SPRING TOUR 2022

ADELPHIAN CONCERT CHOIR

STEVEN ZOPFI, CONDUCTOR
ABE GOLDING ’21, MAT’22, ASSISTANT CONDUCTOR
JINSHIL YI ’14, PIANIST

SATURDAY, MARCH 12
Epiphany Episcopal Church
1805 38th Ave
Seattle, WA 98122
7:30 p.m.

TUESDAY, MARCH 15
Christ Episcopal Church
310 N. K St
Tacoma, WA 98403
7:30 p.m.

MONDAY, MARCH 14
Joint Concert with
Bellevue High School Choirs
Bellevue High School
10416 SE Wolverine Way
Bellevue, WA 98004
7 p.m.

HOME CONCERT
SUNDAY, MARCH 27
Schneebeck Concert Hall
University of Puget Sound
4 p.m.

ADMISSION IS COMPLIMENTARY FOR ALL PERFORMANCES
For more information:
253.879.3741
pugetsound.edu/music

All in-person event attendees must be fully vaccinated and provide proof upon entering the venue. All are required to follow safety protocols announced by the event sponsor, such as masking and registration or ticketing requirements. We look forward to welcoming vaccinated guests back to campus soon. For more information, visit pugetsound.edu/coronavirus.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253live@pugetsound.edu or visit pugetsound.edu/accessibility.
**PROGRAM**

To be selected from the following

I. Voices of Joy

Madrigal for a Bright Morning…………………………………………Wayne Barlow
(1912–1996)

“Kyrie Eleison”…………………………………………Wolfgang Amadeus Mozart
from Litaniae de venerabili altaris (1756–1791)
sacramento, K.125

Riley Granger ’21, MAT, conductor
Larissa Gaulke ’24, soprano; Raine Filbert ’23, mezzo soprano

Lord have mercy. Christ have mercy.
Christ hear us. Christ we call to you.
Father in heaven, have mercy on us.
Son, redeemer of the world,
Have mercy on us.
Holy Spirit of God,
Have mercy on us.
Holy Trinity, one God.
Have mercy on us.

II. Wedding Cantata

Wedding Cantata………………………………………………………………Daniel Pinkham
(1923–2006)

Riley Granger ’21, MAT ’22; Lauren Taber ’22, sopranos
Sam Crosby-Schmidt ’22, Eli Kitchens ’22, tenors

I. *Rise Up My Love*

II. *Many Waters*

III. *Awake, O North Wind*

IV. *Epilogue: Set Me As A Seal*
III. Women’s Voices

Adinu………………………………………………………………Shireen Abu-Khader
(b. 1972)
and André de Quadros
(b. 1953)

Jess Soltero ’24, soprano
Eli Kitchens ’22, tenor

I follow the religion of love,
Wherever love is found,
For love is my religion and faith.

I follow the religion of love....

Almighty God, of great dignity,
Our Creator, I ask you to be merciful on all,
I come to You, the revealer of all obstacles,
Hoping for Your approval as I have none but you.

Alleluia
Elaine Hagenberg (b. 1979)
Refuge – Elaine Hagenberg (b. 1979)
Sophie Paul ’22, cello

INTERMISSION

IV. Indianas

Indianas………………………………………………………………Carlos Guastavino
(1912–2000)

1. Gala Del Día
2. Quién Fuera Como El Jazmín...
3. Chañarcito, Chañarcito...
4. Viento Norte

1. Finery of the Day
   I love the light because it kisses you,
   And makes you alive, alive and fanciful.

   Straight tassel to the wind of noon,
   I love the sun that gilds you, ripe, and mine.

   Alas! Heart of the night, finery of the day!
   My life, I am long for your happiness!
When the Afternoon cries for its lost light,
I love the song you put in my life.

I love so much the night that is infinite
As your sweet hour, dark and warm.

Alas! Heart of the night, finery of the day!
My life, I am long for your happiness!

2. **Who Could Be Like the Jasmine…**
Who could be like the jasmine, when it begins to bloom
Giving fine perfume, to be in your possession.
To be in your possession, my love,
Who could be a flower!

