

JACOBSEN



PROFESSIONAL ARTIST SERIES | 2022-23



*Dawn Padula,
mezzo-soprano*

FRIDAY, OCT. 21, 2022

With Jessica Hall, collaborative pianist and guests
Peter Adams, piano; Brian Smith, drums; and
Rob Hutchinson, bass.

Land Acknowledgement

We begin by acknowledging that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

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.

SCHOLARSHIP RECIPIENTS 2022–23

Isabella Brady '24 and Moira Gaffney '24
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 2022–23 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,

Isabella and Moira

PROGRAM

Chiamata a nuovi amori (Pietro Paulo Bissari).....	Barbara Strozzi
Pensaci ben mio core (Marc' Antonio Corrado)	(1619–1677)
Basta cosi, v'ho inteso (Sig. Pellicani)	
Chanson triste (Jean Lahor).....	Henri Duparc
Lamento (Théophile Gautier)	(1848–1933)
Romance de Mignon (Johann Wolfgang von Goethe)	
Le manoir de Rosemonde (Robert de Bonnières)	

INTERMISSION

From <i>Five Millay Songs</i> (Edna St. Vincent Millay).....	H. Leslie Adams
Branch By Branch	b. 1932
For You There Is No Song	
Night (Louise C. Wallace).....	Florence B. Price
The Glory of the Day was in Her Face (James Weldon Johnson)	(1887–1953)
The Faithless Shepherdess (Anonymous).....	Coleridge-Taylor Perkinson
	(1932–2004)
Sweet Love.....	Anita Baker/Gary Bias/Louis A. Johnson
Precious.....	Esperanza Spalding
Fallen.....	Lauren Wood
Manic Monday.....	Prince Rogers Nelson

Reception following the program in the Schneebeck Concert Hall lobby.

PROGRAM NOTES AND TRANSLATIONS

“**Barbara Strozzi** had the good fortune to be born into a world of creativity, intellectual ferment, and artistic freedom. She made a mark as composer and singer, eventually publishing eight collections of songs – more music in print during her lifetime than even the most famous composers of her day – without the support of the Church or the patronage of a noble house. She is sometimes credited with the genesis of an entire musical genre, the cantata. Her works were included in important collections of song which found their way to the rest of Europe and England. Yet she died in obscurity in Padua in 1677 with little wealth or property.

Her attempts to secure the permanent patronage of a wealthy music lover never bore fruit, however. Each of her seven numbered collections is dedicated to a different patron (the eighth, Opus 4, is lost but believed to have been written for the Duke of Mantua). There is no record of what type of payment or privilege she received from her dedicatees, but aristocratic patronage was one of the few means a composer enjoyed to get music performed and published.

We can only wish that there were journals, diaries, or more letters regarding her work. Given the few bits of information we now have about Barbara’s private life, we have a picture of an extraordinary woman of talent, beauty, intellect, and business savvy, who published 125 pieces of vocal music in her lifetime.”

-Candace Magner is the creator, publisher, and general editor of the publishing house, Cor Donato Editions, dedicated to the works of composer Barbara Strozzi. Source: <https://barbarastrozzi.com>

Chiamata a nuovi amori (The call of new loves)

Poet: Pietro Paolo Bissari

Translated by: Richard Kolb

Source: <https://barbarastrozzi.com>

So what in the devil is going on,
do I always have to be in love?
Just as soon as I'm released,
a new snare entraps me.

It does me no good to say:
"I'm free of love,
old desires
will afflict me no more."

If I don't feel anything more for Lidio,
another charmer steals my heart all over again.

What does Cupid have against me,
what does he think he's doing?
If loving destroys my heart,
what good is another love?

But that vicious little boy,
since I don't run away,
sets someone more handsome
to confuse me.
An agreeable face makes me languish,
and for two beautiful eyes I think I'm dying.

