



THE LEGACY OF GEORGE WALKER

CELEBRATING A LIFETIME OF MUSIC

FEATURING HIS SON, GREGORY WALKER, VIOLINIST

FRIDAY, FEB. 21, 2020

SCHNEEBECK CONCERT HALL
7:30 P.M.

JOINED BY

Gwynne Brown '95 *piano*
Kim Davenport *piano*

Alistair MacRae *cello*

Dawn Padula *mezzo-soprano*
Joyce Ramee *viola*

Tanya Stambuk *piano*

Joseph Williams *piano*
Jinshil Yi '14 *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 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 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.

THE LEGACY OF GEORGE WALKER (1922–2018)

Bleu for Unaccompanied Violin (2011)

Gregory Walker, violin

Comments by Gregory Walker

Sonata for Two Pianos (1956)

- I. Adagio non troppo
- II. Presto
- III. Adagio
- IV. Allegretto tranquillo

Jinshil Yi '14, piano
Kim Davenport, piano

Sonata for Cello and Piano (1957)

- I. Allegro passionato

Alistair MacRae, cello
Joseph Williams, piano

INTERMISSION

Video: *State of the Arts*: George Walker, composer (2012)

Sonata for Viola and Piano (1989)

- I. eighth note = 63
- II. quarter note = 66

Joyce Ramée, viola
Tanya Stambuk, piano

Hey Nonny No (1954)

So We'll Go No More A-Roving (1953)

I Went to Heaven (1953)

The Bereaved Maid (1953)

Dawn Padula, mezzo-soprano
Gwynne Kuhner Brown '95, piano

Sonata for Violin and Piano No. 1 (1958)

Gregory Walker, violin
Joseph Williams, piano

GUEST ARTIST

Since his 2009 Philadelphia Orchestra debut, praised by the American Record Guide as a performance of “precision and rapturous immediacy,” violinist and composer **Gregory Walker** has developed unique collaborations with Sinfonia Varsovia, Filharmonia Sudecka and the Encuentro Musical de los Americas in Havana, Cuba, as well as the Detroit Symphony and the Colorado Symphony. He has been engaged at Norway’s Tromsø Cathedral Series, the Centro Mexicano para la Musica y las Artes Sonoras, the Cork Orchestral Society Concert Series in Ireland, the Genesis Concert Series in Beijing, the Harvard Club Concert Series, the NWEAMO Festival in Tokyo, and at the U.S. Library of Congress.

An American Academy of Arts and Letters fellowship-winning composer, University of Colorado Denver professor, and sometime guitar hero profiled in *Guitar for the Practicing Musician* magazine, he was the subject of the internationally distributed 2012 documentary, *Song of the Untouchable*. His *Rock, Pop and Hip Hop Fantasies for Two Violins* are published by Bellegrove.

PERFORMERS

Gwynne Kuhner Brown is a musicologist, pianist, and mbira player with a special passion for American concert music of the 20th century. She graduated from Puget Sound in 1995 with a Bachelor of Music degree in piano performance, having studied with Dr. Duane Hulbert. She went on to receive the M.M. in music theory from Indiana University and a Ph.D. in music history from the University of Washington. Her doctoral dissertation led her to an ongoing investigation of the African American musicians who were George Gershwin’s forebears and contemporaries, including Eva Jessye and Hall Johnson. She is now writing a book on the life and works of William Levi Dawson (1899–1990), famed director of the Tuskegee Institute Choir, who created widely admired arrangements of African American religious folk songs such as “Ezekiel Saw de Wheel” and “Balm in Gilead,” and composed the unjustly obscure *Negro Folk Symphony*.

Professor Brown has presented her scholarship at national meetings of the American Musicological Society and the Society for American Music. She has both spoken and performed at conferences of the African American Art Song Alliance and Feminist Theory and Music. Her writing has been published in the *Journal of the Society for American Music* and in the collection *Blackness in Opera* (University of Illinois Press, 2012). She enjoys teaching a wide range of music courses for majors and non-majors alike, and has received recognition from Puget Sound for her teaching, including the 2013 President’s Excellence in Teaching Award.

