

SCHOOL OF MUSIC CONCERTS



SPRING CHORAL CONCERT

SING INTO SPRING

Sunday, April 26 | Kilworth Memorial Chapel, 4 p.m.

Free Admission



**ADELPHIAN
CONCERT CHOIR**

STEVEN ZOPFI, CONDUCTOR
JINSHIL YI '14, PIANIST

**PUGET SOUND
SINGERS**

ERIN GUINUP, CONDUCTOR
JIEUN YUN, PIANIST

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.

SING INTO SPRING

April 26, 2026

Kilworth Memorial Chapel, 4 p.m.

Adelphian Concert Choir

Steven Zopfi, conductor; Jinshil Yi '14, pianist

Puget Sound Singers

Erin Guinup '96, conductor; Jieun Yun, pianist

PROGRAM

Puget Sound Singers

The Turn Off Your Phone Song.....Adam Podd (b. 1986)
Matt Podd (b. 1986)
Johann Pachelbel (1653–1706)

Adelphian Concert Choir

Chester.....William Billings (1746–1800)
Annie Hochberg '25, MAT '26, conductor

America Will Be!.....Joel Thompson (b. 1988)
Texts by Langston Hughes (1901–1967)
and Emma Lazarus (1849–1887)

Naia Shepherd '28, soprano; Lucy Ferguson '27, mezzo-soprano

Song of Democracy.....Howard Hanson (1896–1981)

Puget Sound Singers

Muhona.....Cedric Howoseb (Living)
Soloists Ali Khun '26 and Isaac Lasky '26
Michael Becker, percussion

Fire.....Katerina Gimon (b. 1993)
Michael Becker, percussion

The Singing Bowl.....Jeff Newberry (Living)

No Time.....Traditional
arr. Susan Brumfield (Living)

By Night.....Elaine Hagenberg (b. 1979)

Ubaldo Calderon Hernandez '29, violin
Peggy Thorndill, cello
Michael Becker, percussion

Pink Pony Club.....Kayleigh Rose Amstutz (b. 1998) and
Daniel Nigro (b. 1980),
arr. John Atorino (b. 1984)

Audience Singalong

Texts:

Chester

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,

We fear them not, we trust in God,
New England's God forever reigns.
When God inspir'd us for the fight,
Their ranks were broke, their lines were forc'd,
Their ships were Shatter'd in our sight,
Or swiftly driven from our Coast.
What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.

America Will Be

Who are you that mumbles in the dark
and who are you that draws your veil across the stars? [...]
I'm the one who dreamt a dream while still a serf of kings
A dream so strong, so brave, so true that even yet it sings. [...]
For all the songs we've sung,
and all the dreams we've dreamed,
America was never America to me,
and yet I swear: America will be!

*(Adapted from Langston Hughes' Let America Be America Again
Copyright © 1994 by The Estate of Langston Hughes, used and adapted by
permission of Harold Ober Associates Incorporated.)*

Give me your tired, your poor,
your huddled masses yearning to breathe free,
give me the wretched refuse of your teeming shore. Send these to me!
I lift my lamp beside the golden door!

(Adapted from Emma Lazarus' The New Colossus)

Yo sueño de un nuevo amanecer.	I dream of a new dawn. (Spanish)
Mage anagatha sinduwa.	I sing for the future. (Sindhala)
Umaasa ako no may pagbabago.	I hope there is a change. (Filipino)
'Atamanaa 'an albashar yatealam an yu hib.	I hope that people can learn to love. (Arabic)
Eu canto porque estou livre.	I sing because I am free. (Portuguese)
W mènghingzhe miho de wèilái.	I dream of a better future. (Mandarin)
Seigi o motomete.	I hope for justice. (Japanese)
Ich singe für eine Flucht aus der Welt.	I sing for an escape from the world. (German)
Con ước mơ hòa bình.	I dream of peace. (Vietnamese)
Mwen chante pou lapè sou Latè.	I sing for peace. (Haitian Creole)

(Words by students from the Freedom High School Chorus, Orlando, Florida)

Song of Democracy

An old man's thoughts of school,
An old man's gathering youthful memories and
blooms that youth itself cannot.