Pensaci ben mio core (Think clearly, my heart)

Poet: Marc'Antonio Corraro

Translated by: Richard Kolb

Source: <https://barbarastrozzi.com>

Think clearly, my heart.
don't approach the fire of love,
like a moth,
even in jest.

Be careful that the result of your enterprise
doesn't burn you up
just when you think you're going to rejoice.

Flee the passion of two beautiful eyes;
think clearly, my heart.

Stop gazing at Lilla
if you don't want to find death
by harsh fate in your pleasure.

Love is hidden under the arch of an eyebrow.

Basta così, v'ho inteso! (Enough, I understand you!)

Poet: Sig. Pellicani

Translated by: Richard Kolb

Source: <https://barbarastrozzi.com>

Enough, I understand you.
But you don't get it,
I don't want
to be caught in the trap.
Enough, I understand you.

I don't want you to despoil
my freedom,
I don't want to beg charity
from your beautiful eyes.
Since my soul is free,
leave me alone for a while.

I know what love is:
it's beautiful, it's good,
but it's not for me,
for I don't want to be stung by its arrows.
Enough, I understand you.

“Henri Duparc, original name Henri Fouques-duparc, was a French composer known for his original and lasting songs on poems of Charles Baudelaire, Leconte de Lisle, Théophile Gautier, and others.

Duparc studied with César Franck at the Jesuit College of Vaugirard. In 1869 he met Franz Liszt and Richard Wagner at Weimar and in 1870 published five songs (*Cinq Mélodies*, Opus 2). Two of them, “Soupir” and “Chanson triste,” were later incorporated in his collection of songs, written between 1868 and 1884, including eight with orchestral accompaniment. In these songs, Duparc enlarged the French song into a *scena*, or opera-like scene, and brought to it a poetic sense of musical prosody and a symphonic conception of form. In his youth Duparc wrote two orchestral works, *Aux Étoiles (To the Stars)* and *Lénore*, and a motet. He was also keenly interested in Russian literature, planning an opera, *Roussalka*, based on a narrative poem by Aleksandr Pushkin.

Around 1890, his creative faculties began to be undermined by doubts, and he thereafter produced little. In a spirit of severe self-criticism, he destroyed nearly all his subsequent works and sketches, together with his earlier

unpublished manuscripts and the correspondence addressed to him by contemporary poets.”

-*Britannica, The Editors of Encyclopaedia. "Henri Duparc". Encyclopedia Britannica, 8 Feb. 2022.*

Source: <https://www.britannica.com/biography/Henri-Duparc>.

Chanson triste (Song of Sadness)

Poet: Jean Lahor

Translation © Richard Stokes, author of: *The Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber); *A French Song Companion* (Oxford University Press); *The Spanish Song Companion* (Scarecrow Press); *The Penguin Book of English Song* (Penguin Classics); and *J.S. Bach: The Complete Cantatas* (Scarecrow Press). Provided via *Oxford Lieder* (www.oxfordlieder.co.uk)

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.
I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts
In the loving calm of your arms.
You will rest my poor head,
Ah! sometimes on your lap,
And recite to it a ballad
That will seem to speak of us;
And from your eyes full of sorrow,
From your eyes I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

Lamento (Lament)

Poet: Théophile Gautier

Translation © Richard Stokes, author of: *The Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber); *A French Song Companion* (Oxford University Press); *The Spanish Song Companion* (Scarecrow Press); *The Penguin Book of English Song* (Penguin Classics); and *J.S. Bach: The Complete Cantatas* (Scarecrow Press). Provided via *Oxford Lieder* (www.oxfordlieder.co.uk)

Do you know the white tomb,
Where the shadow of a yew
Waves plaintively?
On that yew a pale dove,
Sad and solitary at sundown
Sings its song;
As if the awakened soul
Weeps from the grave, together
With the song,
And at the sorrow of being forgotten
Murmurs its complaint
Most meltingly.
Ah! nevermore shall I approach that tomb,
When evening descends
In its black cloak.
To listen to the pale dove
On the branch of the yew
Sings its plaintive song!

