Friday, Feb. 23, 2018
7:30 p.m.  |  Schneebeck Concert Hall
Showcasing a little bit of everything ranging from Mozart to Jason Robert Brown!

Dawn Padula
mezzo-soprano

Christina Kowalski
soprano

Ryan Bede ’05
baritone

Jesse Nordstrom
tenor

Jinshil Yi ’14
piano

Got Opera?—The Venture Beyond
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 1932–1965, 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.

2017–18
SCHOLARSHIP RECIPIENTS

Carly Dryden ’19, Sigma Alpha Iota
Alexandra Vlasschaert ’19, Sigma Alpha Iota

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.
PROGRAM

“Ich Baue Ganz”—aria from
Die Entführung aus dem Serail .......................... Wolfgang Amadeus Mozart (1756–91)

Belmonte—Jesse Nordstrom, tenor
Jinshil Yi, piano

“Barcarolle”—duet from Tales of Hoffmann .......................... Jacques Offenbach (1819–80)

Niklausse—Dawn Padula, mezzo-soprano
Giulietta—Christina Kowalski-Holien, soprano
Jinshil Yi

“Rivolgete a lui lo sguardo”—aria
from Cosi fan tutte .................................................. Wolfgang Amadeus Mozart

Guglielmo—Ryan Bede, baritone
Jinshil Yi

“Mask Trio”—from Don Giovanni .......................... Wolfgang Amadeus Mozart

Donna Elvira—Dawn Padula
Donna Anna—Christina Kowalski-Holien
Don Ottavio—Jesse Nordstrom
Jinshil Yi

“Venti Scudi”—duet from L’Elisir d’Amore .......................... Gaetano Donizetti (1797–1848)

Belcore—Ryan Bede
Nemorino—Jesse Nordstrom
Jinshil Yi

“Re dell’abisso affrettati”—aria
from Un ballo in Maschera .................................................. Giuseppe Verdi (1813–1901)

Ulrica—Dawn Padula
Jinshil Yi

“Per pieta”—aria from Cosi fan tutte .................................. Wolfgang Amadeus Mozart

Fiordiligi—Christina Kowalski-Holien
Jinshil Yi
“Ai capricci della sorte”—duet from *L’italiana* ......... Goachino Rossini (1792–1868)

Isabella—Dawn Padula  
Taddeo—Ryan Bede  
Jinshil Yi

INTERMISSION

Don’t Cry for Me Argentina—from *Evita* ......... Andrew Lloyd Webber (b.1948)

Eva Peron—Christina Kowalski-Holien  
Jinshil Yi

Where is the Girl—from *The Scarlet Pimpernel* ......... Frank Wildhorn (b.1959)  
Nan Knighton (b.1948)

Percy Blackeney—Ryan Bede  
Jinshil Yi

Just One Step—from *Songs for a New World*. ......... Jason Robert Brown (b.1970)

Dawn Padula  
Jinshil Yi

Maria—from *West Side Story*  
Leonard Bernstein (1918–90)

Tony—Jesse Nordstrom  
Jinshil Yi

Ohio—duet from *Wonderful Town*.  
Leonard Bernstein

Ruth—Dawn Padula  
Eileen—Christina Kowalski-Holien  
Jinshil Yi

Quartet—from *The Secret Garden*  
Marsha Norman (b.1947)  
Lucy Simon (b.1943)

Rose—Dawn Padula  
Lily—Christina Kowalski-Holien  
Neville—Ryan Bede  
Archibald—Jesse Nordstrom  
Jinshil Yi
“Fortunato l’uom che prende,” finale from *Cosi fan tutte*... Wolfgang Amadeus Mozart

Dorabella—Dawn Padula
Fiordiligi—Christina Kowalski-Holien
Guglielmo—Ryan Bede
Ferrando—Jesse Nordstrom
Jinshil Yi

Reception following the concert in Music Room 106.