Now only do I know You,
O fair auroral skies - O morning dew upon the grass!
And these I see, these sparkling eyes,
These stores of mystic meaning, these young lives,
Building, equipping like a fleet of ships, immortal ships,
Soon to sail out over the measureless seas,
On the soul's voyage.

Only a lot of boys and girls?
Only the tiresome spelling, writing, ciphering classes?
Only a public school?
Ah more, infinitely more.

And you America,
Cast you the real reckoning for your present?
The lights and shadows of your future, good or evil?
To girlhood, boyhood look, the teacher and the school.

Sail, Sail thy best, ship of Democracy,
Of value is thy freight, 'tis not the present only,
The Past is also stored in thee.
Thou holdest not the venture of thyself alone,
not of thy Western continent alone.
Earth's resume entire floats on thy keel, O ship,
is steadied by thy spars,
With thee Time voyages in trust, the antecedent
nations sink or swim with thee.
With all their ancient struggles, martyrs, heroes,
epics, wars, thou bear'st the other continents,
Theirs, theirs as much as thine, the destination -
port triumphant;
Steer then with good strong hand and wary eye
O helmsman, thou carriest great companions,
Venerable priestly Asia sails this day with thee,
And royal feudal Europe sails with thee.
And royal feudal Europe sails with thee.

(From Walt Whitman's "An Old Man's Thoughts of School" written for the inauguration of a Public School, Camden, New Jersey, 1874; and from "Thou Mother with thy equal brood.")

Muhona

Hem. Yelelei. Mba zu vera omuhona. Amen. Hallelujah. I love you Lord.
Okuhepa Ndjambi munatjari kutja Let your name be praised.
uetu tjin di.

The Singing Bowl

Begin the song exactly where you are,
Remain within the world of which you're made.
Call nothing common in the earth or air,

Accept it all and let it be for good.
Start with the very breath you breathe in now,
This moment's pulse, this rhythm in your blood

And listen to it, ringing soft and low.
Stay with the music, words will come in time.
Slow down your breathing. Keep it deep and slow.

Become an open singing-bowl, whose chime
Is richness rising out of emptiness,
And timelessness resounding into time.

And when the heart is full of quietness
Begin the song exactly where you are.
Rev. Dr. Malcolm Guite

No Time

Rise, oh fathers, rise.
Let's go meet Him in the sky.
For we'll hear the angels singing
In that morning.

Yes I really do believe that
Just before the end of time
We will hear the angels singing
In that morning.

Rise, oh mothers, rise, ...
Rise, oh sisters, rise, ...

No time to tarry here,
No time to wait for you,
No time to tarry here
For I'm on my journey home.

Brothers, oh fare you well,
Brothers, oh fare you well,
Brothers, oh fare you well,
For I'm on my journey home.

No time to tarry here,
No time to wait for you,
No time to tarry here,
For I'm on my journey home.

By Night

Deep in the tarn the mountain
A mighty phantom gleamed,

She leaned out into the midnight,
And the summer wind went by,
The scent of the rose on its silken wing
And a song its sigh.

And, in depths below, the waters
Answered some mystic height,
As a star stooped out of the depths above
With its lance of light.

And she thought, in the dark and the fragrance,
How vast was the wonder wrought
If the sweet world were but the beauty born
In its Maker's thought.

Pink Pony Club,

I'm gonna keep on dancing at the Pink Pony Club
I'm gonna keep on dancing down at West Hollywood.
I'm gonna keep on dancing at the Pink Pony Club, Pink Pony Club.

It's where I belong, Mom.
Pink Pony Club, It's the Pink Pony Club.

PROGRAM NOTES

Chester

The Adelphian's performance presents three snapshots of music in the United States from its beginnings as a country to contemporary times. William Billings was the first composer born in the newly formed United States to earn a living primarily as a composer. **Chester** is a patriotic anthem composed by William Billings and sung during the American Revolutionary War. Billings wrote the first version of the song for his 1770 songbook *The New England Psalm Singer*, and made improvements for the version in his *The Singing Master's Assistant* (1778). It is the latter version that is best known today. The name of the tune reflects a common practice of Billings' day, in which tunes were labeled with place names though the music rarely had anything to do with its name. The tune is often played as a march by instrumental ensembles.