Romance de Mignon (Mignon's Romance)

Poet: Johann Wolfgang von Goethe

Translation © Richard Stokes, author of: *The Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber); *A French Song Companion* (Oxford University Press); *The Spanish Song Companion* (Scarecrow Press); *The Penguin Book of English Song* (Penguin Classics); and *J.S. Bach: The Complete Cantatas* (Scarecrow Press). Provided via *Oxford Lieder* (www.oxfordlieder.co.uk)

Do you know that radiant land
Where golden fruit shines among the branches?
A gentle breeze scents the air
And the laurel grows by the green myrtle.
Do you know it? Do you know it?

Yonder, yonder, my beloved.
Hasten, thither let us go.

Do you know that marvelous dwelling
Where all still speaks to me of our love?
Where each thing asks with sadness
Who has robbed you of your joy and happiness?
Do you know it? Do you know it?

Yonder, yonder, my beloved
Hasten, thither let us go.

Le manoir de Rosemonde (The manor of Rosamonde)

Poet: Johann Wolfgang von Goethe

Translation © Richard Stokes, author of: *The Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber); *A French Song Companion* (Oxford University Press); *The Spanish Song Companion* (Scarecrow Press); *The Penguin Book of English Song* (Penguin Classics); and J.S. Bach: *The Complete Cantatas* (Scarecrow Press). Provided via Oxford Lieder (www.oxfordlieder.co.uk)

With sudden and ravenous tooth,
Love like a dog has bitten me.
By following the blood I've shed -
Come, you'll be able to follow my trail.

Take a horse of fine breeding,
Set out, and follow my arduous course
By quagmire or by hidden path,
If the chase does not weary you.

Passing by where I have passed,
You will see that, solitary and wounded,
I have traversed this sorry world,

And that thus I went off to die
Far, far away, without ever finding
The blue manor of Rosamonde.

"Born in Cleveland, Ohio, **Harrison Leslie Adams** studied at Oberlin College Conservatory of Music as well as California State University, Long Beach and Ohio State University. Since earning his Ph.D. at Ohio State University in 1973, Adams has taught at several universities throughout the United States.

H. Leslie Adams is a champion of lyrical song repertoire and is known for his incredibly tonal and highly enjoyable music, which always has a specific emphasis on brilliantly expressing the poetry. In Adams music, contemporary compositional techniques are fused with elements of African American folksong and jazz."

—by *Christie Finn* **Source:** Josephine Wright's article in the *New Grove Dictionary of Music and Musicians*

“Florence Bea(trice) Price graduated from the New England Conservatory, aged 19, with two degrees: one in piano teaching and one in organ performance. While studying under George Whitefield Chadwick, she began to explore African American folk music in her compositions. Even though she embraced her African American heritage musically, her mother worried that anything pertaining to a black racial identity could preclude her daughter’s success. As a result, Mrs. Smith encouraged Price to blur racial lines and present herself as Mexican. Price was, in fact, of mixed racial heritage: African, European, and Native American. But with the dominant culture so fixated on viewing the world as black and white, Price would always be classified as a black woman. Although she was never ashamed of her African heritage, her mother feared the consequences it could bring in such a society. Mrs. Smith’s decision to falsely state her daughter’s nationality no doubt shielded Price from some of the racism that might have beset her otherwise. But Price could not be shielded forever.

Returning to the South soon after her studies, Price eventually started a family of her own. However, race riots and routine lynchings forced the family to uproot and head northward to Chicago. There, she found a vibrant community of African American musicians, composers, critics, and sponsors. Where music groups in Arkansas had shunned her because of her race, associations in Chicago warmly accepted her knowing that she had the potential to become one of the most significant voices in American music.