FOREIGN LANGUAGE TEXTS AND TRANSLATIONS

“*Ich baue ganz*” (I Rely Completely) TRANSLATION BY NICO CASTEL

Ich baue ganz auf deine Stärke,
Vertrau’, o Liebe, deiner Macht!

For ah! What sorts of accomplishments
Have not already been done by you?

Denn ach! Was wurden nicht für Werke
Schon oft durch dich zustand gebracht.

What to all the world seems impossible,
Through love will be brought about.

Was aller Welt unmöchlich scheint,
Wird durch die Liebe doch vereint.

Barcarolle “*Belle Nuit*” (Beautiful Night) TRANSLATION BY CKH

Belle nuit, o nuit d’amour,
Souris a nos ivresses.

Beautiful night, oh night of love,
Smile upon our delight.

Nuit plus douce que le jour,
O, belle nuit d’amour!

Night much sweeter than day,
Oh beautiful night of love!

Le temps fuit et sans retour,
Emporte nos tendresses.

Time flies by and our tender Embraces shall never return!

Loin de cet heureux sejour,
Le temps fuit sans retour.

Far from this happy stay,
Time flies without return.

Zéphyrs embrases,
Versez-nous vos caresses.

Glowing zephyrs,
Envelop us with your caresses!

Donnez nous vos baisers!
Vos baisers! Vos baisers! Ah!

Give us your kisses!
Your kisses! Your kisses! Ah!

Belle nuit, o, nuit d’amour,
Souris a nos ivresses.

Beautiful night, oh, night of love,
Smile upon our joys!

Nuit plus douce que le jour,
O, belle nuit d’amour!

Night much sweeter than day,
Oh, beautiful night of love!

Ah! souris a nos ivresses!

Ah!

Nuit d’amour, o, nuit d’amour!
Ah!

Night of love, oh, night of love!
“Rivolgete a lui lo sguardo” (Turn to him your gaze) TRANSLATION BY RYAN BEDE

Rivolgete a lui lo sguardo
E vedrete come sta:
Tutto dice, io gelo, io ardo
Idol mio, pietà, pietà,
Io ardo, io gelo, io ardo
Idol mio, pietà, pietà,

E voi cara un sol momento
Il bel ciglio a me volgete
E nel mio ritroverete
Quel che il labbro dir non sa.

Un Orlando innamorato
Non è niente in mio confronte;
Un Medoro il sen piagato
Verso lui per nulla io conto:
Son di foco i miei sospiri
Son di bronzo i suoi desiri,
Se si parla poi di merto
Certo io sono e egli è certo
Che gli uguali non si trovano
Da Vienna al Canadà,

Siamo due Credi per ricchezza,
Due Narcisi per bellezza
In amor i Marcantoni
Verso noi sarian buffoni
Siamo più forti d’un ciclo,
Letterati al par di Esopo.

Se balliamo un Pichne chede
Si gentil e snello è il piede,
Se cantiamo col trillo solo
Facciamo torto all’usignuolo,
E qualch’altro capitale
Abbiamo poi che alcun non sa
Bella, bella, tengon sodo:
Se ne vanno ed io ne godo!
Eroine di costanza,
specchi son di fedeltà

Turn to him your gaze, and you will see what he looks like;
Everything in him speaks, “I am freezing…..I am burning. Idol mine, have pity on me.”

And you, dearest one, turn your eyes to me for one sole moment,
and in my eyes you will see what my lips can’t say.

An Orlando in love is nothing compared to me;
I count my suffering as nothing compared to Medoro’s.

My sighs are of fire, and my desires are as hard as bronze.

If one talks of merit, I am sure that an equal to myself cannot be found
from Vienna to Canada.

We’re two Croesus’ by our riches, two Narcissus’ by our beauty.

In love, all the Marc Anthony’s of the world would be mere buffoons.

We’re stronger than Cyclops, and literate on par with Aesop;

When we dance, a Pich yields to us, so graceful and slim is our foot.

When we sing, with the trill alone we outsing the nightingale.

And we have some other assets that no one knows about.