Who could be the rose, with its gracefulness,
Arising red, with the light of the new day.
To be in your possession, my love,
Who could be a flower!

Who could be as the carnation, a variegated carnation,
Growing in blushes and sprinkled in white,
To be in your possession, my love,
Who could be a flower!

3. **A Thorny Bush**
Chañarcito, chañarcito,
You have so many thorns;
Just like my heart,
You are held up with thorns.
Put your flowers among the thorns.

Chañarcito, chañarcito,
Of beautiful and green branches:
Just like my heart,
Overflows with love.
Put your flowers among the thorns.

Chañarcito, chañarcito,
Of joyful looking,
Just like my heart,
Don’t let it faint.
Put your flowers among the thorns.
4. **Northern Wind**

Ripping through the wooded hills,
Over the dunes the northern wind screams
The cry in the *quebracho* woods.

A heavy string of bamboo,
Thorny bushes and *chilcales*,
Play the agony of the fire in the red afternoon.

Air like the forge, winds of fire,
Burning miles and miles,
All through February.

The wind blows,
Fire in its breath,
Cracked land, thirsty man.

The earth is charred, my hope is wounded,
Northern wind,
Low is the river, dry are its banks.

My poor tired land!
My sweat will not be enough.
To see you grow again.
With the miracle of the flowering *pampas*.

V. **Voices of the People**

Fionnghuala……………………………………………………………………………………..arr. McGlynn

Emma Flach ’24, soprano
Sam Crosby-Schmidt ’22, Eli Kitchens ’22, tenors

*The blacksmith said, “I’ll wait.”*
*The blacksmith said, “I’ll go.”*
*The blacksmith said, in his hurry,*
*As he was going to the door of the barn,*
*That he would be going couring.*

*Island of bothies, of bothies. Fingal’s bothies.*

*I’d knock spots off the birds,*
*I’d knock spots off the hakes,*
*Little pollocks of the sea,*
We would take a while hauling them in,  
If our hand lines last.

Island of bothies, of bothies. Fingals bothies.  
We got nothing here,  
We would take a while hauling them in,  
If our hand lines last.

Ukuthula…………………………………………………………...South African

   Jordan Calhoun ’22, Liana Greger ’24, Jillian Shelver ’22,  
   Jess Soltero ’24, sopranos  
   Reiley Hyun ’24, tenor; Will Cooper ’22, baritone

Peace  
Redemption  
Faith  
Victory  
Comfort  
Peace

True Colors…………………………………………………………arr. Brown

   Jess Soltero ’24, soprano  
   Abe Golding ’21, MAT ’22, conductor

I’ll Be On My Way……………………………………………..Shawn Kirchner  
   (b. 1970)

   Will Cooper ’22, baritone

---

Audience members are welcome to meet the performers after the concert in the Schneebeck Concert Hall lobby. Social distancing and masking are required.
ADELPHIAN SPRING TOUR 2022
Steven Zopfi, conductor
Abe Golding ’21, MAT ’22, assistant conductor
Jinshil Yi ’14, collaborative pianist

**Soprano 1**
Sarah Alchemy ’22,
Santa Rosa, CA
Larissa Gaulke ’23, Spanaway, WA
Liana Greger ’23, Beaverton, OR
Lauren Taber ’22, Salem, OR

**Soprano 2**
Emma Flach ’24, Big Sky, MT
Riley Granger ’21, MAT 22,
Lake Oswego, OR
Jillian Shelver ’22*, Seattle, WA
Jessica Soltero ’24,
Bremerton, WA

**Alto 1**
Jordan Calhoun ’22,
Walla Walla, WA
Xochi Castellanos ’24, Frisco, TX
Moira Gaffney ’24, Colorado Springs, CO
Sophia McGough ’22, Corvallis, OR

**Alto 2**
Cara Castaldi ’25, Olathe, KS
Raine Filbert ’23*, Bellevue, ID
Katy Hassing ’23, Tacoma, WA
Elizabeth White ’23, Colorado Springs, CO