This encouragement led Price to return to composition with a real sense of drive and purpose, and it paid off, literally. In 1932 she was awarded two first-place Rodman Wanamaker Music Awards: one for her Piano Sonata in E minor and one for her Symphony in E minor, winning \$750 in prize money. 1933 saw the Chicago Symphony Orchestra premiere her symphony. Price’s colleague, an African American woman called Maude Roberts George, entered a contract with conductor Frederick Stock to ensure that this historic performance would come to fruition. White critics raved about the premiere as African American critics hoped that this would bring about a new era, one where the concert hall would finally welcome Black classical artists.

Sadly, Price continued to face the barriers of race and gender. Some influential figures in classical music underestimated her expertise and declined (or outright ignored) her requests for performance opportunities. Still, she gained champions in numerous African American women like Maude Roberts George, as well as fellow composer-performer Margaret Bonds, who debuted many of Price’s piano works, and Marian Anderson, who rendered Price’s art songs on the world stage. Price was celebrated during her time, particularly in African American communities of classical music-making. She belonged to a long legacy of Black composers who

channeled their African heritage into classical forms. Here, she was never forgotten.

The classical mainstream must now work to realize the future that Price no doubt hoped to see, one where the concert hall welcomes black classical artists, not only posthumously.”

-Dr. Samantha Ege is the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford. She is a leading interpreter and scholar of the African American composer Florence B. Price.

Source: <https://www.aspenmusicfestival.com/about/festival-publications/music-blog/florence-b-price-a-biographical-vignette/>

“Composer and conductor **Coleridge-Taylor Perkinson** was born on June 14, 1932. Prior to his entrance in New York’s High School of Music and Art in 1945, he exhibited an interest in dance, studying with Pearl Primus and Ismay Andrews. By the time of his graduation in 1949, when he won the LaGuardia Prize for music, he had begun composing. He majored in education for two years at New York University (1949–1951), then transferred to the Manhattan School of Music in 1951 (B.M., 1953; M.M., composition, 1954) where he was a composition major under Charles Mills and Vittorio Giannini, and conducting with Jonel Perlea. His interest in jazz was stimulated while enrolled at the Manhattan School of Music in association with classmates Julius Watkins, Herbie Mann, Donald Byrd, and Max Roach.

His ballet scores include works for the Dance Theatre of Harlem, Alvin Ailey, and the Eleo Pomare Dance Company. He has composed and conducted scores for numerous award-winning theatrical, television, and documentary films and has arranged for jazz and popular artists including Harry Belafonte and Marvin Gaye. He conducted orchestras all over the world and served as music director or composer-in-residence for the Negro Ensemble Company, Alvin Ailey Dance Company, Dance Theatre of Harlem and various theatre groups. From 1998 until his death in 2004, Perkinson was affiliated with the Center for Black Music Research at Columbia College Chicago. He was appointed Coordinator of Performance Activities at the Center for Black Music Research in 1998 and composer-in-residence for the Ritz Chamber Players of Jacksonville. He also served as guest conductor of the Antara Ensemble of the Graduate Center, City University of New York.”

-Source: <https://www.keisersouthernmusic.com/composers/coleridge-taylor-perkinson>

BIOGRAPHIES

DAWN PADULA, (<http://dawnpadula.com>) 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), Lady Blanche in *Princess Ida*, Cherubino in *Le Nozze di Figaro*, 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*. During the pandemic, she recorded the roles of Zita in *Gianni Schicchi* and Olga Olsen in *Street Scene* with the Social Distance Opera. Recent and upcoming operatic engagements include the roles of Ruth in *The Pirates of Penzance* (Seattle Gilbert & Sullivan Society), Dame Quickly in *Falstaff* (Puget Sound Concert Opera), Dryad in *Ariadne auf Naxos* (Vashon Opera), Armelinde in *Cendrillon* (Puget Sound Concert Opera) and Maddalena in *Rigoletto* (Vashon 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 Tucson 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. Her classical solo album, *Gracious Moonlight*, is available on streaming platforms.

In the Pacific Northwest, she has performed as a principal artist with Seattle Gilbert & Sullivan Society, Tacoma Opera, Vashon 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.

