

JACOBSEN



PROFESSIONAL ARTIST SERIES 2024-25

Dawn Padula, mezzo-soprano

Performing with Jessica Hall, piano, and prog-fusion band, Velocity, featuring Peter Adams, keyboard; Cliff Colón, saxophone; Brian Smith, drums; Rob Hutchinson, bass; and Mason Hargrove, guitar

FRIDAY, FEB. 7

SCHNEEBECK

CONCERT HALL

7:30 P.M.



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 2024–25

Ayli Horvath '26 and Abby Jennings '27
Sigma Alpha Iota

As this year's scholarship award winners, we are delighted to represent the Sigma Alpha Iota (SAI) International Music Organization at the 2024–25 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 organization 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,

Ayli and Abby

JACOBSEN SERIES

Dawn Padula, mezzo-soprano

with Jessica Hall, piano, and Velocity: Cliff Colón, saxophone;
Peter Adams, keyboard; Mason Hargrove, guitar;
Rob Hutchinson, bass; Brian Smith, drums

Feb. 7, 2025

PROGRAM

- "L'amour est un oiseau rebelle" from *Carmen*.....Georges Bizet
(1838–1875)
- "Nel silenzio di quei raccoglimenti"Giacomo Puccini
from *Suor Angelica* (1858–1924)
- "Afraid, am I afraid?" from *The Medium*.....Gian Carlo Menotti
(1911–2007)
- "Re dell'abisso, affrettati"Giuseppe Verdi
from *Un Ballo in Maschera* (1813–1901)
- "Parto, ma tu, ben mio"Wolfgang Amadeus Mozart
from *La Clemenza di Tito* (1756–1791)

Intermission

- Sir Duke.....Stevie Wonder
- Everything She Wants.....George Michael
- Haley Storey '25 and Natalie Worthy '25, background vocals
- New York State of Mind.....Billy Joel
- I Know You Know.....Esperanza Spalding

The King of Wishful Thinking.....Peter Cox/Richard Drummie/
Martin Page

Haley Storey and Natalie Worthy, background vocals

Closing Time.....Dan Wilson

Haley Storey and Natalie Worthy, background vocals

Reception following the program in the Schneebeck Concert Hall lobby.

OPERA ARIA PLOTS, TEXTS & TRANSLATIONS

"L'amour est un oiseau rebelle" from *Carmen*

Libretto: Henri Meilhac and Ludovic Halévy

Plot:

In a square in Seville, a group of soldiers relax in the square, waiting for the changing of the guard and commenting on the passers-by. As the cigarette factory bell rings, the cigarette girls emerge and exchange banter with young men in the crowd. Carmen enters and sings her provocative habanera on the untameable nature of love ("L'amour est un oiseau rebelle").

Translation - Aria sung in French by the role of Carmen:

Love is a rebellious bird
that nobody can tame,
and you call him quite in vain
if it suits him not to come.
Nothing helps, neither threat nor prayer.
One man talks well, the other's mum;
it's the other one that I prefer.
He's silent but I like his looks.

Love! Love! Love! Love!
Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware!

The bird you thought you had caught
beat its wings and flew away ...
love stays away, you wait and wait;
when least expected, there it is!
All around you, swift, so swift,
it comes, it goes, and then returns ...
you think you hold it fast, it flees
you think you're free, it holds you fast.

Love! Love! Love! Love!
Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware!

"Nel silenzio di quei raccoglimenti" from *Suor Angelica*

Libretto: Giovacchino Forzano

Plot:

The opera opens with scenes showing typical aspects of life in the convent. Two couriers arrive, bringing supplies to the convent, and news that a grand coach is waiting outside. Sister Angelica becomes nervous and upset, thinking rightly that someone in her family has come to visit her. The Abbess chastises Sister Angelica for her inappropriate excitement and announces the visitor, the Princess, Sister Angelica's aunt.

The Princess rejects Sister Angelica's affectionate gestures. The Princess explains that 20 years prior, she became the guardian to Angelica and her sister Anna Viola when their parents died and that she was given control over her nieces' inheritance. The Princess then reveals her reason for coming to the convent — Angelica must sign a document transferring her inheritance to Anna Viola, who is marrying a man willing to ignore the shame that his fiancée's sister brought on their family. Angelica replies that she has repented of her sin but that she cannot sacrifice everything to the Virgin: she cannot forget the memories of her illegitimate son, who was taken from her 7 years previously and of her aunt's banishing her to the convent as retribution. The Princess at first refuses to respond, but she finally informs Sister Angelica that her son died of fever 2 years previously. Sister Angelica, devastated, signs the document transferring her inheritance and then collapses in tears. The Princess leaves.

