



JACOBSEN

SERIES

2017-18

# Got Opera?—The Venture Beyond

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

Ryan Bede '05  
baritone

Jinshil Yi '14  
piano

Christina Kowalski  
soprano

Jesse Nordstrom  
tenor



# 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 1932–1965, 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 Entfuhrung 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 *Così 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 pietà"—aria from *Così 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 *Così 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!*

I rely completely on your strength,  
Trust, oh love, in your power!

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

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

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

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

### **Barcarolle "Belle Nuit" (Beautiful Night)** TRANSLATION BY CKH

*Belle nuit, o nuit d'amour,  
Souris a nos ivresses.  
Nuit plus douce que le jour,  
O, belle nuit d'amour!  
Le temps fuit et sans retour,  
Emporte nos tendresses.  
Loin de cet heureux séjour,  
Le temps fuit sans retour.  
Zéphyr embrases,  
Versez-nous vos caresses.  
Zéphyr embrases,  
Donnez nous vos baisers!  
Vos baisers! Vos baisers! Ah!  
Belle nuit, o, nuit d'amour,  
Souris a nos ivresses.  
Nuit plus douce que le jour,  
O, belle nuit d'amour!  
Ah! souris a nos ivresses!  
Nuit d'amour, o, nuit d'amour!  
Ah!*

Beautiful night, oh night of love,  
Smile upon our delight.  
Night much sweeter than day,  
Oh beautiful night of love!  
Time flies by and our tender Embraces shall  
never return!  
Far from this happy stay,  
Time flies without return.  
Glowing zephyrs,  
Envelop us with your caresses!  
Glowing zephyrs,  
Give us your kisses!  
Your kisses! Your kisses! Ah!  
Beautiful night, oh, night of love,  
Smile upon our joys!  
Night much sweeter than day,  
Oh, beautiful night of love!  
Ah! Smile upon our delight!  
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 confronto;  
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,*

*Siam due Credi per ricchezza,  
Due Narcisi per bellezza  
In amor i Marcantoni  
Verso noi sarian buffoni  
Siam più forti d'un ciclopo,  
Letterati al par di Esopo.*

*Se balliamo un Pichne chede  
Si gentil e snello è il piede,  
Se cantiam col trillo solo  
Facciam torto all'usignuolo,  
E qualch'altro capitale  
Abbiam 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!*

**Donna Anna, Don Ottavio**

May a just heaven,  
Protect the resolve of my heart!

**Donna Elvira**

May a just heaven,  
avenge my betrayed heart!

**“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 disperì?*

**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?*

**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,  
aggirarsi amor si piace  
con le vispe vivandiere:  
sempre lieto, sempre gaio  
ha di belle un centinaio.  
Di costanza non s'annoa,  
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**

*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)

TRANSLATION FROM ANTHOLOGY OF  
ITALIAN OPERA FOR MEZZO-SOPRANO

*Re dell'abisso, affrettati,  
precipita per l'etra,  
senza librar la folgore  
Il tetto mio penètra.  
Omai tre volte l'upupa  
dall'alto sospirò;  
La salamandra ignivora  
tre volte sibilò,  
e delle tombe il gemito  
tre volte a me parlò.*

*È lui, è lui! ne' palpiti  
come risento adesso  
la voluttà riardere  
del suo tremendo amplesso!  
La face del futuro  
nella sinistra egli ha.  
M'arise al mio scongiuro,  
rifolgorar la fa:  
nulla, più nulla ascondersi  
al guardo mio potrà!*

*Silenzio!*

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

*Per pieta, ben mio, perdona  
All'error d'un alma amante,  
Fra quest'ombre, e queste piante,  
Sempre ascoso, oh dio, sarà!  
Svenera quest'empia voglia,  
L'ardir mio, la mia costanza.  
Perderà la rimembranza,  
Che vergogna e orror mi fa.  
A chi mai manco di fede,  
Questo vano, ingrato cor?  
Si dovea miglior mercede,  
Caro bene, al tuo candor.*

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.

## **"Ai capricci della sorte" (To caprices of Fortune)**

TRANSLATION FROM THE  
METROPOLITAN OPERA

### **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: si 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!)*

### **Isabella**

To the caprices of fortune  
I can show indifference,  
but I'm tired of putting up  
with an offensively jealous man.

### **Taddeo**

I have greater calm and prudence  
than any other lover,  
but from past experience  
I know all that can happen.

### **Isabella**

A stupid man is a great trial.

### **Taddeo**

A wily woman is a disaster.

### **Isabella**

Better a Turk than a rascal.

### **Taddeo**

Anything's better than being a mere  
chaperone.

### **Isabella**

Go to the devil in blazes!  
I'll no longer bicker with you.

### **Taddeo**

Good night: yes . . . madam.  
I've done with being driven mad.

### **Isabella**

(But in the hands of barbarians . . . without a  
friend. How shall I manage? What an ugly  
situation!  
How can I resolve this? What should I do?  
How can I resolve this? What an ugly  
business!)

**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 Adelpian 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 Vespetta in *Pimpinone* at the Sommer-Stadttheater Schifflergang 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 Faulkner 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 Bravo! 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 Handel'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](http://ryanbede.com).

**Jesse Nordstrom** is a Seattle native with a leggero 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 Adelpian 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.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Thursday, March 1–Saturday, March 3

### **Society of Composers Inc. National Conference**

Details at [pugetsound.edu/music](http://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](http://pugetsound.edu/arts).

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