**Tenor 1**
Sam Crosby-Schmidt ’22*,
Saint Paul, MN
Reiley Hyun ’24,
Lake Oswego, OR
Eli Kitchens ’22*, Fort Collins, CO

**Tenor 2**
Colin Glaze ’22, Bellingham, WA
Dylan Petersen ’23, Orem, UT
Alex Rogers ’23, San Antonio, TX

**Bass 1**
Will Cooper ’22*, Seattle, WA
Abe Golding ’21, MAT ’22,
Tacoma, WA
Ben Kerr ’25, Portland, OR
James Roberts ’22, Portland, OR

**Bass 2**
Will Balaam ’23, Northfield, MN
Michael Grover, Tacoma, WA
Branson Jones ’25,
Vienna, Austria
Eliott Wells ’21,
Lake Oswego, OR

*Section leaders
CONDUCTOR

STEVEN ZOPFI is director of choral activities and professor of music at University of Puget Sound, where he oversees four choirs, teaches conducting and applied voice, and conducts the award-winning Adelphian Concert Choir. Prior to his appointment at Puget Sound, he served on the faculties of Penn State University, the University of Washington, and Pacific Lutheran University. Choirs under his direction have been invited to sing at the local and regional conventions of the American Choral Director’s Association, the National Association for Music Education, the Society of Composers Inc., the Colorado Early Music Society, and other professional organizations.

A native of New Jersey, Zopfi has a bachelor’s degree in music education from the Hartt School of Music, a master’s degree in conducting from the University of California, Irvine, and a doctor of musical arts degree in choral conducting from the University of Colorado. He taught in public schools in Vermont and New York, where he also served as Vermont State President of the American Choral Directors Association and as an executive board member of the Vermont Music Educators Association. Since coming to the Pacific Northwest in 2001, he has remained active in professional organizations, serving as Chair of Collegiate Activities for WA ACDA and NW ACDA. He is in constant demand as a conductor, adjudicator, and clinician. In 2015 he was named the Outstanding Choral Conductor of the year by WA ACDA.

Zopfi served as the artistic director and conductor of the Portland Symphonic Choir from 2003–2018, the official chorus of the Oregon Symphony Orchestra. Zopfi led the Oregon Symphony in performances of Mozart’s Mass in C Minor, Stravinsky’s Symphony of Psalms, and music by Beethoven, Bach, and Wagner. Critics have hailed his work as “magical” and “superb.” Zopfi has prepared choruses for Carlos Kalmar, Bernard Labadie, Alastair Willis, Murray Sidlin, Jean Marie Zeitouni, and Peter Schickele. As a singer, he has sung for many leading conductors including Robert Shaw and Sir David Wilcocks. He has performed with the Prague Philharmonic, the Colorado Symphony, the New Jersey Symphony, and the Pazardzhik Symphony; and is the founder and past artistic director of the Foundling Hospital Singers, the Boulder Schola Cantorum, the Grace Chamber Orchestra, and the Portland Sinfonietta.
PIANIST

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, Dorian Singers, 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.

UNIVERSITY OF PUGET SOUND
SCHOOL OF MUSIC VOCAL FACULTY

Dawn Padula, director of vocal studies, professor of voice, mezzo-soprano
Steven Zopfi, director of choral activities, professor of music, conductor, Adelphians and Voci d’Amici
Jessica Hall, vocal/choral coach, collaborative pianist
Judith Herrington, Chorale
Kathryn Lehmann, conductor of Dorian Singers, affiliate artist, soprano
PROGRAM NOTES

Between societal and racial upheaval and the hardship of pandemic-enforced distance, it has sometimes been a challenge to find joy over the past few years. This program, our first tour program since 2019, is a natural outgrowth of that search for joy and our delight in being able to sing together once again. Accordingly, almost all of the music on this program focuses on some aspect of joy.

The first two pieces on this program speak to two different forms of joy. Wayne Barlow’s *Madrigal for a Bright Morning* begins the program. Set to a text by University of Rochester poet, John R. Slater, Barlow’s *Madrigal* celebrates the joy of being alive. It’s a happy marriage of text and music.