Kim Davenport joined the Puget Sound faculty in 2017, teaching aural skills. She holds a Master of Music in piano performance from Northwestern University, and undergraduate degrees in music and piano performance from the University of Washington. Davenport is active as a collaborative artist, having worked with instrumentalists, vocalists, choirs, and orchestras around the Pacific Northwest. She also is the author of *Tacoma's Theater District* (2015) and *Tacoma's Lincoln District* (2018) in Arcadia Publishing's Images of America series. Her research has been published in *COLUMBIA*, the journal of the Washington State Historical Society, as well as *SYMPOSIUM*, the journal of the College Music Society. Most recently, she launched a new blog to share her own and her students' research: *TacomaMusicHistory.org*.

As a performer, Davenport is primarily interested in new and under-represented works, whether for solo keyboard or in a chamber music setting. Her solo recording, *John Verrall: Compositions for Piano*, highlights this focus. She was also pianist for Duo Alea (1999–2019), the ensemble she formed with her clarinetist father Michael; the Duo's performances and recordings featured local and world premieres of several important works for bass clarinet and piano. Following her father's passing, she carries on the work of the independent music publishing firm they founded to promote new works for the bass clarinet by composers from around the world.

Cellist **Alistair MacRae**, has appeared as a soloist, chamber musician, and orchestral principal throughout North America and in Europe, Asia, South America, and the Middle East. His playing has been praised for its "rich sound and lyrical phrasing" (*Palm Beach Daily News*) and his performances have been featured in radio broadcasts across the United States on WQXR, WWFM, WDAV, WCQS, KING FM, and Vermont Public Radio.

MacRae is the Cordelia Wikarski-Miedel Artist in Residence at the University of Puget Sound; is Principal Cello of the Princeton Symphony Orchestra; and also performs with his wife, soprano Allison Pohl, in the voice and cello duo Soprello. In addition, he is a member of the Artist Faculty at the Brevard Music Center.

As a chamber musician and recitalist, he has performed in Carnegie Hall's Zankel and Weill Halls; Seattle's Benaroya Hall; at Palm Beach's Kravis Center for the Performing Arts; in New York City chamber music venues such as BargeMusic, Merkin Hall, the 92nd St Y, and Miller Theatre at Columbia University; at numerous colleges and universities; and on concert series throughout the United States. He has appeared on several concert series presented by Carnegie Hall; as a member of groups such as the Richardson Chamber Players, Berkshire Bach Ensemble, and Fountain Ensemble; and at festivals such as the Walla Walla Chamber Music Festival, Central Vermont Chamber Music Festival, Monadnock Music, and Music Festival of the Hamptons.

His past projects include recordings of chamber music by Kodaly, Telemann, and Laurie Altman; music for The Discovery Channel; and ensemble albums of music by Mozart and Scott Joplin. His eclectic collaborations have found him on stage with Paul Taylor Dance Company, the Westminster Choir, tap dancer Savion Glover, jazz bassist Ben Wolfe, the Paragon Ragtime Orchestra, and the rock band Scorpions.

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*, Lady Jane in *Patience* (2018 Gregory Awards People's Choice Nominee), Ruth in *The Pirates of Penzance*, Lady Blanche in *Princess Ida*, 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 singing the role of Consuela in a concert version of *West Side Story* with Symphony Tacoma for Leonard Bernstein's centennial celebration, 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 Tucson Masterworks Chorale, the West Liberty University Singers, the West Liberty College Community Chorus, and the Pazardzhik Symphony.

