

**JACOBSEN**

SERIES  
2021-22

*...Just as the  
leaves had  
turned gold*

# DAWN PADULA

*mezzo-soprano*

*with*

JEFF CALDWELL,  
PIANO

*with guests*

DAVID DEACON-JOYNER,  
ROB HUTCHINSON, & BRIAN KIRK

*works by* H. Leslie Adams, Lori Laitman, Pauline Viardot-Garcia, Lady Dean Paul (Poldowski), Jeff Blumenkrantz, Kenny Kirkland, Antônio Carlos Jobim, Esperanza Spalding, Stevie Wonder, Claudio Monteverdi, and others!

**FRIDAY, SEPTEMBER 17, 2021**

Schneebeck Concert Hall | 7:30 p.m.

Tickets: \$20/\$15 | [tickets.pugetsound.edu](https://tickets.pugetsound.edu)

Free for Puget Sound and K-12 students | Tune in at [pugetsound.edu/schneebecklive](https://pugetsound.edu/schneebecklive)



UNIVERSITY of  
**PUGET  
SOUND**

School of Music

# 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.

2021-22

## SCHOLARSHIP RECIPIENTS

Sarah Alchemy '22, soprano and Sophie Paul '22, cello  
Sigma Alpha Iota

As this year's scholarship award winners, we are delighted to represent the Sigma Alpha Iota (SAI) International Music Fraternity at the 2021-22 Jacobsen Series performances. Our involvement in SAI allows us to participate in a long and honorable history of missions that demonstrate our passion for music, and to promote music and music service to the local community and beyond.

Through our rose sales, receptions, and FaculTea events, we help foster appreciation and community at Puget Sound as we celebrate our faculty artist-musicians. Proceeds from Jacobsen Series ticket sales allow our fraternity to continue supporting SAI Philanthropies, a non-profit organization that benefits music programs such as The Music Therapy Project and People-to-People.

We hope you enjoy this season's Jacobsen Series. Thank you for joining us, and for your support!

Sincerely,

*Sarah and Sophie*

## PROGRAM

- "Addio, Roma!" .....Claudio Monteverdi (1567–1643)  
from *L'Incoronazione di Poppea*
- "É sgombro il loco... .....Gaetano Donizetti (1797–1848)  
Ah! Parea che per incanto" from *Anna Bolena*
- "Parto, ma tu ben mio" .....Wolfgang Amadeus Mozart (1756–1791)  
from *La Clemenza di Tito*
- L'heure exquise (Paul Verlaine)...Lady Dean Paul (Poldowski) (1879–1932)  
Colombine (Paul Verlaine)
- Fleur desséchée (Alexandre Pushkin)...Pauline Viardot-Garcia (1821–1910)  
La Chanson de Loïc (Auguste Plaque Brizeux)  
Les Filles de Cadix (Alfred de Musset)
- The Heart of a Woman.....H. Leslie Adams (b. 1932)  
(Georgia Douglas Johnson) from *Nightsongs*
- I'm Nobody... (Emily Dickinson).....Lori Laitman (b. 1955)  
from *Four Dickinson Songs*
- Departure (Edna St. Vincent Millay).....Jeff Blumenkrantz (b. 1965)
- The Waters of March.....Antônio Carlos Jobim (1927–1994)  
Good Morning Heartache.....Irene Higginbotham (1918–1988)/  
Dan Fisher (1920–2001)/Ervin Drake (1919–2015)
- I Know You Know.....Esperanza Spalding (b. 1984)  
Dienda.....Kenny Kirkland (1955–1998)/Sting (b. 1951)  
Overjoyed.....Stevie Wonder (b. 1950)/Arr. Esperanza Spalding

***Audience members are welcome to meet the performers after the concert in the Schneebeck Concert Hall lobby. Social distancing and masking are required.***

## English Translations of Italian and French Language Texts

### **"Addio, Roma!" from *L'Incoronazione di Poppea***

**Libretto by Giovanni Francesco Busenello**, based on the *Annals*  
by Tacitus

Translation from *Anthology of Italian Opera for Mezzo-soprano*,

Edited by Paolo Toscano, 2002

*Farewell, Rome... farewell homeland...  
friends, farewell!*

*Though innocent, I must depart from you:  
an exile of sad tears awaits me,  
sailing in desperation the unheeding sea.*

*The breeze, which from time to time  
shall receive my breath,  
will carry it, in the name of my heart,  
to behold and kiss my homeland's walls.  
And I shall be alone,  
alternately weeping and pacing back and forth,  
teaching the trees and stones themselves  
to be compassionate*

*Use your oars today as never before, perverse people!  
Transport me far from these dear shores.  
Ah, sacrilegious grief,  
proscribe my weeping  
as I depart my homeland;  
nor may I shed a tear  
As I say to my family and to Rome: farewell!*