America Will Be! (from the composer)

When I was a young child, I imagined that America was like living on Sesame Street in Mr. Rogers' Neighborhood—a utopic land of opportunity and freedom. When I finally arrived at age ten, my dreams had mostly come true, but I also learned a somber lesson that not all principles are easy to put into practice. It was that friction between professed ideals and painful reality that Langston Hughes captured in his poem, "Let America Be America Again." That friction is also the foundation of the piece commissioned by Shannon Lyles and the FHS Patriot Singers in Orlando, Florida. Freedom High School serves such a diverse community of immigrants that eleven languages were represented in Ms. Lyles' top choir. As hateful and xenophobic rhetoric became prominent in national discourse, we worked together to capture the essence of the choir's ethnic diversity and artistic unity. Emma Lazarus' words, which are engraved at the base of the Statue of Liberty, are a perfect foil to Hughes' dark (but ultimately hopeful) sentiments. To add a personal touch to the piece, I also asked the members of the choir to complete three prompts—I hope.../I dream.../I sing...—which they would then translate and record so that I could get a sense of the rhythm of their respective languages. In the end, the piece aims to make plain how far we are from the ideals we've set for ourselves, but it also clings to the hope that we will one day achieve them. I can't think of anything more American than that.

—Joel Thompson

Howard Hanson was an American composer, conductor, theorist, and educator who was the long-time Director of the Eastman School of Music. As a lifetime champion of American music, he was commissioned in 1957 to compose a piece to mark the hundredth anniversary of the National

Education Association and the fiftieth anniversary of the Music Educator's National Conference. The result was ***Song of Democracy*** for chorus and orchestra which was premiered by the National Symphony Orchestra in Washington D.C. before an audience of 23,000 with Hanson conducting. Inspired by Walt Whitman's poetry, Hanson's music combines his own musical idealism with Whitman's boundless patriotism that speaks to the importance of education in a democratic society. The work incorporates a clear signature motto to his "Romantic" Symphony in the opening prelude as well as a stirring patriotic hymn at the end. After its premiere *Song of Democracy*, with its idealistic vision of an inclusive democratic society, quickly entered the standard repertoire and has been a favorite of choirs ever since.

Puget Sound Singers' program moves through tradition, raw emotion, urgency, and the search for peace and wonder. These themes speak to what it means to live in a time of change and how we might resist a spiral into desperation. In a world that demands so much of us, the arts are more important than ever. Singing allows us to breathe deeply, express a full spectrum of emotions, and make meaning together. The act of creating beauty is a joyful form of resistance. We invite you to breathe, listen, and notice what arises for you as we sing.

Muhona is by Namibian composer Cedric Howoseb. This song of praise reminds us to show up with gratitude, humility, and joy, even amidst the challenges of life. Sung in the Otjiherero language.

Fire gives voice to something primal, the kind of emotion that often goes unexpressed, because choral music rarely asks us to scream. But there is power and release in naming what burns. Combining percussion, nonsense syllables, and visceral emotional calls, this piece paints a vivid picture of flames, and of the feelings we carry that deserve to be heard.

The Singing Bowl refers to resonant instruments whose steady harmonic vibrations are used for meditation, relaxation, and sound therapy to reduce stress and improve sleep, and how our voices can have a similar effect. Poet Rev. Dr. Malcolm Guite writes of becoming an open vessel for music and stillness. The changing meter of this piece reflects the chaotic patterns of life and how breathing and music can return us to being more present.

No Time is a traditional camp meeting song that reflects both hope and urgency to make the most of our time. Hope can feel dangerous but it also offers power to carry on.