In the Pacific Northwest, she has performed as a principal artist with Seattle Gilbert & Sullivan Society, Tacoma Opera, Kitsap Opera, Puget Sound Concert Opera, Concert Opera of Seattle, the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, and Opera Pacifica. She has also performed with Seattle Opera as a member of the Supplementary Chorus, and has given solo recitals for the Second City Chamber Series and the Classical Tuesdays in Old Town Tacoma Concert Series. In 2017, she released her first classical solo album, *Gracious Moonlight*, which is available on iTunes, CD Baby, Amazon Music, and Spotify. Her musical theatre roles include impersonating Barbra Streisand, Meryl Streep, Chita Rivera, Donna McKecknie, and other celebrities in *Forbidden Broadway's Greatest Hits*, Jack's Mother in Sondheim's *Into the Woods*, Domina in Sondheim's *A Funny Thing Happened on the Way to the Forum*, and Woman 3 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 tenor and baritone singing voice from the mezzo-soprano 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. Dr. 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 with a minor concentration in vocal pedagogy and voice science, a Master of Music degree from the Manhattan School of Music in New York City, and a Bachelor of Music degree from Trinity University in San Antonio, Texas.

Joyce A. Ramée, affiliate artist faculty, viola, is a founding member of the Pacific Northwest Ballet Orchestra and the Auburn Symphony, and is violist of Seattle's Cathedral Trio. She has performed as soloist in major concertos with several area orchestras and is active as a clinician and adjudicator throughout the state. Ms. Ramée has premiered works of several composers including Seattle's Dell Wade and Dr. Lawrence Ebert, (1932–2000), former professor of composition here at Puget Sound. Her work with both of these composers has benefited her preparation of tonight's performance of George Walker's *Viola Sonata*, and as such, she would like to express her gratitude to them!

Ms. Ramée received her Bachelor of Music from the Curtis Institute of Music, Philadelphia, where she studied with Max Aronoff and Joseph de Pasquale. Since 1987, Ms. Ramée has been the viola professor at the University of Puget Sound, teaching viola, music education string techniques and community music violin. Ms. Ramée's viola students have won positions in the Detroit, Alabama, Oregon and Phoenix Symphonies, as well as graduate assistantships at universities and conservatories nationwide.

Pianist **Tanya Stambuk**, on the occasion of her debut at Lincoln Center's Alice Tully Hall, was hailed as "a player with a powerful technique, ideas of her own, and considerable promise" by the *New York Times*. Since then, 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, Los Angeles Chamber Orchestra, the Bergen Philharmonic, Long Island Symphony, the Lake Charles Symphony and Rapides Symphony Orchestra in Louisiana. Locally, she has been heard as soloist with Washington's Olympia Symphony, Yakima Symphony, Tacoma Symphony, Seattle Symphony, Washington Idaho Symphony and Oregon's Rogue Valley Symphony.

Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, the Robert Schumann Summer Festival in Germany, and in the Auditorio Nacional Carlos Alberto in Portugal. Nationally, Ms. Stambuk has performed at the 92nd Street Y and Merkin Hall in New York City, Alice Tully Hall at Lincoln Center, the Phoenix Recital Series in New York, Hudson Opera House in New York, the Music Academy in Philadelphia, the Phillips Collection in Washington, D.C., the Dame Myra Hess Series in Chicago, Benaroya Hall and Nordstrom Hall in Seattle, the Seasons Performance Series in Washington, Piano Series at the San Diego Art Museum, and at Brigham Young University, Texas A&M University, and the University of Hawaii. She has been heard in festivals including the Methow Chamber Music Festival, Auburn Symphony Orchestra Chamber Music Series, Lopez Island Performance Community Center Series, Northwest Sinfonietta Chamber Music Series, the Camarata Series, Artists Series at the University of Southern Oregon and the Brooklyn Friends of Chamber Music Series.