Lovely! Lovely! They’re holding firm; they’re leaving and I love it!

They are heroines of constancy, true mirrors of fidelity!
**Mask trio**  TRANSLATION BY CKH

**Donna Anna, Don Ottavio**
Protegga il giusto cielo,  
il zelo del mio cor!

**Donna Elvira**
Vendichi il giusto cielo  
il mio tradito amore!

**“Venti scudi” (Twenty Scudos)**  TRANSLATION BY NICO CASTEL

**Belcore**
La donna è un animale  
stravagante davvero. Adina m’ama,  
di sposarmi è contenta, e differire  
pur vuol sino a stasera!

**Nemorino**
(Ecco il rivale!  
Mi spezzerei la testa di mia mano.)

**Belcore**
(Ebbene, che cos'ha questo baggiano?)  
Ehi, ehi, quel giovinotto!  
Cos'hai che ti disperi?

**Nemorino**
Io mi dispero...  
perché non ho denaro... e non so come,  
non so dove trovarne.

**Belcore**
Eh! scimunito!  
Se danari non hai,  
fatti soldato... e venti scudi avrai.

**Nemorino**
Venti scudi!

**Belcore**
E ben sonanti.

**Nemorino**
Quando? Adesso?

**Donna Anna, Don Ottavio**
May a just heaven,  
Protect the resolve of my heart!

**Donna Elvira**
May a just heaven,  
avenge my betrayed heart!

**Belcore**
A woman is a strange creature indeed.  
Adina loves me, is glad to marry me, and  
yet she wants to postpone the ceremony till this evening!

**Nemorino**
There’s my rival! I could smash my head with my own hands.

**Belcore**
Well, what is wrong with this fool?  
Hey, you, young man, what’s wrong that makes you despair?

**Nemorino**
I despair because I have no money….nor do I know how to find some.

**Belcore**
Hey! Idiot! If you do not have money, join the army..... and you shall have twenty scudi.

**Nemorino**
Twenty scudi?

**Belcore**
Hard cash.

**Nemorino**
When? Now?
**Belcore**
*Sul momento.*

**Nemorino**
*(Che far deggio?)*

**Belcore**
*E coi contanti,*
*gloria e onore al reggimento.*

**Nemorino**
*Ah! non è l’ambizione,*
*che seduce questo cor.*

**Belcore**
*Se è l’amore, in guarnigione*
*non ti può mancar l’amor.*

**Nemorino**
*(Ai perigli della guerra*
*io so ben che esposto sono:*
*che doman la patria terra,*
*zio, congiunti, ahimè! abbandono.*
*Ma so pur che, fuor di questa,*
*altra strada a me non resta*
*per poter del cor d’Adina*
*un sol giorno trionfar.*
*Ah! chi un giorno ottiene Adina...*
*fin la vita può lasciar.*)

**Belcore**
*Del tamburo al suon vivace,*
*tra le file e le bandiere,*
*aggrirarsi amor si piace*
*con le vispe vivandiere:*
*sempre lieto, sempre gaio*
*ha di belle un centinaio.*
*Di costanza non s’annoia,*
*non si perde a sospirar.*
*Credi a me: la vera gioia*
*accompagna il militar.*

**Nemorino**
*Venti scudi!*

**Belcore**
*On the spot.*

**Nemorino**
*What should I do?*

**Belcore**
*And with the money, the glory and honor of belonging to the regiment.*

**Nemorino**
*Ah! It isn’t ambition that seduces the heart.*

**Belcore**
*If love is your ambition, it won’t be lacking in the army!*

**Nemorino**
*To the perils of war I know well that I am exposed,*
*that tomorrow my homeland, uncle,*
*relatives, alas, I must abandon!*
*But I also know that there is no other means for me to conquer in one day and triumph over Adina’s heart.*

**Belcore**
*At the sound of the lively drum-beat,*
*among the ranks and the banners,*
*love takes pleasure in consorting with the happy camp-followers.*
*Always happy, always gay, he has a hundred beauties to choose from.*
*He doesn’t bother with constancy, or waste time sighing.*
*Believe me: True glory accompanies the soldier.*

