



JACOBSEN SERIES
2019-20

Friday, Jan. 24, 2020

MARIA SAMPEN

with guest

RICARDO DE LA TORRE, *piano*

Beethoven – “Kreutzer” Sonata No. 9 for Violin and Piano

Marilyn Shrude – *Récit 2*

Du Yun – *When A Tiger Meets A Rosa Rugosa*

Missy Mazzoli – *Vespers for Amplified Violin and
Electronic Soundtrack*

Schneebeck Concert Hall, 7:30 p.m.

Tickets: \$20/\$15; pugetsound.edu/jacobsen

Free for Puget Sound and K-12 students

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 to 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.

2019-20 SCHOLARSHIP RECIPIENTS

Aidan Price '21 and Annamarie Wright '21
Sigma Alpha Iota

***Reception following the program in the Schneebeck Concert Hall lobby,
sponsored by Sigma Alpha Iota international music fraternity.***

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

- Vespers for Violin (2014).....Missy Mazzoli
(b. 1980)
- Récit 2 (2019).....Marilyn Shrude
(b. 1946)
- When A Tiger Meets A Rosa Rugosa (2012).....Du Yun
(b. 1977)
- Sonata in A major, Op. 47, “Kreutzer” (1803).....Ludwig Van Beethoven
(1770–1827)
1. Adagio sostenuto—Presto
 2. Andante con variazioni
 3. Finale: presto

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PERFORMER BIOGRAPHIES

Maria Sampen, violin/viola, professor of violin at University of Puget Sound, enjoys a vibrant career as concerto soloist, recitalist, chamber musician and teacher. Equally at home with repertoire ranging from classical to avant-garde to popular styles, Sampen has delighted audiences with her eclectic programs, her passionate performance style and her highly expressive playing. She has performed in Europe, Asia, Canada and all over the United States.

Sampen's recital and chamber music appearances have brought her to prominent venues including Carnegie Hall Weill Recital Hall, Symphony Space (NY), Bruno Walter Auditorium at Lincoln Center, Town Hall (Seattle), the Chicago Cultural Center and the Detroit Institute of Art. She has given recitals and masterclasses at universities throughout the country including the University of Michigan, Cornell, Eastman, the Boston Conservatory, the University of Oregon, the University of Minnesota, Bowling Green State University, Vanderbilt, and the University of Washington. She has also been a guest recitalist and master class clinician at the University of British Columbia and the Sichuan Conservatory in Chengdu, China.

In addition to her work as a soloist, Sampen concertizes frequently with her new music group, Brave New Works, the Puget Sound Piano Trio, and the IRIS Orchestra of Tennessee. Sampen is a passionate supporter of contemporary music and has commissioned and premiered recent concertos for violin and orchestra by composers David Glenn, Marilyn Shrude and Robert Hutchinson. Sampen has released recordings on AMP Records, Block M Records and Perspectives in New Music/Open Space. Additionally, she has commissioned and premiered an impressive body of chamber works, collaborating with composers such as William Bolcom, William Albright, Bright Sheng, Marcos Balter, Andrew Mead, Robert Morris, Nico Muhly and Forrest Pierce.

Sampen is a graduate of the University of Michigan and Rice University. Her major teachers include Paul Kantor, Kenneth Goldsmith and Paul Makara. She has also performed and studied at the Mozarteum Sommerakademie, the Banff Centre for the Arts, the Musicorda Festival, the Carnegie Hall Professional Training Workshop, and as a fellow at both the Aspen and Tanglewood Music Festivals. As Professor of Violin at the University of Puget Sound, Sampen has received two Thomas Davis Awards for Excellence in Teaching and the Kristine Bartanen Research Award for remarkable accomplishments in research and professional development.

In demand as a performer, teacher, adjudicator and presenter, **Ricardo de la Torre** currently serves as piano instructor for the Community Music Program at the University of Puget Sound, where he was also staff accompanist for the School of Music. Ricardo has played in concert venues in Mexico, the United States, Canada, Spain, Austria and France. A finalist and prize winner in several competitions in Mexico and the U.S., he received second prize at the Eleventh Annual Competition in the Performance of Music from Spain and Latin America, sponsored by Indiana University's Latin American Music Center and the Embassy of Spain. The recordings he made as a result of this competition were included in a two-CD collection released by the LAMC. Together with his wife, Lark Powers, Ricardo forms a piano duo that has performed internationally and was a finalist of the United States International Piano Duo Competition in Colorado Springs.