Composer Norman Dello Joio chose her to premier his revised *Fantasy Variations for Piano and Orchestra* in Florida and North Carolina. She has recorded the piano works of Norman Dello Joio on the Centaur label. *Fanfare* magazine exclaimed, "Stambuk performs with complete technical assurance and emotional conviction." She also recorded the complete piano trios of composer Daron Hagen with the Finisterra Trio on the Naxos label. This recording was recognized by NPR as one of the Five Best American Contemporary Classical Releases. Stambuk is a Steinway Artist.

Joseph Williams is an active freelance pianist in the Seattle-Tacoma area. Formerly a staff instrumental collaborative pianist at Oberlin Conservatory, he has performed at numerous venues from The John F. Kennedy Center for the Performing Arts in Washington, D.C. to various schools throughout Amman, Jordan. He teaches piano at Federal Way School of Music and Annie Wright Schools while directing Tukwila Kids Make Music, a program that offers group piano instruction to Tukwila children at no cost. Recently, he has been enjoying work as an interim choir director and behavior therapist.

Jinshil Yi '14 is an avid collaborative pianist in high demand throughout the Tacoma-Seattle area. She has appeared in concerts with Northwest Sinfonietta Artistic Partner David Lockington, soprano Christina Kowalski, mezzo-soprano Dawn Padula, and baritone Ryan Bede. Since 2016, Jinshil has served as staff accompanist at the University of Puget Sound, working extensively with Steven Zopfi, Kathryn Lehmann, and Ed Hughes on the acclaimed Adelpian Concert Choir, Dorians, and Chorale.

A heartfelt sacred music enthusiast, Jinshil loves expressing her faith through her work as pianist and organist for two churches in Lakewood, Wash. In addition to being on staff as a pianist for Tacoma Youth Chorus and

Charles Wright Academy, she regularly partners with other Tacoma schools, choirs, and private music studios for music festivals, competitions, and concerts. Both her solo and collaborative playing have been broadcast on the radio, most recently on 98.1 KING FM following a concert tour of Western Washington.

Jinshil serves as managing director for Second City Chamber Series and is a soprano in the Symphony Tacoma Voices. Jinshil holds three undergraduate degrees *cum laude* from the University of Puget Sound in music, biochemistry, and politics and government with an international relations emphasis.

PROGRAM NOTES

Bleu

Bleu, for unaccompanied violin, was composed for Gregory Walker after his success in performing the premiere of George Walker's Violin Concerto in 2009 with the Philadelphia Orchestra under Neeme Järvi. The work is comprised of a single movement that is characterized by the alternation of short lyrical phrases with rapid, difficult figurations. A popular jazz tune is quoted in double stops in the concluding measures of *Bleu*.

Sonata for Two Pianos

This work is an arrangement by Walker of his Piano Sonata No. 2. The composer writes: "My Piano Sonata No. 2 was composed as a dissertation for the Doctor of Musical Arts degree, which I received from the Eastman School of Music in 1956. The theoretical premise underlying its structure is the consistent projection of third relationships. The theme of the first movement is reflected in the ground bass upon which six variations are built. The second movement, a brief scherzo, is followed by a monothematic slow movement. The fourth movement, in sonatina form, ends with a coda derived from the theme of the first movement."

Sonata for Cello and Piano

The principal theme of the first movement emerges from the ostinato figure in the piano accompaniment. Double stops in the cello part introduce the lyrical second theme. A vigorous closing section follows. A development section precedes a recapitulation of the expository material. The coda completes the classical sonata form evident in this movement. The slow second movement is structured in three sections. The second part contains a canonic dialogue between the piano and the cello. In the third movement, the fugal exposition gives way to a jazz-like section that uses syncopated figures over an ostinato bass in the piano. The final statement of the fugal subject consists of note values one half of those used in previous statements. This precipitancy leads to a brief, but exciting coda.