Translation - *Aria sung in Italian by the role of The Principessa:*

How dare you? How dare you say that!

You say I'm cruel to you?

You call me merciless?

Are you daring to bring your mother's name into this?

How can you dare to invoke her against me?

Very often, at eventine I visit our chapel

To kneel in prayer.

In the silence of that chapel,

my spirit seems to rise and wander

and reaches out to the spirit of your mother

in pure and holy communion!

How it is painful to think of our loved ones

calling to us from the beyond!

When the mystical communion has passed,

for you, there remains one thought for you:

Repentance!

Offer to the Virgin your penance!

"Afraid, am I afraid?" from *The Medium*

Libretto: Gian Carlo Menotti

Plot:

In the medium's parlor, Madame Flora, or "Baba" as they call her, lives with her daughter, Monica, and a mute servant boy named Toby. She routinely holds fake seance's for paying customers, using both Monica and Toby in the ruse. One night, after a seance, Madame Flora feels a phantom hand clutching her throat and is "terror-stricken." After demanding that the guests leave, she calls for Monica and tells her what she felt, eventually blaming Toby who was in the other room the whole time. In an effort to calm Baba's drunken rage toward Toby, Monica sings her the dark lullaby "The Black Swan" which is interrupted by a voice that Baba hears causing her to fly into a terrified rage at Toby for not telling her where the voice is coming from.

A few days later, Baba is still distressed by her unexplained encounter. To alleviate her anxiety, she drives Toby out despite Monica's pleas on his behalf. With everyone gone, and Monica in her room, Baba pours herself another drink and questions her own sanity, becoming wild with drink.

Text – *Aria sung in English by the role of Madame Flora:*

Afraid, am I afraid? Madame Flora, afraid?

Can it be that I'm afraid?

In my young days I have seen many terrible things!
Women screaming as they were murdered,
and men's hands dripping with blood,
and men haunted by knives.
And little grotesque children
drained white by the voraciousness of filth,
and loathsome old men insane with vice,
and young men with cankers crawling on their flesh
like hungry lizards.

This I've seen, and more, and never been afraid.

O God! Forgive my sins, I'm sick and old.
Forgive my sins and give me peace!

What ill wind shakes my hand?
What unseen ghost stands by my side?
No, no it cannot be the dead!

The dead never come back.
They sink down in the dust
with no eyes to dream

and no silence to keep,
no secrets to hide!
Gone, empty, nothing, nothing.

"O black swan, where, oh where is my lover gone?"
Who's there? What?

Nothing. But then, if there is nothing to be afraid of
why am I afraid of this nothingness?
I must forget about it. Laugh at it. Yes, laugh at it!

O God! Forgive my sins, I'm sick and old.

"Re dell'abisso, affrettati" from Un Ballo in Maschera
Libretto: Antonio Somma after Eugène Scribe's libretto for Daniel-
Francois-Esprit Auber's opera Gustave III, ou Le Bal Masqué

Plot:

Riccardo (Gustavo) reviews the list of guests who will attend an upcoming masked ball. He is elated to see the name of the woman he loves on the list – Amelia, the wife of his friend and advisor, Renato (Count Anckarström). When Renato arrives, he tries to warn Riccardo about the growing conspiracy against him, but Riccardo refuses to listen to his words.

Next, Riccardo is presented with a complaint against a fortune-teller named Ulrica (Madame Arvidson), accused of witchcraft. A magistrate calls for her banishment, but Oscar the page defends her. Riccardo resolves to investigate for himself and tells the members of the court to disguise themselves and to meet him at Ulrica's lodging later that day. At Ulrica's dwelling, Ulrica summons her magical powers: "*Re dell'abisso, affrettati*" / "King of the abyss, make haste."

Translation – Aria sung in Italian by the role of Ulrica:

King of the abyss, make haste.
Plunge through the air;
without launching a lightning bolt.
Pierce my roof.
Already thrice the hoopoe
from on high has called;
The fire-eating lizard
thrice has hissed,
and from the tombs the moaning whisper
thrice has spoken to me!

It is he!
In my trembling how I now feel
the sensuousness burst aflame
from his tremendous embrace!
The torch of the future he holds in his left hand.
He smiled upon my entreaty, and relit it.
Nothing, nothing more can hide from my gaze!