**Nemorino**
*Twenty scudi!*

**Belcore**
*Venti scudi!*
**Belcore**
Su due piedi.

**Nemorino**
Ebben vada. Li prepara.

**Belcore**
Ma la carta che tu vedi
pria di tutto dêi segnar.
Qua una croce.

**Nemorino**
(Dulcamara
volo tosto a ricercar.)

**Belcore**
Qua la mano, giovinotto,
dell’acquisto mi consolo:
in complesso, sopra e sotto
tu mi sembri un buon figliuolo,
sarai presto caporale,
se me prendi ad esemplar.
(Ho ingaggiato il mio rivale:
anche questa è da contar.)

**Nemorino**
Ah! non sai chi m’ha ridotto
a tal passo, a tal partito:
tu non sai qual cor sta sotto
a quest’umile vestito;
quel che a me tal somma vale
non potresti immaginar.
(Ah! non v’ha tesoro eguale,
se riesce a farmi amar.)

**Belcore**
Immediately.

**Nemorino**
Very well, so be it. Get the scudi ready.

**Belcore**
But you must sign this paper that you see
before anything else.
Do you know how to write?

**Nemorino**
I’m going now to seek out Dulcamara.

**Belcore**
Give me your hand, young man, I’m
happy to add you to my ranks.
All in all, on the whole you seem like a
good lad.
You will be a corporal soon, if you follow
my example.
(I have recruited my rival; this is a good
story to tell.)

**Nemorino**
Ah! You don’t know who reduced me to
such a step, to make such a decision;
You don’t know what heart lies under my
simple coat;
You couldn’t imagine what value that sum
has for me.
(Ah! No treasure equals that which can
make her love me.)
Re dell’abisso affrettati (King of the depths, hasten)

King of the depths, hasten;
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 relights it:
Nothing, nothing more can hide
From my gaze!

Silence!

“Per Pieta” (Have Pity) TRANSLATION BY CKH

Have pity on me, my beloved,
Pardon the error of a loving soul,
Throughout these shadows and these groves,
Oh God, it will always be hidden away!
My courage and loyalty,
Will drive away this wicked desire.
They will purge the memory,
That fills me with shame and horror.
To who was betrayed,
By did this vain, ungrateful heart?
My dearest, you deserved so much better,
For your trust in me.
**Isabella**
Ai capricci della sorte
io so far l’indifferente.
Ma un geloso impertinente
sono stanca di soffrir.

**Taddeo**
Ho più flemma e più prudenza
di qualunque innamorato.
Ma comprendo dal passato
tutto quel che può avvenir.

**Isabella**
Sciocco amante è un gran supplizio.

**Taddeo**
Donna scaltra è un precipizio.

**Isabella**
Meglio un turco che un briccone

**Taddeo**
Meglio il fiasco che il lampione.

**Isabella**
Vanne al diavolo, in malora!
Più non vo’ con te garrir.

**Taddeo**
Buona note: sì signora,
ho finito d’impazzir.

**Isabella**
(Ma in man de’ barbari... senza un amico
come dirigermi?.. Che brutto intrico!

Che ho da risolvere? Che deggio far?
Che ho da risolvere? Che brutto affar!)
Taddeo
(Ma se al lavoro poi mi si mena... come resistere, se ho poca schiena?)

Isabella e Taddeo
(Che ho da risolvere? che deggio far?)

Taddeo
Donna Isabella?...

Isabella
Messer Taddeo...

Taddeo
(La furia or placasi.)

Isabella
(Ride il babbeo.)

Taddeo
Staremo in collera?

Isabella
Che te ne par?

Isabella e Taddeo
Ah no: per sempre uniti, senza sospetti e liti, con gran piacer, ben mio, sarem nipote e zio; e ognun lo crederà.

Taddeo
Ma quel Bey, signora, un gran pensier mi dà.