Sonata for Viola and Piano

The composer writes, "The *Sonata for Viola and Piano*, composed in 1989, is an atonal work in two movements. Unlike other compositions in this form, the second movement utilizes material similar to that in the first movement. A brief introduction by the piano in the first movement leads into a highly chromatic principal theme in the viola. This reappears several times on different pitch levels with intervallic changes and in rhythmic diminution. The somewhat playful principal theme of the second movement in the piano is reiterated in the viola. A brief transition leads to a lyrical second theme. It is restated later in the movement after several recurrences of the principal theme. Vigorous triple stops in the viola combined with octaves in the piano

and a dramatic cadence are followed by a tranquil coda that quotes the first phrase of the 15th-century popular song, '*L'Homme Arme.*' The *Sonata for Viola and Piano* is dedicated to the composer's father, Dr. George T. Walker."

Hey Nonny No

Text: Anonymous

Hey nonny no!
Men are fools that wish to die!
Is't not fine to dance and sing
When the bells of death do ring?
Is't not fine to swim in wine,
And turn upon the toe
And sing hey nonny no,
When the winds blow and the seas flow?
Hey nonny no!

I Went to Heaven

Emily Dickinson

I went to heaven, —
'Twas a small town.
Lit with a ruby,
Lathed with down.
Stillier than the fields
At the full dew,
Beautiful as pictures
No man drew.
People like the moth,
Of mechlin, frames,
Duties of gossamer,
And eider names.
Almost contented
I could be
'Mong such unique
Society.

So We'll Go No More A-Roving

Lord Byron

So, we'll go no more a-roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.

For the sword outwears its sheath,
And the soul wears out the breast,
And the heart must pause to breathe,
And love itself have rest.

Though the night was made for loving,
And the day returns too soon,
Yet we'll go no more a-roving
By the light of the moon.

The Bereaved Maid

Text: Anonymous

Lully lullay, lully lullay
The falcon hath borne my mate away.

He bare him up, he bare him down,
He bare him into an orchard brown.
In that orchard there was a hall
That was hanged with purple and pall.

And in that hall there was a bed,
It was hanged with gold so red;
And in that bed there lieth a knight
His woundes bleeding by day and night.

By that bedside kneeleth a may,
And she weepeth both night and day;
And by that bedside there standeth a stone,
Corpus Christi written thereon.

Lully lullay, lully lullay
The falcon hath borne my mate away.

Sonata for Violin and Piano No. 1

This work was composed in Paris in 1958 on a Fulbright Fellowship and directly predates Walker's first major orchestral work, the *Address for Orchestra*, designated by the American Symphony Orchestral League as "a neglected American classic." The sonata is in one movement. An introduction leads into a fugal allegro. A brief piano interlude signals the beginning of the highly rhythmic and virtuosic second section. It concludes with a cadence prolonged by a sustained D# in the violin part. The next section, marked "Andante, senza misura" suggests a recitative punctuated by laconic interjections in the piano part. The final section, marked "Molto adagio," progresses to a re-statement of the lyrical material from the beginning of the sonata.

Program notes are adapted from the composer's own words, found at:

George Walker. http://georgetwalker.com/program_notes (accessed Feb. 10, 2020).

Concert program of the Left Bank Concert Society, 20 April, 2013.
<https://blogs.loc.gov/music/files/2015/05/LOC-1213-George-Walker-Bleu.pdf>

Eliesha Nelson, violist. *Permutations*. Sono Luminus DSL 92186, 2015, compact disc. Includes George Walker, Viola Sonata.
<https://tinyurl.com/qwbfbuh>

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Friday, Feb. 28

Symphony Orchestra

Anna Wittstruck, conductor

Schneebeck Concert Hall, 7:30 p.m.

Wednesday, March 4

Noon Recital Series

Schneebeck Concert Hall, noon

Friday, March 6

Jazz Orchestra

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m.

Saturday, March 7

Recital of Works by Sheli Nan

Sheli Nan, guest composer

Schneebeck Concert Hall, 7:30 p.m.

Thursday, March 12

Wind Ensemble

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

Friday, March 13

Organ at Noon Series

Wyatt Smith, organ

Kilworth Memorial Chapel, noon

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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