Silence!

“Parto, ma tu, ben mio” from *La Clemenza di Tito*
Libretto: Caterino Mazzolà, after Pietro Metastasio

Plot:

The work was the result of a commission by Domenico Guardasoni, a Prague-based Impresario charged with finding a new work to celebrate the coronation of Leopold II as the King of Bavaria. “Parto, ma tu ben mio” is sung by Sesto, Tito’s (or, Titus Flavius Vespasianus, the Roman Emperor) trusted friend. Tito had acquired power after a battle that killed his rival, the Emperor Vitellius. Vitellius’s surviving daughter, Vitellia, who is romantically involved with Sesto, feels slighted that Tito had chosen the Jewish Princess Berenice to be his consort instead of her. In her rage, Vitellia convinces Sesto, her lover, to choose to prove his love by assassinating Tito. Sesto agrees on the condition that Vitellia will return to him. In the aria “Parto, ma tu, ben mio,” Sesto states that he will do whatever Vitellia asks of him, as her beauty has ultimate power.

Translation – Aria sung in Italian by the role of Sesto:

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!

BIOGRAPHIES

DAWN PADULA, mezzo-soprano (<https://dawnpadula.com>), is a versatile performer of opera, oratorio, musical theatre, jazz, and classical concert repertoire. Opera roles include 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*, Isabella in *L'Italiana in Algeri*, 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 (part of BARN Opera). Recent operatic engagements included portraying the title role in *Carmen* (Bellevue Opera), the role of Ruth in *The Pirates of Penzance* (Seattle Gilbert & Sullivan Society – 2022 Broadway World Seattle Best Performer in a Musical Nominee), Dame Quickly in *Falstaff* (Pacific Northwest Opera and Puget Sound Concert Opera), Armelinda in Viardot's *Cendrillon* (Puget Sound Concert Opera), Dryade in *Ariadne auf Naxos* (Vashon Opera), and Maddalena in *Rigoletto* (Vashon Opera). She has also performed as a principal artist with Tacoma Opera, Olympia Opera Theater, Kitsap Opera, Concert Opera of Seattle, and Opera Pacifica. She is currently a member of the Seattle Opera Chorus. A former resident of Texas, Padula has also performed with Houston Grand Opera, Opera in the Heights (Houston), The Living Opera (Garland), and Amarillo Opera.

Notable concert and oratorio work includes performing as the mezzo-soprano soloist in Ethel Smyth's *Mass in D* with Seattle Pro Musica, as the mezzo-soprano soloist in Manuel De Falla's *El Amor Brujo* with both Symphony Tacoma and Olympia Symphony Orchestra, as a soloist in Gabriel Faure's *Requiem* with Northwest Repertory Singers, and as the mezzo-soprano soloist in Penderecki's *Credo* with the Houston Symphony Orchestra under the baton of Jahja Ling. In 2025, she will perform as the mezzo-soprano soloist in Giuseppe Verdi's *Requiem* with Yakima Symphony. She has also toured to Varna and Sofia, Bulgaria as the mezzo-soprano soloist in Mozart's *Requiem* with the Pazardzhik Symphony. In the Pacific Northwest, she has also performed as a soloist with the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, the Second City Chamber series, the Tacoma

Bach Festival, the Classical Tuesdays in Old Town Tacoma Concert Series, and the Puget Sound School of Music's Organ at Noon, Faculty Artist, and Jacobsen Series'. Internationally, she has performed on the Interharmony International Music Festival's Italian summer concert series, and at the Song in the City London recital series. Her classical solo album, *Gracious Moonlight*, is available on streaming platforms.

Her musical theatre roles include paying tribute to Broadway 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 School of Music Jacobsen Series.

Padula's original 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, at the National Association of Teachers of Singing National Conference, and at the Art and Science of the Performing Voice Symposium. Padula is professor of voice at the University of Puget Sound School of Music, where she is the director of the Vocal Studies area and co-directs the Songwriting major. In 2020, 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 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, Pacific Opera Project, and the Hawaii Performing Arts Festival.

She has played under noted conductors David Agler, Michael Christie, Joseph Colaneri, Nicholas Fox, George Manahan, Anne Manson, Steven Osgood, and Robert Spano, and worked within the vocal departments of University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. She has been an Affiliate Artist at the University of Puget Sound since January 2022, working as a collaborative pianist within the vocal department.

A frequent collaborator, Hall 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.

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.