Dr. Padula's 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 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 will co-direct the newly established Songwriting major. 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, a Master of Music degree from the Manhattan School of Music in New York City, and both a Bachelor of Music degree in vocal performance and a Bachelor of Arts degree in media communications from Trinity University in San Antonio, Texas.

JESSICA HALL, American pianist, has enjoyed an active career including roles as pianist, assistant and offstage conductor, coach, and chorus master on the music staff of more than 65 opera productions with Seattle Opera, Wexford Festival Opera, Minnesota Opera, Portland Opera, Opera Memphis, USC Opera, Opera UCLA, Pacific Opera Project, and Hawaii Performing Arts Festival.

She has played under noted conductors David Agler, Michael Christie, Joseph Colaneri, Nicholas Fox, George Manahan, Anne Manson, Brent McMunn, Steven Osgood, Michael Sakir, Robert Spano, and Osmo Vänskä, and worked within the vocal departments of University of Puget Sound, University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. Previous faculty positions include the Hawaii Performing Arts Festival and OperaWorks in Los Angeles.

A frequent collaborator, Jessica has performed in concert with Damien Geter, Olafur Sigurdarson, Rod Gilfry, Gemma Summerfield, and Marie Lenormand and participated in master classes and residencies with celebrated pianists, singers, and composers such as Marilyn Horne, Martin Katz, John Churchwell, Jeremy Denk, Anthony Dean Griffey, Nathan Gunn, Jake Heggie, Eric Owens, Denyce Graves, and Ricky Ian Gordon.

Jessica served on the Portland Opera music staff from 2016-20 as répétiteur for *As One*, *Il barbiere di Siviglia*, *Eugene Onegin*, *La finta giardiniera*, *Man of La Mancha* as well as continuo player for *Così fan tutte* and *Gluck's Orfeo ed Eurydice*. As a Resident Artist at Minnesota Opera from 2015-2018, she assisted several world premieres including Paul Moravec and Mark

Campbell's *The Shining*, William Bolcom and Mark Campbell's *Dinner at Eight*, and Joel Puckett and Eric Simonson's *The Fix*.

She received her Master of Music, Graduate Certificate, and Doctor of Musical Arts degrees in keyboard collaborative arts from the University of Southern California under the tutelage of Dr. Alan L. Smith.

PETER ADAMS is an accomplished pianist, composer, and educator based out of the Tacoma and Issaquah Washington area. In 2012, he formed the band *Velocity* alongside his long-time collaborator Brian Smith. *Velocity* is a prog instrumental fusion band based out of Tacoma Washington. Band members include Peter Adams on keyboards and synth, Cliff Colón on tenor saxophone, Brian Smith on drums, and Rob Hutchinson on bass. The four-piece prog powerhouse melds elements of jazz, funk, progressive rock, and hip-hop for a cocktail of hard-hitting grooves and impressive improvisation.

Velocity's debut self-titled album '*Velocity*' was released in 2014, followed by their second album '*Displacement Over Time*' in 2015 and their latest album '*Magnetar*' was released in 2019. They perform regularly throughout the Pacific Northwest and have received critical acclaim. "The Tacoma, Washington-based quartet's sounds travels crisp, tightly-woven modern jazz terrain not unlike that of pianist Chick Corea's *Elektric Band*: groove-centric drums and bass, a hot saxophone not quite out front but incorporated more equally into the ensemble sound, and some fine and fancy electric keyboards giving the music a futuristic feel" writes Dan McClenahan in AllAboutJazz.com. *Velocity* has been featured on local radio station KNKX 88.5 FM and they have performed and recorded with some of Seattle's premiere artists such as Joe Doria, Jacques Willis, Farko Dosumov, and many others, including a once-in-a-lifetime performance with world-renowned saxophonist Joshua Redman.