Isabella
Non ci pensar per ora, sarà quel che sarà.

Taddeo
(But if I’m then put to work . . . How can I resist, if I’ve little strength?)

Isabella e Taddeo
(How can I resolve this? What should I do?)

Taddeo
Madam Isabella?...

Isabella
Sir Taddeo...

Taddeo
(Now her fury is abating.)

Isabella
(The dolt is laughing.)

Taddeo
Must we remain angry?

Isabella
What do you think?

Isabella and Taddeo
Ah, no: united forever, without doubts or quarrels, with great pleasure, my dear, we’ll be niece and uncle, and everyone will believe it.

Taddeo
But that Bey, madam gives me cause for concern.

Isabella
Don’t think of it for now. What will be, will be.
PERFORMERS

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, Ruth in The Pirates of Penzance, 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 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 Tuscon Masterworks Chorale, the West Liberty University Singers, the West Liberty College Community Chorus, and the Pazardzhik Symphony. In the Pacific Northwest, she has performed with Tacoma Opera, Kitsap Opera, Concert Opera of Seattle, Puget Sound Concert Opera, the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, and Opera Pacifica. For Seattle Opera, she is on the roster as a Teaching Artist and is also a member of the Supplementary Chorus. She has given solo recitals for the Second City Chamber Series and the Classical Tuesdays in Old Town Tacoma Concert Series, and just released her first classical solo album, Gracious Moonlight, which is available on iTunes, CD Baby, Amazon Music, and Spotify. Her musical theatre roles include Jack’s Mother in Sondheim’s Into the Woods, Domina in Sondheim’s A Funny Thing Happened on the Way to the Forum, and a member of the ensemble 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 male singing voice from the female 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. 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 in Houston, Texas 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.

Christina Kowalski-Holien is a native of Germany, where she graduated with a Masters in Music and Drama from the Hochschule für Musik und Kunst in Frankfurt am Main. Still in Europe, she appeared in productions by the Frankfurt Opera Studio.
as the Governess in *Turn of the Screw* and Parascha in Stravinsky’s *Mavra*; performed the role of Vespeta in *Pimpinone* at the Sommer-Stadttheater Schiffenberg and was the Sand – and Taumann in *Haensel und Gretel* in a production of the Orchester Gesellschaft Frankfurt. Kowalski-Holien also toured with the Febi Armonici and the La Stagione Orchestra under the baton of Maestro Michael Schneider throughout Germany where she appeared as Amore in *Poppea* at the Stadttheater Eisenach and the Berliner Philharmonie.

Kowalski-Holien held an all-Schubert Recital by invitation of the Viennese Society for Young and Promising Talent in Vienna, and was a member of the Lied-Klasse of Professor Charles Spencer in Frankfurt, Kammer Saengerin Gundula Janowitz in Vienna and Elena Lazarska in Salzburg. After her move to the U.S., she became a student of famed American soprano Ellen Faull and made her debut in the United States as Marzelline in Beethoven’s *Fidelio* at the Mark Theater in Portland, Oregon. She toured with Portland Opera’s POW program, where she performed Pamina in *The Magic Flute* and Clorinda in *La Cenerentola* throughout Washington and Oregon and appeared as Anna Gomez in *The Consul*, Inez in *Il Trovatore* and Barbarina in *The Marriage of Figaro* at Portland Opera’s mainstage. Her favorite roles are Tosca, Mimi, the Contessa and Cio Cio San, which, among others, she performed with the Seattle Opera Guild, the Portland Summer Fest, Kitsap Opera, Skagit Opera, Pacific NorthWest Opera, Vashon Opera, Washington East Opera, Coeur d’Alene Opera, Tacoma Opera, and Rogue Opera.

