

# JACOBSEN

PROFESSIONAL ARTIST SERIES 2025–26



*Dawn Padula,*  
*mezzo-soprano*

with

*Jessica Hall,*  
*piano*

and the

*Peter Adams*  
*Quartet*



Friday, Sept. 12  
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.

## JACOBSEN SERIES

Dawn Padula, mezzo-soprano  
with Jessica Hall, piano  
and The Peter Adams Quartet

### PROGRAM

*Les nuits d'été*, Opus 7 .....Hector Berlioz (1803–1869)  
(Poetry: Théophile Gautier)  
I. Villanelle  
II. Le spectre de la rose  
III. Sur les lagunes  
IV. Absence  
V. Au cimetière  
VI. L'île inconnue

### INTERMISSION

Do I Do.....Stevie Wonder  
Waiting For That Day.....George Michael  
Foolish Heart.....Steve Perry/Randy Goodrum  
Precious.....Esperanza Spalding  
The Remedy (I Won't Worry).....Graham Edwards/Scott Spock/  
Lauren Christy/Jason Mraz

*All are invited to a reception following the program in the  
Schneebeck Concert Hall lobby.*

## Program Note and Translations

Program Note for *Les nuits d'été* written by Hugh Macdonald in the Bärenreiter Urtext score for Medium Voice:

"Berlioz composed these songs in 1840-41, between the composition of *Roméo et Juliette* and *La damnation de Faust*. The poems were taken from a collection entitled *La comédie de la mort* by Théophile Gautier, published in 1838. The songs were for mezzo-soprano or tenor with piano accompaniment, and were published as a cycle under the title *Les nuits d'été* in 1841. The second and fourth songs, *Le spectre de la rose* and *Absence*, were performed a few times at that period, and *Absence* was sung twice in February 1843 by Marie Recio on Berlioz's first tour of Germany. For Marie, who later became his second wife, Berlioz at once orchestrated the song for mezzo-soprano and small orchestra.

A dozen years later, Berlioz orchestrated the remaining five songs of the cycle, which appeared in its orchestral form 1856. Two of these songs, *Le spectre de la rose* and *Sur les lagunes*, were now transposed to a lower key, so that the cycle was no longer within the compass of a single voice. It has been customary, in recent years, to adapt the orchestral version of the cycle for a single voice either by restoring the original keys of those two songs, or by transposing the remaining four songs for low voice. In the present edition, the following songs have been transposed: *Villanelle* from A major to F major, *Absence* from F-sharp major to E-flat major, *Au cimetière* from D major to B-flat major and *L'île inconnue* from F major to D major."

### I. Villanelle

When the new season ventures here,  
When it drives away the cold wind,  
Into the woods we shall go, dear,  
There lilies of the valley to find.  
Where, underfoot, dew shines like pearls  
Seen shimmering in the morning sun,  
We'll listen to the whistling blackbirds'  
New song.

The springtime has come, my darling,  
'Tis the month that all lovers have blest;  
And the bird, his satin wings preening,  
Sings verses perched high on his nest.  
Oh! Come sit on the bank so mossy,  
We'll speak of our sweet loves all day,  
And you'll whisper to me so softly:  
"Always!"

We'll trod far off the footpath, wandering  
And frightening the hare from his form,  
And a deer, at the mirror-like spring  
Admiring his great branching horns.  
Then, home again, all sound, all merry,  
Bringing baskets, our fingers entwined,  
Returning with fresh strawberries  
Grown wild.

## **II. The Ghost of the Rose**

Open those eyelids now closed,  
Soft-touched by a maiden's pure dream;  
I am the ghost of the rose  
That you wore to the ball.  
You picked me while yet I was pearly  
With the watering can's silvery tears,  
And about the glittering soirée  
You paraded me under the stars.

O to thou who brought about my death  
(For to chase death away you've no chance),  
Every night my rose-colored wraith  
Will appear at thy bedside and dance.  
But fear not, for I am now owed

Neither Mass nor *De profundis*.  
This fragile perfume is my soul,  
And I've arrived here from paradise.  
My destiny was to be envied,  
And to suffer so lovely a fate  
More than one would gladly have died,  
For thy bosom became my grave;

And on the alabaster where I repose  
The poet there with his soft kiss  
Has inscribed: "Here lies the rose  
Who made even emperors jealous."

### **III. Over the Lagoon**

My beautiful love is dead,  
I'll weep forever.  
Beneath the grave she has taken  
My soul and my love.  
She went back to heaven  
Without waiting for me;  
The angel that took her  
Left me behind.  
How bitter is my fate!  
Ah, left to sail away loveless on the sea!  
The fair creature  
Lies in her coffin.  
As in nature itself,  
Everything seems to be mourning;  
The abandoned dove  
Weeps and dreams about her lost one.  
My soul weeps  
And feels no longer whole.  
How bitter is my fate!  
Ah, left to sail away loveless on the sea!