### **"É sgombro il loco... Ah! Parea che per incanto" from *Anna Bolena***

**Libretto by Felice Romani**, after Ippolito Pindemonte's *Enrico VIII ossia*  
*Anna Bolena* and Alessandro Pepoli's *Anna Bolena*

Translation from *Anthology of Italian Opera for Mezzo-soprano*,

Edited by Paolo Toscano, 2002

*All is deserted...Intent on their duties  
the maids are in other rooms...  
and if any should see me here she knows  
that in these innermost rooms,  
once Anna invited me  
to sing to her privately.*

*This which I took  
her beloved image, I must return  
before my boldness is discovered,  
one more kiss, a kiss,  
beloved countenance...Farewell beauty  
which rested on my heart,  
and which seemed to beat with my heart.*

*Ah! it seems as if by magic  
it had responded to your sufferings:  
every tear drop of mine  
was aroused by one of your sighs.  
To such a sight, a bold heart  
full of hope and desire  
unveiled its hungry ardour  
which I dare not reveal any other way.*

**"Parto, ma tu ben mio" from *La Clemenza di Tito***  
**Libretto by Pietro Metastasio**

Translation from *Anthology of Italian Opera for Mezzo-soprano*,  
Edited by Paolo Toscano, 2002

*I go, but, my dearest,  
make peace again with me.  
I will be what you would most  
have me be, do whatever you wish.*

*Look at me, and I will forget all  
and fly to avenge you;  
I will think only  
of that glance at me.  
Ah, ye gods, what power  
you have given beauty!*

**L'heure exquise (*Exquisite Hour*)**  
**Poetry by Paul Verlaine**

Translation by Richard Stokes

*The white moon  
Gleams in the woods;  
From every branch  
There comes a voice  
Beneath the boughs...  
O my beloved.*

*The pool reflects,  
Deep mirror,  
The silhouette  
Of the black willow  
Where the wind is weeping...  
Let us dream, it is the hour.*

*A vast and tender  
Consolation  
Seems to fall  
From the sky  
The moon illumines...  
Exquisite hour.*

**Colombine (Colombia)  
Poetry by Paul Verlaine**

Translation by Richard Stokes

*Foolish Leander,  
Pierrot who with a flea-  
Hop  
Leaps the brushwood,  
Pantaloon beneath  
His cloak,*

*Harlequin too,  
That swindler so  
Bizarre  
In his crazy clothes,  
With eyes aglow behind  
His mask,*

*- Do re mi fa sol, -  
See all of them go,  
Laugh, sing,  
And dance before  
A sweet and naughty  
Child*

*Whose pernicious eyes,  
Like the green eyes  
Of cats,  
Keep their charms*

*And say: 'Keep your  
Hands off!'*

*- On and on they go!  
Like the fateful course  
Of stars,  
Oh! tell me, towards which  
Dull or savage  
Wreckage*

*Is the implacable child,  
Nimbly lifting  
Her skirts,  
With a flower in her hat,  
Leading her herd  
Of fools?*

**Fleur desséchée (Desiccated Flower)**

**Poetry by Alexandre Pushkin**

Translation Sergey Rybin

*A flower, dried up and withered,  
I find, forgotten within a book,  
And suddenly with curious thoughts  
My mind begins to fill.*

*Where did it blossom? When? In which spring?  
Did it flower for a long time, and who plucked it?  
A strange or a familiar hand?  
And why was it put here?*

*Was it a souvenir of a tender meeting,  
Or of a cruel parting,  
Or of solitary wandering  
In the quiet fields, or the shadow of the forest?*

*And lives yet "he", or "she"?  
And where is their abode now?  
Or have they withered already  
Like this mysterious flower?*

## **La Chanson de Loïc (Loïc's Song)**

**Poetry by Auguste Plage Brizeux**

Translation by Laura Prichard

*Once the thrush is awake,  
On this still-damp heath  
I come to sit until evening;  
Grandmother, from whom I'm hiding,  
Says: "Loïc loves his cow too much."  
Oh! Oh! It's not so!  
For I love little Anna.*

*In turn, Anna, my companion,  
Leads, beyond the crest of the hill,  
Near elders,  
Her black goats;  
So the mountain, where I wander,  
Just like a high wall, separates us,  
[But] her sweet voice,  
Her voice calls me from the depths of the woods.  
Again! Again! Anna, my beauty!  
Anna, it's Loïc who calls you!  
Once more the sound  
Of your song!  
The song sung by you] lips,  
In order to amuse your goats,  
Little Anna,  
You dance your gay "Ta-ra-la!"*

*But what is behind the branch  
This wandering, white smoke  
Which slowly  
Descends toward me?  
Alas! This white smoke,  
It's the farewell of my beloved,  
The farewell of love,  
Which rises at the end of the day.*