Her concert engagements include performances with the Kammer-Orchester Bad Nauheim (Germany), the Bravol Vancouver Orchestra, Cascade Symphony, Sinfonia Concertante, Seattle Philharmonic Orchestra, Seattle Opera, Bellevue Symphony, Coeur d’Alene Symphony, Olympia Symphony and the Vancouver Symphony, in repertoire ranging from Bach, Beethoven, Mozart, Verdi, and Puccini to Wagner, Mahler, and Strauss. In 2013 she was the featured artist at the Bad Salzhausen Sommer Festival in Germany and joined the Interharmony Music Festival in Tuscany, Italy in 2015. Her recent engagements include her appearance as Donna Elvira in PNW Opera’s *Don Giovanni* production and the critically acclaimed performances of Haendel’s *Messiah* with Tacoma Symphony. Kowalski-Holien’s upcoming engagements include appearances with the Vancouver and Grays Harbor Symphony Orchestras. She has been a member of the Affiliate Faculty at the University of Puget Sound since 2005 and is a doctoral candidate at the University of Washington. Her CD *The Seven*, featuring some of the most famous operatic arias, is available on CD Baby and Amazon.

**Ryan Bede ’05**, baritone, recently made his Seattle Opera solo debut as the Second Priest in *The Magic Flute* and returns this season as Prince Yamadori in *Madama Butterfly*, Jim Crowley in *An American Dream* and Fiorello in *The Barber Of Seville*. He also frequently appears with Tacoma Opera, where recent roles have included Moralés/Le Dancaïre in *Carmen*, Tiger Brown in *The Threepenny Opera*, and Papageno in *The Magic Flute*. He has also performed principal roles with Opera Idaho, Coeur
d’Alene Opera, Pacific Northwest Opera, and Vashon Opera in recent seasons. This past summer, he performed as a soloist in Mozart’s *Requiem* in Sofia and Varna, Bulgaria and other recent concert engagements have included Handel’s *Messiah* (Bremerton Symphony), Bach’s solo cantata *Ich habe genug* (Blessed Sacrament Parish), Brahms *Requiem* (Fairbanks Summer Arts Festival), Vaughan Williams *Fantasia On Christmas Carols* (Everett Chorale) and Rutter *Mass Of The Children* (Everett Chorale and Bellevue Presbyterian Church). He teaches voice at Tacoma Community College and through the Community Music department at Puget Sound, in addition to maintaining a private voice studio in the Tacoma area. He is active in the Tahoma chapter of the National Association of Teachers of Singing, where he serves on the executive board. More information on upcoming performances can be found at ryanbede.com.

**Jesse Nordstrom** is a Seattle native with a leggiero tenor voice that “excites the listener with easy highs and captivates with surprising power.” Most recently, Nordstrom sang the lead part of Lyonel in *Martha* with Puget Sound Concert Opera in September and Ottavio in *Don Giovanni* with Pacific Northwest Opera last April. He has also performed the lead roles of Nemorino in *L’elisir d’amore* and Tamino in *The Magic Flute*. When he’s not performing or at his day job, Jesse can be found spending time with his wife Melody and two young daughters, Ruby and Willa.

**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 Adelphian 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.
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.

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UPCOMING SCHOOL OF MUSIC EVENTS
All events are free unless noted otherwise
tickets.pugetsound.edu

Thursday, March 1–Saturday, March 3
Society of Composers Inc.
National Conference
Details at pugetsound.edu/music

Friday, March 2
Symphony Orchestra
Anna Wittstruck, director
Schneebeck Concert Hall
7:30 p.m.

Saturday, March 3
Wind Ensemble
Gerard Morris, conductor
Schneebeck Concert Hall
7:30 p.m.

Thursday, March 8
Jazz Orchestra
Tracy Knoop, director
Schneebeck Concert Hall
7:30 p.m.

Wednesday, March 21
The Noon Recital Series
Short performances by
Puget Sound students
Schneebeck Concert Hall
Noon

Friday, March 23
Organ at Noon
Paul Thornock ’97, organist
Kilworth Memorial Chapel
12:05 p.m.

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931 or accessibility@pugetsound.edu, or visit pugetsound.edu/accessibility.