The immensity of night  
Covers me like a shroud.  
I sing my song,  
But only the sky can hear it.  
Oh, how beautiful she was,  
And, how much I loved her!  
I will never love a woman  
How bitter is my fate!  
Ah, left to sail away loveless on the sea!

#### **IV. Absence**

Come back, come back, my beloved!  
Like a flower deprived of the sun,  
The flower of my life has faded  
For lack of your golden smile.

What a distance between our hearts,  
What an abyss between our kisses!  
O bitter fate, O painful absence,  
O immense unrequited longing!

Come back, come back, my beloved!  
Like a flower deprived of the sun,  
The flower of my life has faded  
For lack of your golden smile.

Between here and there nothing but open  
country.  
Nothing but towns and villages,  
Nothing but valleys and mountains,  
Enough to tire the horses' feet!

Come back, come back, my beloved!  
Like a flower deprived of the sun,  
The flower of my life has faded  
For lack of your golden smile.

#### **V. In the Graveyard**

Do you know the white tomb  
Where the yew's shadow  
Waves with a plaintive sound?  
In the yew's branches a pale dove,  
Sad and lonely, sings its song  
As evening falls.

It is a sickly tender melody,  
Both alluring and deadly;  
It will harm you,  
Though you always want to hear it.  
It is a melody such as a lovelorn angel  
Might breathe to the heavens.

You would think an awakened soul  
Was weeping in unison  
From beneath the earth,

And was sobbing with the softest cooing  
At the misery of being abandoned.

On the wings of music  
You feel memories  
Slowly coming back,  
A shadow, an angelic form  
Passes in a flickering light,  
Dressed in a white veil.

The night flowers, half closed,  
Waft their faint sweet scent  
Over you,  
And the vague outline of a ghost  
Reaches out to you and whispers:  
"You will come back!"

Oh, I'll never go near the grave again  
As evening falls,  
With its dark mantle,  
To hear the pale dove  
Singing its plaintive song  
High up in the yew.

## **VI. The Unknown Isle**

Tell me, my dear young thing,  
Where might you wish to go?  
The sail unfurls its wing,  
The breeze begins to blow!  
The oar's made of ivory

The flag of silk moiré,  
A golden helm most fine;  
For ballast I have oranges,  
For sails, the wings of angels,  
For shipmate, a seraphim.



Tell me, my dear young thing,  
Where might you wish to go?  
The sail unfurls its wing,  
The breeze begins to blow!

Might it be the Baltic?  
Or the wide Pacific?  
To the Isle of Java?  
Or to Norway might we go

To cull flowers in the snow,  
Or a bloom from Angsoka?

Tell me, my dear young thing,  
Where might you wish to go?

"Carry me," said the beauty,  
"To that shore where truly  
Love shall unchanging prove."  
—That certain shore, my dear,  
Is rarely known,  
I fear, In the realm of love.

Where might you wish to go?  
The breeze begins to blow!

## 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.

**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.

**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.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are streamed live at [pugetsound.edu/schneebecklive](https://pugetsound.edu/schneebecklive). Tickets available at [tickets.pugetsound.edu](https://tickets.pugetsound.edu), in the Logger Store, or at the door.

FRIDAY, SEPT. 19

### **Jacobsen Series: The Breaking Winds Bassoon Quartet**

Brittany Harrington-Smith, Yuki Katayama Poole, Kara LaMoure,  
and Lauren Yu Ziemba

Schneebeck Concert Hall, 7:30 p.m. | Tickets required, free for students

FRIDAY, SEPT. 26

### **COLLAGE – 15<sup>th</sup> Annual Faculty and Student Music Showcase**

Schneebeck Concert Hall, 7:30 p.m. | Tickets required: \$15 general;  
\$10 sr. citizens, military, Puget Sound faculty and staff; \$5 students

SATURDAY, OCT. 4

### **Northwest High School Honor Choir**

Rosephanye Powell, guest conductor  
Schneebeck Concert Hall, 4 p.m.

SUNDAY, OCT. 5

### **Jacobsen Series: Puget Sound Piano Trio**

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano  
Schneebeck Concert Hall, 2 p.m. | Tickets required, free for students

MONDAY, OCT. 6

### **Concert in Collins**

Student and faculty performers  
Collins Memorial Library West Wing, noon

SATURDAY, OCT. 11

### **Puget Sound Jazz Orchestra with guest vocalist Nnenna Freelon**

Jeff Chang, director, presented by ASUPS Performing Arts  
and the School of Music  
Schneebeck Concert Hall, 7:30 p.m. | Tickets required

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





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