*So farewell, against a savage wind  
Through my fingers, my mouth  
In this ravine  
Calls in vain;  
Already night comes on the heath;*



*Let's go back to the village, greedy cow!  
Oh, gui-lan-la!  
Farewell, my little Anna!*

**Les Filles de Cadix (*The Girls of Cádiz*)  
Poetry by Alfred de Musset**

Translation by Korin Kormick

*We just saw the bull,  
Three boys, three little girls  
On the lawn it was a beautiful day,  
And we were dancing a bolero  
To the sound of castanets;*

*Tell me, neighbor,  
If I look well,  
And if my bodice  
Goes well, this morning,  
Do you find my waist slim?  
Ah! The girls of Cádiz rather like that.*

*And we were dancing a bolero  
One evening, it was Sunday,  
Toward us came a dashing Spaniard  
Extremely wealthy, a plume in his hat,  
And his hand on his hip:  
"If you want me,  
Brunette with the sweet smile,  
You have only to say it,  
And this gold is yours."*

*Pass on your way, good sir.  
Ah! The girls of Cádiz don't listen to that.*

## BIOGRAPHIES

**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*, Loma Williams in *Cold Sassy Tree*, Lady Jane in *Patience* (2018 Gregory Awards People's Choice Nominee), Lady Blanche in *Princess Ida*, Ruth in *The Pirates of Penzance*, Lady Blanche in Cherubino in *Le Nozze di Figaro*, 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*. She recently recorded the roles of Zita in *Gianni Schicchi* and Olga Olsen in *Street Scene* with the Social Distance Opera. Recent engagements include the role of the Queen of the Fairies in *Iolanthe* (Tacoma Opera), and Dame Quickly in *Falstaff* (Puget Sound Concert Opera). Notable classical concert work includes performing as a soloist in a concert version of *West Side Story* with the Tacoma Symphony, being the mezzo-soprano soloist in Penderecki's *Credo* with the Houston Symphony Orchestra under the baton of Jahja Ling, 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. Her musical theatre roles include paying tribute to 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.

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. Her classical solo album, *Gracious Moonlight*, is available on streaming platforms.

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 Professor of Voice and Director of Vocal Studies at the University of Puget Sound School of Music, where she is the Chair of the Vocal Studies Area, directs the Opera Theater, and teaches *Applied Voice, Diction for Singers, Vocal Pedagogy, and Vocal Techniques*. In 2020, Dr. Padula was honored to receive Puget Sound's Tom A. Davis Teaching Award. 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, and a Masters of Music degree from the Manhattan School of Music in New York City.

**JEFF CALDWELL** returns to Seattle after spending the past 13 years in New York City and now is working as vocal studies and choral activities areas collaborative pianist and vocal coach in the School of Music. He was on the faculty for the Juilliard School Drama Division as musical vocal coach, worked at NYU's Tisch School and CAP21 programs, and taught at AMDA as a voice teacher and staff accompanist. He played keyboard in the Broadway pit of *The Producers* and was a regular audition accompanist for Telsey + Company, especially for the Lincoln Center revival of *South Pacific* and its subsequent tours.

As a singer Caldwell performed with New York City Opera in the choruses of *Haroun and the Sea of Stories, La Fanciulla del West, and Cendrillon*; as well as with the New York Choral Artists with the New York Philharmonic and with the Vienna Philharmonic in Carnegie Hall. He has enjoyed a revitalization of his opera directing career (which originally brought him to Seattle years ago) with the grass roots company Operamission and their Handel Project, and has directed the North American premieres of Handel's first two operas, *Almira* and *Rodrigo*.

He was a frequent music director for the songwriting team of Dan Martin and Michael Biello, especially their short film *Papa's Prince* and the marriage equality project *First Comes Love*.

**DAVID DEACON-JOYNER** has over forty years' experience as a pianist, vocalist, composer, arranger, program producer, conductor, published scholar, public lecturer, and educator. His areas of expertise include performing as well as teaching jazz history, jazz theory, and both vocal and piano jazz improvisation. He is an active freelance musician and owner of DDJ Music Services. For 18 years he taught at Pacific Lutheran University, where he was Professor of Music in history of jazz, Director of University Jazz Ensemble, Director of Northwest Jazz Honor Band, and Artistic Director and performer for the Jazz Under the Stars concert series. Prior to his time

at Pacific Lutheran University, he was Professor of Music in the jazz studies division at the University of North Texas for fourteen years.

Dr. Deacon-Joyner earned his Bachelor of Music in Composition from the University of Memphis, a Master of Music from University of Cincinnati College Conservatory of Music, and a Ph.D. in ethnomusicology from the University of Memphis. He grew up in Memphis, Tennessee, where he embraced jazz and became a major player in the Memphis jazz and commercial music scene. He has performed for legends such as Bob Hope, Danny Thomas, Henry Mancini, and Bob Newhart. He also worked full time as a staff vocalist at a broadcast music production house which produced radio jingles and corporate show music used throughout the world. He has adjudicated jazz festivals across the United States, including the states of Tennessee, Alabama, Texas, New Mexico, Idaho, and Washington.