By Night is a setting of Harriet Prescott Spofford's poem in which a young woman ventures beyond the familiar to discover a world far larger and more beautiful than the one she left behind. A galloping accompaniment and soaring wind motif reflect the breathless rush and awe of witnessing the wonders of nature and envisioning new possibilities.

Pink Pony Club became a cultural phenomenon when Chappell Roan's anthem captured hearts across the country, celebrating the freedom to be fully oneself. We close tonight with a singalong of this arrangement by John Atorino, director of the New York City Gay Men's Chorus.

At the 1986 ACDA-East conference, the NYCGMC had been invited to perform and then was told they could not be introduced onstage with the word "gay" in their name. It's important to note that this was in the midst of the AIDS crisis when widespread homophobia was rampant. Forty years later, this past March, the choir was invited to headline the same conference, a beautiful example of restorative justice. Rather than sing of pain or oppression, they sang with unabashed joy. Please sing and dance along in a spirit of joy as resistance as we celebrate and close this concert.

PUGET SOUND SINGERS

Erin Guinup '96, director

Jieun Yun, collaborative pianist

Sopranos

Anna Brown '26

Darby Fitzgerald (Community Music)

Lily Gustafson '27

Olivia Kent-Horton '27

Ali Khun '26

Sabrina Myers '27

Isadora Page '29

Ashley Purcell '28

Lila Ramsay '29

Baritones

Ansel Chan '29

Wren Copple '26

Isaac Lasky '26

Thang Vu '29

Altos

Emma Grace '26

Amelia Lynch '29

Ari Moll '28

Andrea Quinn (Community Music)

Sierra Rullman '28

Mi Angel Shaw '29

Amelia Wilson '29

Sidney Woodcock '28

ADELPHIAN CONCERT CHOIR
SPRING 2026

Steven Zopfi, conductor
Jinshil Yi '14, pianist

Soprano 1

Abby Jennings '27*
Marion Monson '28
Naia Shepherd '28*
Laynie Whittington '27

Soprano 2

Dani Berg '26
Annie Hochberg '25, MAT '26*
Harper Prudhomme '28
Charlie Saxton '26

Alto 1

Lucy Ferguson '27*
Jernee Freer '28*
Emmeline Lang '29
Helena Loomis '29

Alto 2

Elle Smith '28
Amelia Stiles '27*
Eleanor Winterfeldt '26
Teresa Youngman '28*#

Tenor 1

Miles Bourgeois '26*
Teagan McMonagle '28*
Alex Vogel '28*

Tenor 2

Jay Houseworth Barba '29
Tate Halbert '28
Oscar Norton '28*
Evan Rockwell Wetherell '27

Bass 1

Brennan Connelly '27*
Tyler Hinton '27
Rory Morgan '28*#
Liam Watt '29*

Bass 2

Leo Aslakson '29
Tyler Griswold '28
Storm Reimann '26

*Voci d'Amici
#Section Leader

BIOGRAPHIES

STEVEN ZOPFI is director of choral activities and professor of music at University of Puget, 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. He is the founding director of the Tacoma Bach Festival.

ERIN GUINUP '96 is a conductor, composer, and arts consultant whose work bridges cultures and builds community. She is the founding Executive and Artistic Director of the Tacoma Refugee Choir, where she led singers from more than 75 countries in performances for over 50,000 people, including appearances at TEDxSeattle and national conferences for ACDA and Welcoming America.

Her teaching career includes guiding voice students to Broadway and operatic stages and directing choirs and orchestras in major works such as Handel's *Messiah* and Rob Gardner's *Lamb of God*. As a performer, she has sung in more than twenty languages across three continents, appeared as soprano soloist with Symphony Tacoma, starred in *Mary Poppins*, and toured internationally with her one-woman show honoring female musical-theatre composers. Her compositions have been performed by the U.S. Air Force Band and Rainbow City Orchestra, and featured on PBS.

Guinup's accolades include Chorus America's Louis Botto Award for Innovation and Entrepreneurship, the American Academy of Teachers of Singing Award for Inclusion and Inspiration, and *253 Lifestyle Magazine's* Person of the Year. She holds an MBA in Arts Innovation and bachelor's degrees in vocal performance and music education from the University of Puget Sound.

