate and Master's degrees in orchestral conducting from University of Texas at Austin.

Schulz is music director of Bainbridge Symphony Orchestra, Seattle Festival Orchestra, and serves as director of orchestras at University of Puget Sound. From 2014 to 2015 Schulz was the conducting fellow at Seattle Symphony Orchestra.

Schulz has appeared as guest conductor with Seattle Symphony Orchestra, Austin Symphony Orchestra, Northwest Mahler Festival, Juneau Symphony, Port Angeles Symphony, Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, Rainier Symphony, San-Francisco All-City Honors String Orchestra, Austin Chamber Music Center, and was chosen to lead the International Clarinet Associations' Showcase Concert at ClarinetFest 2010. Schulz has participated in a variety of master classes and conductor training programs including Pierre Monteux School, Eastman Summer Conducting Institute, and workshops sponsored by the Conductor's Guild and International Conducting Workshops and Festivals. He has worked with Larry Rachleff, Donald Schleicher, Gustav Meier, Neil Varon, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, and Bridget-Michaele Reischl among others. His primary mentors include Gerhardt Zimmermann and Peter Bay.

A passionate teacher as well as conductor, Schulz is deeply committed to working with young musicians. In addition to teaching tomorrow's musicians at University of Puget Sound he teaches conducting and score study at Seattle Conservatory of Music: a pre-college program for incredibly gifted musicians. Further, Schulz has served as music director for both Everett Youth Symphony orchestras and Bainbridge Island Youth orchestras and is a frequent clinician and adjudicator all across the Pacific Northwest.

## SOLOIST

**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.

## PROGRAM NOTES

by Wesley Schulz

### **Die Entführung aus dem Serail Overture. . . . . Wolfgang Amadeus Mozart** **The Abduction from the Seraglio Overture**

Born Jan. 27, 1756, in Salzburg; Died Dec. 5, 1791, in Vienna

**The Abduction from the Seraglio** was one of **Mozart's** first great operatic triumphs in Vienna. A comedic opera, the story revolves around a Spanish nobleman attempting to rescue his fiancée from Turkish captivity. Throughout the 17th and into the 18th century the Viennese were fascinated by the sounds of Turkish military bands, especially the percussion. Composers such as Haydn, Mozart, and Beethoven all included a "Turkish Band" in one or more of their works. The most famous example is likely Beethoven's *Ninth Symphony* in the finale. Since Mozart's opera deals with a Turkish subject, it makes sense to include these sounds in his music. Immediately after the overture begins you'll hear the percussion enter (bass drum, triangle, and crash cymbals), jangling and thumping along with the rest of the classically sized orchestra.

### **Shéhérazade . . . . . Maurice Ravel**

Born March 7, 1875, in Ciboure; Died Dec. 28, 1937, in Paris

Many artists have been influenced by the collection of poetry known as *The Arabian Nights*. The author, Shéhérazade, collected the stories and published them in Arabic. When they were translated into French in the 1700s, they become well known throughout Europe. The orchestral work bearing the author's name by Rimsky-Korsakov is perhaps the most well known musical response.

**Maurice Ravel**, however, is another composer who came under the influence of the stories of Shéhérazade. In the early 20th century Ravel roamed Paris with a band of painters, poets, artists, and thinkers, including Arthur Leclère, a poet who went by the pen name Tristan Klingsor. Klingsor wrote a collection of his own poems inspired by Shéhérazade. Ravel picked three of them and set them for voice and orchestra. It is important to note here that Klingsor's poems and many of the Shéhérazade-inspired works at this time were penned through the lens of Western stereotypes. The text, as well as Ravel's music, is filled with exoticism and cliché. One of Ravel's musical devices used in **Shéhérazade** is the "eastern" mode: a half step followed by a minor third (i.e., C-C#-E). While such writing (both literary and musical) today would largely be inappropriate, this art was a product of its time and should continue to bear examination.

The first poem, **Asie**, is a travelogue through eastern Asia. The longest movement of the suite, music annotator Howard Posner calls this music “a highly spiced stew of Western stereotypes about the Fabled East.” The second movement, **The Enchanted Flute**, is about a slave tending to her sleeping master. Outside the house she hears a flute played by her beloved and imagines the sound of the flute kissing her cheek. The final movement, **The Indifferent One**, is the most interesting for its ambiguity. A male subject passes the poet but does not respond to the poet’s attention. The music is light and mysterious, an analog to Ravel’s own sexuality.

**Symphony No. 2 in D Major, Opus 73 . . . . . Johannes Brahms**  
Born May 7, 1833, in Hamburg; Died April 3, 1897, in Vienna

It took **Brahms** 14 long years to compose his First Symphony in C Minor, completed in 1876 (he was 43 years old; only Elgar and Martinu waited longer to write their respective first symphonies, both at the age of 51). Brahms’ first effort at a symphony in 1854 morphed into his *First Piano Concerto*. He was reluctant, to say the least, to enter the symphonic genre. But when his *First Symphony* was completed and performed, it was a resounding success and any resistance Brahms had about writing symphonies fell away. As proof, the **Second Symphony in D Major** was composed in a single summer in 1877, at Pörschach on Lake Wörth, in southern Austria.