David Deacon-Joyner enjoys conducting jazz workshops for music directors and students. And he loves presenting public lectures, especially for senior communities on topics such as popular music of the swing era, the blues, and music of Tin Pan Alley.

**ROBERT HUTCHINSON** is an award-winning professor of music theory and composition at the University of Puget Sound. He received his Ph.D. in music composition from the University of Oregon. He has received commissions for orchestra, band, string quartet, and brass quintet from the Northwest Sinfonietta, the Tacoma Youth Symphony, the Tacoma Concert Band, the Walla Walla Chamber Music Festival, and the Gewandhaus Brass Quintette among others. His music for orchestra, band, chamber winds, and voice has been performed throughout the United States and Europe. Hutchinson is also a jazz bassist and performs professionally in the Seattle-Tacoma area, most frequently with the jazz-fusion group *Velocity*.

**BRIAN KIRK** was born in Indianapolis, Indiana where he attended Indiana University, a graduate of California State University East Bay (B.A. Music) and New York University (M.A. Jazz Contemporary Music)

The son of Indianapolis Hall of Fame drummer and educator Dr. Willis Kirk, Brian grew up in San Francisco where he performed with Gladys Knight, Marlena Shaw, Joe Henderson, Bobby Hutcherson, Bishop Norman Williams, John Handy, and Jessica Williams.

Brian spent 10 years in New York City where he was a member of Lou Donaldson, Jack McDuff and Little Jimmy Scott bands. He also performed with Dizzy Gillespie, Joe Locke, Andrew Hill, The Lionel Hampton Orchestra and The Count Basie Orchestra. He has also appeared with Piano Duo

Landsberg and Yount, in concerts featuring the Baltimore Symphony, Philadelphia Pops Orchestra, St. Louis Symphony and the Miami Symphony to name a few.

Mr. Kirk was also first call on New York's Broadway show scene performing in *Ain't Misbehavin'* for over 10 years (one year with the production featuring The Pointer Sisters) *Five Guys Named Moe*, *Fiddler on the Roof*, *Les Miserables*, *Jelly's' Last Jam*, featuring Gregory Hines, and *Bring on the Noise Bring in The Funk*, featuring Savion Glover. Brian has made numerous recordings including the soundtracks from "Philadelphia" starring Tom Hanks, "The Money Train," "A Rage in Harlem" starring Forrest Whitaker, and the original sound tracks of David Lynch's' "Twin Peaks – Fire Walk with Me," "Five Guys Named Moe" and The Pointer Sisters "Ain't Misbehavin'" on Sony Records.

Mr. Kirk is a Professor of Jazz, Electronic Music, Music Theory, Percussion at Seattle Central College, in Seattle Wash. He is a Whitely Scholar (University of Washington) and is an active member of the Washington Music Educators Association, a collective of Washington State Educators, whose purpose is to provide students with a strong foundation in music education and musical performance.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Tickets required for performances are available online at [tickets.pugetsound.edu](https://tickets.pugetsound.edu). Proof of vaccination and masks are required for in-person events.

Performances are also broadcast via Schneebeck LIVE at  
[PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)

Friday, Sept. 24 | 7:30 p.m. | Schneebeck Concert Hall

### **Jacobsen Series Faculty Recital**

Maria Sampen, violin, in collaboration with guests Oxana Ejokina, piano;  
Timothy Christie, viola; and Alistair MacRae, cello

\$20 general; \$15 sr. citizen, military, Community Music member, Puget Sound faculty, and staff. Free for all students with current student ID.

*Students, please obtain your complimentary ticket online.*

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Friday, Oct. 1 | 7:30 p.m. | Schneebeck Concert Hall

### **Collage: Annual Faculty/Student Showcase**

\$15 general; \$10 sr. citizen, military, Community Music member, Puget Sound faculty, and staff; \$5 students.

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Sunday, Oct. 10 | 4 p.m. | Schneebeck Concert Hall

### **Fall Festival of Choirs**

Adelphian Concert Choir, Voci d'Amici, Chorale,  
and Dorian Singers

Conducted by Steven Zopfi, J. Edmund Hughes, and  
Kathryn Lehmann

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Friday, Oct. 8 | Noon | Kilworth Memorial Chapel

### **Organ at Noon Series**

Wyatt Smith, Organ

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All listings are subject to change. For the most current information about upcoming arts events and lectures, visit [pugetsound.edu/events](https://pugetsound.edu/events).

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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 participate in music lessons and classes throughout the year.

[pugetsound.edu/communitymusic](https://pugetsound.edu/communitymusic) | 253.879.3575