Born in Mexico City, Ricardo attended the *Escuela Superior de Música* in his home town, where he received a Bachelor's degree *cum laude*. He continued his studies at the Indiana University Jacobs School of Music, where he received a Master of Music degree and went on to graduating with a Doctor of Musical Arts degree from the University of Colorado Boulder, where he worked as a teaching assistant.

An active presenter, he has participated in numerous local, regional and international conferences and the results of his research have been published in specialized journals in the U.S., Mexico and Colombia.

He is a visiting artist for the Washington State Music Teachers Association's *Music Artistry Program* and has served on the faculty of East Central University in Ada, OK. Ricardo has also taught music analysis at Pacific Lutheran University. Currently he is pianist at First Lutheran Church in Tacoma where he directs its summer concert series *Listen Live at Lunch*.

COMPOSER BIOGRAPHIES AND PROGRAM NOTES

Missy Mazzoli, *Vespers for Violin*

Grammy-nominated composer Missy Mazzoli was recently deemed “one of the more consistently inventive, surprising composers now working in New York” (*The New York Times*) and “Brooklyn’s post-millennial Mozart” (*Time Out New York*). Mazzoli is the Mead Composer-in-Residence at the Chicago Symphony Orchestra, and her music has been performed all over the world by the Kronos Quartet, eighth blackbird, pianist Emanuel Ax, Opera Philadelphia, Scottish Opera, LA Opera, Cincinnati Opera, New York City Opera, Chicago Fringe Opera, the Detroit Symphony, the LA Philharmonic, the Minnesota Orchestra, the American Composers Orchestra, JACK Quartet, cellist Maya Beiser, violinist Jennifer Koh, pianist Kathleen Supové, Dublin’s Crash Ensemble, the Sydney Symphony and many others. In 2018 she made history when she became one of the two first women (along with composer Jeanine Tesori) to be commissioned by the Metropolitan Opera. That year she was also nominated for a Grammy in the category of “Best Classical Composition” for her work *Vespers for Violin*, recorded by violinist Olivia De Prato.

Mazzoli is an active TV and film composer, and recently wrote and performed music for the fictional character Thomas Pembroke on the Amazon TV show *Mozart in the Jungle*. She also contributed music to the documentaries *Detropia* and *Book of Conrad* and the film *A Woman, A Part*. Missy’s music has been recorded and released on labels including New Amsterdam, Cedille, Bedroom Community, 4AD and Innova.

Mazzoli is currently on the composition faculty of the Mannes College of Music, a division of the New School, and a co-founder of Luna Composition Lab. An active pianist, Mazzoli performs with Victoire, an “all-star, all-female quintet” (*Time Out New York*) she founded in 2008 which is dedicated exclusively to her own compositions.

Vespers for Violin is based on material from Mazzoli’s larger work *Vespers for a Dark Age*. The sound of the live violin is mixed with pre-recorded sampled keyboards, organs, voices and strings.

Vespers: the sixth of the canonical hours that is said or sung in the late afternoon

*“and I need things—
no one can buy—*

*and don't even know what they are.
I know I belong in this new dark age
I know I belong in this new dark age
I know I belong in this new dark age
Come on all you ghosts
Come on all you ghosts"*

Marilyn Shrude, *Récit 2*

The music of composer Marilyn Shrude is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile. Her concentration on color and the natural resonance of spaces, as well as her strong background in Pre-Vatican II liturgical music, give the music its linear, spiritual, and quasi-improvisational qualities.

Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Among her more prestigious honors are those from the Guggenheim Foundation (2011 Fellow), American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the 3rd International Adolphe Sax Concours in Belgium (2002).

Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987–99) and as chair of the Department of Musicology/Composition/Theory at Bowling Green State University (1998–2011). She joined the faculty of BGSU in 1977, has served as Visiting Professor of Music at Indiana University, Oberlin Conservatory and Heidelberg College, and was a faculty member and chair of the Composition and Theory Department at the Interlochen Arts Camp (1990–97). She has received four Dean's Awards for Service and for the Promotion of Contemporary Music on the Campus of BGSU (1994, 1999, 2005, 2011) and a 2008 BGSU Chair/Director Leadership Award. In 2001 she was named a Distinguished Artist Professor of Music. Together with saxophonist, John Sampen, she has premiered, recorded and presented hundreds of works by living composers both in the United States and abroad.