Whereas the *First Symphony* is turbulent and abstruse, the *Second* glows in D Major and radiates unencumbered delight. The **first movement** opens with an important motive played by celli and double bass. It consists of four notes: the initial tone ‘D,’ a half-step drop down to ‘C#,’ a return up to ‘D,’ and then a drop of a fourth to ‘A.’ Brahms communicates to the listener how important this motive is by repeating it in one form or another over a half dozen times before the first full theme is delivered by the violins about a minute and a half into the work. Listen as the symphony unfolds and see if you can hear this motive (sometimes just the first three notes are used!) in all four movements. The second theme, played by the violas and cellos with the latter on top, is reminiscent of a lullaby. The players are instructed to play with a singing style, and with emphasis placed on the downbeat the music gains a beautiful lilt.

The **second movement** is more brooding in contrast with the outer movements. As other commentators have noted, the movement is packed with interrelated ideas. The cellos intone the melody from the beginning, but notice the shape: there is scarcely a pause for the music to breathe, making phrasing a challenge. Also ingenious about the opening is the contrary motion between the cellos and the bassoons. The latter ascend in pitch while the cellos make their way downward. The **third movement**, the shortest movement in all the Brahms symphonies, is a sort of scherzo with two trios. The oboe has the melody this time, and the feeling alternates between nonchalant and giddiness.

The **Finale** is electrifying. The opening, although hushed and played piano, has a clear undercurrent of barely contained excitement. It is interesting to note here that

Antonín Dvorák was clearly inspired by Brahms when writing his own *Symphony No. 6*. Brahms advocated for the young Dvorák and helped get his first symphonic works published by Simrock. In Dvorák's *Sixth Symphony* it seems that he is paying homage to Brahms. The finales are strikingly similar both in tempo indications and texture. The keys of both symphonies, are the same and Dvorák casts his first movement in the same, slightly unusual meter of three-quarter time as did Brahms. Nonetheless, in Brahms the quiet opening is a mere prelude to a profoundly enthusiastic finale. The final bars are arguably the most wild and vivacious of any music Brahms wrote. For listeners, what a satisfying treat in a most delicious symphony.

## TEXT AND TRANSLATIONS

### **Shéhérazade . . . . . Three Poems by Tristan Klingsor** **Asie Asia**

Asie, Asie, Asie,	Asia, Asia, Asia,
Vieux pays merveilleux des contes	wonderful old land of nursery tales
de nourrice	
Où dort la fantaisie comme une impératrice	where fantasy sleeps like an empress
En sa forêt tout-emplie de mystère	in her enchanted forest.
Asie,	Asia
Je voudrais m'en aller avec la goëlette	I'd like to leave with the vessel
Qui se berce ce soir dans le port	that rides this evening in port
Mystérieuse et solitaire	mysterious and solitary
Et qui déploie enfin ses voiles violettes	which will unfurl its violet sails at last
Comme un immense oiseau de nuit	like a great night bird
dans le ciel d'or	in the golden sky.
Je voudrais m'en aller vers les îles de fleurs	I'd like to travel to the isles of flowers
En écoutant chanter la mer perverse	listening to the perverse sea sing
Sur un vieux rythme ensorceleur	in an old, incantatory rhythm.
Je voudrais voir Damas	I'd like to see Damascus
et les villes de Perse	and the cities of Persia
avec les minarets légers dans l'air;	with their slender minarets in the air;
Je voudrais voir de beaux turbans de soie	I'd like to see beautiful silk turbans
Sur des visages noirs aux dents claires;	on black faces with bright teeth;
Je voudrais voir des yeux sombres d'amour	I'd like to see the dark amorous eyes
Et des prunelles brillantes de joie	and pupils sparkling with joy
En des peaux jaunes comme des oranges;	in skins yellow as oranges;
Je voudrais voir des vêtements de velours	I'd like to see velvet cloaks
Et des habits à longues franges.	and the garments with long fringes.
Je voudrais voir des calumets entre	I'd like to see long pipes between lips
des bouches	
Tout entourées de barbe blanche;	surrounded by white beards;
Je voudrais voir d'après marchands	I'd like to see sharp merchants

aux regards louches,  
Et des cadis, et des vizirs  
Qui du seul mouvement de leur doigt  
qui se penche  
Accorde vie ou mort au gré de leur désir.  
Je voudrais voir la Perse,  
et l'Inde et puis la Chine,  
Les mandarins ventrus sous les ombrelles,

Et les princesses aux mains fines,  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté;  
Je voudrais m'attarder au palais enchanté  
Et comme un voyageur étranger  
Contempler à loisir des paysages peints

Sur des étoffes en des cadres de sapin  
Avec un personnage au milieu d'un verger;  
Je voudrais voir des assassins souriant  
Du bourreau qui coupe un cou d'innocent

Avec son grand sabre courbé d'Orient.  
Je voudrais voir des pauvres et des reines;  
Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour  
ou bien de haine.  
Et puis m'en revenir plus tard  
Narrer mon aventure  
aux curieux de rêves  
En élevant comme Sindbad  
ma vieille tasse arabe  
De temps en temps jusqu'à mes lèvres  
Pour interrompre le conte avec art. . .