VELOCITY (<https://www.realvelocitymusic.com/>) is a prog instrumental fusion band based out of Tacoma, Wash. We meld together a variety of musical styles including funk, prog rock, hip hop, and jazz. The music combines hard-hitting grooves and hook melodies with open improvisation. The energetic original compositions are largely written by keyboardist Peter Adams, with each member contributing to the arrangements and sound of the music. Common time is uncommon with Velocity. Melodies are twisted and warped around each other. Solos are aggressive, yet bind the compositions to a set of defined rules and formulas. The sounds that you expect are not the sounds you get. And that's just the way they like it. Peter Adams, keyboard; Cliff Colón, saxophone; Brian Smith, drums; Rob Hutchinson, bass; and Mason Hargrove, guitar.

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.

Adams 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. His first solo album, *Refuge* is 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 Brandon Lee Cierley.

CLIFF COLÓN, saxophone, shines as a luminary among Pacific Northwest tenor saxophonists, infusing each note with raw emotion. Over two decades, he has become a leader in Seattle's music scene, captivating audiences with innovative solos. Rooted in Tacoma, Wash., his journey blends jazz, gospel, soul, R&B, and funk. Today, Colón excels as a versatile musician, leading projects like Jazz Overhaul and collaborating with top local bands across genres. His harmonious collaborations extend to renowned vocalists and private party bands in the Northwest. Colón's evolving musical journey reflects diverse influences and an unwavering commitment to his craft.

BRIAN SMITH is a Pacific Northwest drummer that plays a variety of styles and specializes in Fusion Jazz. Smith is the lead drummer for the band Velocity and the Peter Adams Quartet and plays with Kareem Kandi, Rafael Tranquilino, Cliff Colón, 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 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.

MASON HARGROVE is a musically exciting standout from the crowd. Born and raised in Tacoma, Wash., he first started playing guitar after hearing the grungy sounds of the early 90's emanating from Seattle. Armed with a few classic rock riffs learned from his father, he enrolled in the high school jazz band and began taking private lessons. His peers and elder statesmen in college and the Northwest area soon exposed him to rhythm & blues, jazz, funk, hip-hop and soul music, as well as the real experience of live performance and improvisation. Now with 30 years playing experience behind him, Hargrove has developed a vocabulary and sound uniquely his own, yet still accessible to everyone. He has also appeared as a sideman for many local and national touring artists, both live and in the recording studio.

HALEY STOREY '25, soprano, is a student of Dr. Dawn Padula. At the University of Puget Sound, Haley has been a member of the Dorians Treble Choir and the Adelpian Concert Choir. She is also a part of the Opera Theater program, and took part in the *Pirates of Penzance* as Isabel and *Scenes from the Opera House to the Cabaret* playing the role of Gretel in a scene from Humperdink's *Hansel und Gretel*. Last spring, she played the role of Little Red Riding Hood in the Opera Theater production of *Into the Woods*.

NATALIE WORTHY '25, soprano, is a student of Dr. Dawn Padula. At Puget Sound, Natalie has performed with the Dorians Treble Choir, Voci d'Amici, Adelpian Concert Choir, and the School of Music's Opera Theater. Last spring, Natalie played the role of Rapunzel in *Into The Woods*, which marks her 10th theater production. Some of her favorite former roles have been Isabel in *Scrooge*, The First Lady in scenes from *The Magic Flute*, and Tanya in *Bare: A Pop Opera*. Furthermore, she is proud to be the Soprano Choral Scholar at Christ Church Tacoma.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are live streamed at pugetsound.edu/schneebecklive.

Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

SUNDAY, FEB. 9

Jacobsen Series: Time and Space

Percussion Ensemble featuring Jeffery Lund, James Doyle, Andrew Spencer, and Storm Benjamin
Schneebeck Concert Hall, 2 p.m.

Tickets required, free for students. This event will not be live streamed.

THURSDAY, FEB. 13

Student Recital: Jordan Pilla '25, bass

Kilworth Memorial Chapel, 6 p.m.

SATURDAY, FEB. 15

Student Recital: Ethan Chythlook '26 violin

Schneebeck Concert Hall, 6 p.m.

WEDNESDAY, FEB. 19

Symphony Orchestra

Anna Jensen, conductor
Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, FEB. 21

Jacobsen Series: Tracy Doyle flute recital with Isabella Jie, piano

Schneebeck Concert Hall, 7:30 p.m.

Tickets required, free for students. This event will not be live streamed.

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.

LAND ACKNOWLEDGEMENT

We acknowledge 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.

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