Shrude's compositions have been recorded for New World, Albany, Azica, MMC, Capstone, Orion, Centaur, Neuma, Access, and Ohio Brassworks, and are published by C. F. Peters, Editions Henry Lemoine (Paris), American Composers Alliance, Neue Musik Verlag Berlin, Southern Music, and Thomas House. Guest appearances as a pianist and composer include tours to Russia, China, Taiwan, Thailand, Japan, Belgium, the Netherlands, France, Canada, South America, and Armenia, as well as numerous performances in the United States.

The word Récit has multiple translations: "a brief novel usually with a simple narrative line;" "a rhythmically free vocal style that imitates the natural inflections of speech and that is used for dialogue and narrative in operas and oratorios" (Miriam-Webster); "a musical part for a solo voice or (later) a solo instrument;" "a division of the French pipe organ strictly consisting of pipes normally enclosed within a swell box, but in practice also applied to the stops and manual used to sound these pipes;" and "the narrative of a book as opposed to the dialogue" (Lexico). I like to think that any of these definitions might apply to Récit 2: when playing the work I feel that I am telling a story, singing an operatic recitative, or even invoking the echo of Messiaen's music emanating from a French pipe organ...

Récit 2 unfolds freely, the violin weaving a narrative above the landscape of the piano. Shrude uses the words Lento, tenebroso (slow, dark, shadowy, obscure) and fragile to describe the mood at the beginning of the piece; later the sound transforms into dolce, cantabile (sweet and singing) before emerging into something at first tentative then energetic. In the final few bars of the piece we hear from a distance a chord progression that pays homage to Messiaen's Vingt Regards sur l'enfant-Jésus. The piece ends with the sound of the violin ascending into the atmosphere. I premiered this work in September of 2019 with pianist, Ricardo de la Torre.

(Notes by Maria Sampen)

Du Yun, *When A Tiger Meets A Rosa Rugosa*

Du Yun was born and raised in Shanghai, China. Now based in New York City, she is a composer, multi-instrumentalist and performance artist, working at the intersection of orchestral, opera, chamber music, theatre, cabaret, pop music, oral tradition, visual arts, electronics, and noise. Hailed by *The New York Times* as a leading figure in China's new generation of composers, she was selected by National Public Radio (U.S.) for the list of *100 Composers Under 40*. Known as chameleonic in her protean artistic outputs, her music is championed by some of today's finest performing artists and organizations. Du Yun has also made contributions to the art

world, including those featured in the 4th Guangzhou Art Triennial, Sharjah Biennial (UAE), Auckland Triennial, Istanbul Biennial, and Bilbao Guggenheim.

Du Yun is on the composition faculty at SUNY-Purchase. She was a founding member of the International Contemporary Ensemble (ICE), and serves as the Artistic Director of MATA, a pioneering organization dedicated to commissioning and presenting young composers from around the world.

*“Embracing a tiger inside
Smelling the Rosa rugosa.” (Rosa rugosa is a type of rose.)*

*Unadulterated. Delicate. Strength. Effeminate. Vigorous. Innumerable.
Valiant. Infinite.*

Many years ago, I encountered the title line on a broken mural in rural China somewhere. And it struck me enormously. I wrote the line in my journal.

*I changed the title for the piece three times. Finally, I thought of this line and this image revealed exactly what I imagined the work to be. As I was preparing the translation of the title, I happened to encounter a letter by Proust. I thought it explains exactly what these bygone zen-haiku murals meant. A different time, a different contextual language. Same sentiments. Transubstantiation.
From Proust:*

“Let yourself be inert, wait till the incomprehensible power...that has broken you restores you a little. I say a little, for henceforth you will always keep something broken about you. Tell yourself this, too, for it is a kind of pleasure to know that you will never love less, that you will never be consoled, that you will constantly remember more and more.”

(Notes from the composer)

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Sunday, Feb. 2

29th Annual Bethel Schneebeck Organ Recital

Wyatt Smith, organ

Kilworth Memorial Chapel, 2 p.m.

Friday, Feb. 7

Jacobsen Series: Celebrate!

Beethoven@250: Tradition and Innovation

The Puget Sound Piano Trio: Maria Sampen, violin; Alistair MacRae, cello;

Tanya Stambuk, piano; with Dawn Padula, mezzo-soprano

Schneebeck Concert Hall, 7:30 p.m.

Tickets \$20/15: tickets.pugetsound.edu

Free for Puget Sound and K-12 students

Saturday, Feb. 8

The Harry Partch Ensemble

Charles Corey, director

Schneebeck Concert Hall, 7:30 p.m.

Friday, Feb. 14

Jazz Orchestra featuring Delfeayo Marsalis

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m.

Tickets required: tickets.pugetsound.edu

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

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