### **La flute enchantée The Enchanted Flute**

L'ombre est douce et mon maître dort,

Coiffé d'un bonnet conique de soie  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encor  
Et j'écoute au dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie,  
Un air tour à tour languoureux ou frivole  
Que mon amoureux chéri joue,

with suspicious glances  
and cadis and vizirs  
who with one movement of the finger  
that they bend,  
grant life or death just as they wish.  
I'd like to see Persia  
and India and then China,  
and mandarins paunchy beneath their  
umbrellas,  
and the princesses with slender hands,  
and the learned quarreling  
about poetry and beauty;  
I'd like to linger in the enchanted palace  
and like a foreign traveler  
contemplate at leisure landscapes  
painted  
on cloth in fir-wood frames  
with a figure in the midst of an orchard;  
I'd like to see murderers smiling  
while the headsman cuts an innocent  
neck  
with his great, curved oriental sword.  
I'd like to see beggars and queens;  
I'd like to see roses and blood;  
I'd like to see those who die for love  
and those who die for hatred.  
And then I would return  
to tell my adventure  
to those curious about dreams,  
raising, like Sinbad,  
my old Arabian cup  
to my lips from time to time  
to interrupt my tale artfully. . .

The shadows are cool and my master  
sleeps,  
wearing a cap of silk,  
his long, yellow nose in his white beard.  
But I am still awake  
and I hear from outside  
a flute song pouring out  
first sadness, then joy,  
an air by turns languorous and carefree,  
played by my beloved;

Et quand je m'approche de la croisée,  
Il me semble que chaque notes s'envole  
De la flûte vers ma joue  
Comme un mystérieux baiser.

and when I approach the lattice  
each note seems to fly  
from the flute to my cheek  
like a disembodied kiss.

### **L'indifférent The Indifferent One**

Tes yeux sont doux comme ceux d'une fille,  
Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvel ombragé

Your eyes are soft as a girl's,  
young stranger,  
and the fine curve  
of your pretty face, shadowed with  
down,

Est plus séduisante encor de ligne.  
Ta lèvre chante sur le pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse...

is even more seductive in profile.  
Your lips sing at my doorstep  
a language unknown and charming  
as music out of tune. . .

Entre!

Come in!

Et que mon vin te réconforte. . .

Let my wine cheer you. . .

Mais non, tu passes

But no, you pass on

Et de mon seuil je te vois t'éloigner,

and I see you recede from my doorway,

Me faisant und ernier geste avec grâce

with a final, graceful wave of your hand,

Et la hanche légèrement ployée

your hips gently swayed

Par ta démarche féminine et lasse. . .

by your feminine and indolent walk. . .

Trans. by David Johnson







## UPCOMING ARTS AND LECTURES

E = exhibit      F = film      L = lecture      M = music      T = theater      O = other

Events are free unless noted otherwise.

L/O    MONDAY, FEB. 22

“Public Art: Planting Seeds, Starting Fires”

Joint presentation and discussion by Ricardo Cavolo, Eroyn Franklin, and Amy McBride  
Trimble Forum, 4–5 p.m.

L    TUESDAY, FEB. 23

“Timeless Migrations”

Rita Robillard, artist, professor emeritus, Portland State University  
Kittredge Gallery, 5–7 p.m.

M    FRIDAY, FEB. 26

Organ at Noon

Joseph Adam, organ

Kilworth Memorial Chapel, 12:05 p.m.

M/T    FRIDAY, FEB. 26, SATURDAY, FEB. 27

*RENT*, music and lyrics by Jonathan Larson

Jess K Smith, director; Dawn Padula, music director; Gerard Morris, conductor  
Norton Clapp Theatre, Jones Hall, 7:30 p.m., ticketed

M/T    THURSDAY, MARCH 3–SATURDAY, MARCH 5

*RENT*, music and lyrics by Jonathan Larson

Jess K. Smith, director; Dawn Padula, music director; Gerard Morris, conductor  
Norton Clapp Theatre, Jones Hall, 7:30 p.m., ticketed

L    THURSDAY, MARCH 3

“Principled Leadership: The Courage to Face Challenge”

The Honorable Eric H. Holder Jr., former U.S. attorney general, 2009–15

Schneebeck Concert Hall, 8 p.m., ticketed, advance purchase/pickup advised

Photo id required at the door. No large packages, bags, or backpacks admitted.

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

Tickets: available at Wheelock Student Center, 253.879.3100, online at  
[tickets.pugetsound.edu](https://tickets.pugetsound.edu)

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event accessibility, please contact 253.879.3236,  
[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