JINSHIL YI '14 is a pianist noted for her passionate artistry and dynamic musicality. A versatile performer, she has appeared with Symphony Tacoma, Northwest Sinfonietta, Bremerton Symphony, and Auburn Symphony, as well as in concert series such as the Second City Chamber Series and Lakewold Gardens' Music from Home. In recent years, she has been répétiteur and vocal coach for Seattle Opera and Tacoma Opera. Jinshil serves on the collaborative piano faculty at the University of Puget Sound and performs with the Adelphian Concert Singers. She is principal pianist for Tacoma Youth Chorus and organist at Little Church on the Prairie. As a singer, she has performed with professional-tier ensembles MUSING, RADIANCE, and Chor Anno. Jinshil holds three degrees from the University of Puget Sound in biochemistry, politics and government, and music.

JIEUN YUN, D.M.A., is an accomplished organist, pianist, and collaborative artist active throughout the Tacoma and Seattle areas. She currently serves as an affiliate pianist at the University of Puget Sound School of Music and works as the collaborative pianist for the Bremerton Symphony Chorale. Yun also conducts the Tacoma First Baptist Church Choir and frequently collaborates with churches, choirs, vocalists, instrumentalists, and ensembles across the region.

Yun holds a Doctor of Musical Arts degree in organ performance, studying under Dr. Carol Britt. Her scholarly interests include Baroque chorale-based repertoire and the liturgical and stylistic practices of J. S. Bach. She has also pursued advanced training through master classes with distinguished artists such as Dr. Faythe Freese, Dr. Kola Owalabi, and others.

In addition to her collaborative and teaching work, Yun performs regularly as a soloist, including recent recitals at Christ Episcopal Church in Tacoma. Earlier in her career, she received a full scholarship in instrumental music and served as the head collaborative pianist for a university music division. Passionate about musical excellence and community engagement, she brings energy, artistry, and dedication to her work as a performer, educator, and collaborator.

ADELPHIAN CONCERT CHOIR

Founded in 1932, the Adelpian Concert Choir is one of the signature groups of the university and is recognized as one of the Northwest's most acclaimed ensembles. For more than 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 Adelpians consistently receive the highest acclaim for standards in repertoire, interpretation, and musicianship.

VOCI D'AMICI

Drawn from the membership of the Adelpian Concert Choir, Voci d'Amici is a small vocal ensemble that specializes in vocal jazz, a cappella, and pop music.

PUGET SOUND SINGERS

Puget Sound Singers is a non-auditioned mixed choral ensemble open to all singers, regardless of musical background. The ensemble serves as a gathering place for students across disciplines, emphasizing vocal development, connection, and shared music-making as a way to explore what it means to be human. Repertoire spans contemporary choral works and music from global traditions, with a strong emphasis on cultural exchange and community connection.

UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC

Tracy Doyle, director

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.

SCHOOL OF MUSIC VOCAL FACULTY

Tracy Doyle, director

Dawn Padula, director of vocal studies, professor of music, mezzo-soprano

Steven Zopfi, director of choral activities, professor of music, conductor,
Adelphians and Voci d'Amici, baritone

Erin Guinup, director of Puget Sound Singers; affiliate artist

Alexander Adams, bass-baritone; affiliate artist

Adelphian Concert Choir/Voci d'Amici

Puget Sound Singers

Opera Theater

ACKNOWLEDGEMENTS

Ronaldo Rolim, assistant professor of piano

Tina Huynh, assistant professor of music education

Jeffery Lund, affiliate artist, percussion

UPCOMING SCHOOL OF MUSIC EVENTS

These performances are free and will be broadcast via
pugetsound.edu/schneebecklive.

MONDAY, APRIL 27

Puget Sound Percussion Ensemble

Jeffery Lund, director

Schneebeck Concert Hall, 7:30 p.m.

WEDNESDAY, APRIL 29

Pops on the Lawn

Karlen Quad, 4 p.m.

(Rain location: Schneebeck Concert Hall)

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*.

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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





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