Peter is also a busy music teacher in the greater Northwest area and has taught private lessons to hundreds of students over the past 15 years. He has been on faculty at Kaleidoscope School of Music in downtown Issaquah for the past ten years. For his latest project, Peter will be releasing his first solo album "*Refuge*" on May 20, available on all digital platforms. It features all original songs and has some of the top musicians in the northwest featured on each track including Osama Afifi, Kareem Kandi, Cliff Colón, Brian Smith, Rob Hutchinson, Farko Dosumov, Mason Hargrove, Jason Edwards, and BrandonLee Cierley.

BRIAN SMITH Brian Smith is a Pacific Northwest drummer that plays a variety of styles and specializes in Fusion Jazz. Brian is the lead drummer for the band *Velocity* and the Peter Adams Quartet and also plays with Kareem Kandi, Rafael Tranquilino, Cliff Colon, Eugenie Jones, and many others.

ROBERT HUTCHINSON is an award-winning professor of music theory and composition at the University of Puget Sound. He received his PhD 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*.

JACOBSEN SERIES 2022-23

Get tickets at tickets.pugetsound.edu or tune in at
pugetsound.edu/schneebecklive.

Admission is free for current Puget Sound and K-12 students.

FRIDAY, SEPT. 9 | 7:30 P.M.

Music for Martha: Celebrating the life and art of legendary dancer and choreographer Martha Graham

Gerard Morris, conductor

FRIDAY, OCT. 21 | 7:30 P.M. (New Date)

Dawn Padula, mezzo-soprano and guests

Jessica Hall, collaborative pianist; Peter Adams, piano;

Brian Smith, drums; and Rob Hutchinson, bass

FRIDAY, OCT. 28 | 7:30 P.M.

Music for violin, old favorites and hidden gems

Maria Sampen, violin with Xiaohui Yang, piano

FRIDAY, NOV. 4 | 7:30 P.M.

Brazilian Kaleidoscope

Ronaldo Rolim, piano

SUNDAY, NOV. 6 | 2 P.M.

It's About Time: Diverse Voices for Woodwind Quintet

Rodger Burnett, horn; Jennifer Nelson, clarinet; Francine Peterson, bassoon;

Wendy Wilhelmi, flute; and Dan Williams, oboe

SUNDAY, NOV. 13 | 2 P.M.

Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; and Ronaldo Rolim, piano

FRIDAY, JAN. 27 | 7:30 P.M.

Alistair MacRae, cello

FRIDAY, FEB. 10 | 7:30 P.M.

Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; and Ronaldo Rolim, piano

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Performances are broadcast at
PUGETSOUND.EDU/SCHNEEBECKLIVE

FRIDAY, OCT. 28

Jacobsen Series: Maria Sampen, violin and Xiaohui Yang, piano

Schneebeck Concert Hall, 7:30 p.m. | *tickets.pugetsound.edu*

SUNDAY, OCT. 30

Adelphian 90th Anniversary Concert

Steven Zopfi, conductor

Schneebeck Concert Hall, 4 p.m.

FRIDAY, NOV. 4

Jacobsen Series: Ronaldo Rolim, piano

Schneebeck Concert Hall, 7:30 p.m. | *tickets.pugetsound.edu*

SUNDAY, NOV. 6

Jacobsen Series: Diverse Voices for Woodwind Quintet

Rodger Burnett, horn; Jennifer Nelson, clarinet; Francine Peterson, bassoon;

Wendy Wilhelmi, flute; and Dan Williams, oboe

Schneebeck Concert Hall, 2 p.m. | *tickets.pugetsound.edu*

FRIDAY, NOV. 11

Music Day, School of Music Open House

School of Music Building, 1–5 p.m. | Registration required

FRIDAY, NOV. 11

Puget Sound Jazz Orchestra

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, NOV. 13

Jacobsen Series: Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano

Schneebeck Concert Hall, 2 p.m. | *tickets.pugetsound.edu*

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

Puget Sound is committed to being accessible to all people. If you have questions
about event accessibility, please contact *25Live@pugetsound.edu*, or visit
pugetsound.edu/accessibility.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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 | 253.879.3575