Mozart’s “Kyrie” from *Litaniae de venerabilialtaris sacrament*, K. 125 takes a different tack. After a very solemn opening plea for mercy, the 16-year-old Mozart seems to delight in writing sprightly, happy music seemingly at odds with the traditional prayer.

Daniel Pinkham (1923-2006) was an award-winning composer, organist, and harpsichordist who founded the early music performance program at New England Conservatory in Boston. Though he wrote in a wide variety of genres, he is most known for his sacred choral music. Set in four movements, Pinkham’s *Wedding Cantata* is one of his most popular works and takes the love poetry of the biblical Song of Solomon as its text.

Pinkham’s buoyant melodic lines and jaunty rhythms of the first and third movements celebrate the joy and passion of young love while the more restrained canonic writing of movement two and the homophonic chorale-like last movement depict the strength of mature love. Pinkham’s harmonic language in the work makes frequent use of 4ths and 5ths, a feature it shares with his earlier *Christmas Cantata*, a portion of which is featured on the Adelphians’ latest recording, *WinterFest Live*.

The final pieces of the first half, both by composer Elaine Hagenberg, speak to finding joy during adversity. *Alleluia* was composed during the COVID-19 pandemic and seems to explode with joy on the page. After an opening section in 7/8 time that joyfully repeats “alleluia” the piece shifts to chorale-like affirmation of faith and acceptance. This is followed by a return to the opening musical material in ever-rising keys and culminates in final powerful “Amen.” Hagenberg, an award-winning composer from Iowa, is one of the most popular choral composers in the country right now, and she recently was named the winner of the 2020 ACDA Brock Composition for Professional Composers. This is followed by *Adinu*, a traditional Sufi Muslim melody set to a text by the Andalusian Moorish Sufi mystic Ibn Arabi by composers Shireen Abu-Khader and André de Quadros. Arabi’s text believed
love was universal and his writings are today seen as a call for inter-religious harmony. Elaine Hagenberg composed the final song of the half, *Refuge* for choir, piano, and cello, in 2016 during a period of political and societal upheaval. The text by Sara Teasdale and Hagenberg’s powerful setting speak to experiencing a period of crushed dreams, confusion, and heartache. But Teasdale promises that “If I can sing, I still am free,” a powerful reminder of the joy found in singing, here set simply but beautifully for unaccompanied choir by the composer.

Carlos Guastavino (1912-2000) was born in Argentina and is considered one of the foremost composers of the country. A prolific composer who wrote over a wide variety of genres, Guastavino had a special affinity for the forms and rhythms of his native Argentina. While never actually quoting any traditional Argentinian music, the composer often incorporated the dance rhythms and texts of poets of his beloved homeland and he often referenced the “flora and fauna” of his native Argentina. Guastavino’s six-movement *Indians*, named after the corrupt European name for the West “East Indies,” features delightfully intricate piano parts and intimate, almost chamber-like writing for the choir. The texts refer to native Argentinian plants and pastoral scenes as metaphors for love and joy.

The final set of the concert features folk, roots, and popular music that speak to joy and connection to one another. Irish composer and conductor Michael McGlynn is known for his work that celebrates Celtic music and culture. *Fionnghuala* arranged for McGlynn’s virtuosic choral ensemble, *Anúna*, is a type of *part à beul*, or “mouth music,” a traditional Scottish form of song that puts Gaelic words to traditional instrumental dances. Historically, these songs were meant to provide accompaniment for dancing when no instruments were available. The words are not important and frequently do not mean anything. It is the infectious dance rhythms that matter.

Song writers Billy Steinberg and Tom Kelly scored a hit with Cyndi Lauper’s iconic 1986 recording of *True Colors*. The recording ascended to number one on the *Billboard Top 100* and has since been recorded by Phil Collins, Justin Timberlake, and Anna Kendrick among others. It is considered an unofficial anthem of the LGBTQ community and has been used by anti-bullying campaigns in Canada and Australia. This choral arrangement was created by LA composer and arranger, Matthew Brown.

