



COLLEGE OF MUSIC

University of North Texas
College of Music

Student and Faculty Recital | Tuesday, January 16, 2024 | 6:30 pm | Recital Hall

Bethany Mamola, soprano* • **Samantha Dapcic, soprano^** • **Stephen Dubberly, piano**

En plein air: A Recital of Impressions

*^Two Duos, Opus 11 (1883) Ernest Chausson (1855–1899)

1. La nuit
2. Réveil

*Piangerò la sorte mia, *Giulio*

Cesare, HWV 17 (1724) George Frideric Handel (1695–1759)

^Three Early Songs (1947) George Crumb (1929–2022)

1. Night
2. Let It Be Forgotten
3. Wind Elegy

*from *Ten mélodies* (1907) Josef Zygmunt Szulc (1875–1956)

9. En sourdine
10. Mandoline

*from *Douze mélodies sur des*

poésies russes (1866) Pauline Viardot-García (1821–1910)

1. Fleur desséchée

Häi Luli! (1880)

^Three Poems of Fiona Macleod,

Opus 11 (1918) Charles Griffes (1884–1920)

1. The Lament of Ian the Proud
2. Thy Dark Eyes to Mine
3. The Rose of the Night

*^El desdichado (1871) Camille Saint-Saëns (1835–1921)

Four hundred twelfth program of the 2023–2024 season
Photography and videography are prohibited

Praised for her “innate artistry,” Dallas-based soprano **Samantha Dapcic** brings a “significant strength, beauty, and versatility” to the stage. Experienced in opera, musical theatre, and art song repertoire ranging from Monteverdi to Harbison, she is establishing herself as a dynamic and multifaceted performer. Samantha’s operatic performances include the title roles of Suor Angelica and Dido as well as Donna Elvira in *Don Giovanni*, Contessa Almaviva in *Le nozze di Figaro*, Liù c.v. in *Turandot*, Pamina in *Die Zauberflöte*, Giulietta in *Les contes d’Hoffmann*, Nerone in *L’incoronazione di Poppea*, Nora in Vaughan Williams’s *Riders to the Sea*, and Geraldine in Barber’s *A Hand of Bridge*. Recently on the concert stage, she made her debut with the McCall Music Society (McCall, ID); Chelsea Opera (New York, NY); Lewisville Lake Symphony Chamber Series (Lewisville, TX); and Abilene Philharmonic Orchestra (Abilene, TX). She has been a featured soloist in Harbison’s *Mirabai Songs*, Brahms’s *Ein deutsches Requiem*, Ticheli’s *Angels in the Architecture*, Vaughan Williams’s *Hodie*, as well as Bach’s *Cantata 36*, and Handel’s *Messiah*. Samantha was also a featured soloist with Vox Peregrini in Dublin, Ireland. Samantha recently graduated with her doctor of musical arts degree in voice performance and pedagogy from the University of North Texas, where she studied with Carol Wilson and served as a teaching fellow in voice from 2016–2019. She earned her MM and BM in voice performance from the University of Northern Iowa, where she studied under Jean McDonald and was also awarded a graduate teaching assistantship in voice. Samantha is a National Center for Voice and Speech-trained Vocologist. She received further stage experience and training at Opera NEO (San Diego, CA) and the Amalfi Coast Festival (Amalfi, Italy).

Bethany Mamola has been a featured soloist with the National Repertory Orchestra Festival in Colorado, DeKalb Symphony Orchestra, Abilene Philharmonic, Sausalito Song Society, McKinney Philharmonic, River Cities Symphony Orchestra, and Cleveland Opera Theatre. Her stage credits include Susanna in *Le nozze di Figaro*, Drusilla in *L’incoronazione di Poppea*, Zerlina in *Don Giovanni*, Carolina in *Il Matrimonio Segreto*, La Princesse in *L’enfants et les Sortilèges*, Cendrillon, and Polly Peachum in *The Three Penny Opera*. In September 2021 Dr. Mamola made her directorial debut as creative director of *Try Me* at the Winspear Opera House in conjunction with ATT Performing Arts “Elevator Project” in Dallas, Texas. Bethany won the 2011 Stockton Opera Guild Competition and the 2011 UOP Conservatory Concerto Competition. She holds a DMA in voice from the University of North Texas, a master of music from the Cleveland Institute of Music and a bachelor of music in voice from the University of the Pacific’s Conservatory of Music. In addition to performance, Dr. Mamola is an enthusiastic educator in voice and opera. She is on the faculty of Emory University as Director of Vocal Studies. The soprano has charmed audiences with her stage presence and warm vocal timbre. The *Cleveland Plain Dealer* praised her with “...the most beautiful singing, whose Carolina was as disarming in characterization as it was expressive in vocal shading.” *Arts Atlanta* wrote that Bethany “was that rare talent who commands not only the virtuosity of a seasoned operatic vocalist but also the stage presence and acting prowess necessary to truly embody the character she presents.”