*Ukuthula* is a traditional South African song that arose in the churches and streets of South Africa. The song has since become an international prayer for peace and was featured in the International peace movement AVOICE4PEACE, a joint project by the Nairobi Chamber Singers and the Festival Singers of Florida to bring people of different backgrounds together.
in peace through music. The movements the choir uses are based on the movements by the South African Youth Choir and the choir of Stellenbosch University.

Contemplating one’s death would seem an unlikely avenue to find joy but the inspiration for the final song of the concert, *I'll Be On My Way*, came to composer and arranger, Shawn Kirchner while contemplating a busy and dangerous traffic corner on his morning walk to work. The composer writes,

> One time (maybe in 2004), waiting at the corner, a city bus whizzed powerfully by, and I remarked to myself: “What if I weren’t paying attention someday, and got into the path of that bus?” Looking as far down that long street as I could see — and feeling the sense of freedom one gets on the open road — my immediate response was “Well, I’d be on my way.”

Kirchner, a polymath composer, tenor, and pianist, is also a bluegrass musician and quickly composed a bluegrass piece that spoke to him of finding joy after death. The piece would later inspire civil rights activist Myrlie Evers to request a meeting with the composer after hearing the piece at a memorial service. The composer later arranged the piece for choir and baritone soloist and it is a fitting end to our exploration of joy.
ADELPHIAN CONCERT CHOIR

Founded in 1932, the Adelphian Concert Choir is one of the signature groups of the university and is recognized as one of the Northwest’s most acclaimed ensembles. For 90 years this auditioned choir has sustained a level of choral excellence that has brought accolades from audiences in Canada, in Europe, and on the West Coast. It has appeared at the state, regional, and national conventions of both the American Choral Directors Association and the Music Educators National Conference. The Adelphians consistently receive the highest acclaim for standards in repertoire, interpretation, and musicianship.

THE SCHOOL OF MUSIC

The School of Music at University of Puget Sound is unique in offering a comprehensive music program within a nationally recognized liberal arts college. Its accomplished faculty is committed to guiding students toward outstanding achievements in performance, scholarship, and teaching. The rigorous curriculum and extensive performance opportunities prepare students for a diverse range of careers and provide all students opportunities to pursue music study. Through a wide variety of colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of both the Puget Sound campus and the surrounding community.

UNIVERSITY OF PUGET SOUND

University of Puget Sound is a 2,600-student, national undergraduate liberal arts college in Tacoma, Washington, drawing students from nearly every state in the nation and numerous countries around the world. Puget Sound graduates include Rhodes and Fulbright scholars, notables in the arts and culture, entrepreneurs and elected officials, and leaders in business and finance locally and throughout the world. A low student-faculty ratio provides Puget Sound students with personal attention from faculty members who have a strong commitment to teaching, and Puget Sound offers 1,200 courses each year in more than 50 areas of study. Puget Sound is the only national, independent undergraduate college in Western Washington, and one of just five independent colleges in the Northwest granted a charter by Phi Beta Kappa, the nation’s most prestigious academic honor society.
UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. R.S.V.P. required for free events for audience health and safety. Proof of vaccination and masks are required for in-person attendance. Performances are broadcast at PUGETSOUND.EDU/SCHNEEBECKLIVE

WEDNESDAY, MARCH 30
Student Solo Recital
Bennett Baynham ’22, piano
Schneebeck Concert Hall, 6:30 p.m.

FRIDAY, APRIL 1
Jacobsen Series: Faculty Recital
Alistair MacRae, cello
Kilworth Memorial Chapel, 7:30 p.m.
Tickets required: tickets.pugetsound.edu
Free for Puget Sound and K-12 students

THURSDAY, APRIL 7 THROUGH SUNDAY, APRIL 10
School of Music Opera Theater: The Pirates of Penzance
Schneebeck Concert Hall, various times
Tickets required: tickets.pugetsound.edu
These performances will not be broadcast.

THURSDAY, APRIL 14
Puget Sound Jazz Orchestra
Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

R.S.V.P. for in-person attendance at pugetsound.edu/mymusic.

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

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

pugetsound.edu/music | 253.879.3700

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