



SPRING TOUR 2019

ADELPHIAN CONCERT CHOIR

STEVEN ZOPFI, CONDUCTOR

TUESDAY, MARCH 19

With special guests
Rampart High School Singations
First United Methodist Church
420 N Nevada Ave
Colorado Springs, CO 80903
7 p.m.

THURSDAY, MARCH 21

Abiding Hope Lutheran Church
6337 South Robb Way
Littleton, CO 80127
7 p.m.

FRIDAY, MARCH 22

St. John's Cathedral
1350 N Washington St
Denver, CO 80203
7:30 p.m.

HOME CONCERT

SATURDAY, MARCH 30

Kilworth Memorial Chapel
University of Puget Sound
Tacoma, WA 98416
7:30 p.m.

FEATURING

J.S. Bach *Christ lag In Todes Banden*
and music by Choi, Lasso, Lauridsen,
Monk, and Stroope

**ALL PERFORMANCES ARE
COMPLIMENTARY ADMISSION**

For more information:
253.879.3741

School of Music | pugetsound.edu



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.

ADELPHIAN CONCERT CHOIR

Steven Zopfi, conductor
Sheri-Ann Nishiyama '18, M.A.T.'19, assistant conductor
Jinshil Yi '14, accompanist

PROGRAM

Music to be selected from the following

I. SACRED VOICES

Come Let's Rejoice.....John Amner (1579–1641)

O Magnum Mysterium.....Morten Lauridsen b. 1943

*O great mystery and wonderful sacrament, that beasts should see the new-born
Lord lying in a manger. O blessed virgin, whose body was worthy to bear the Lord
Jesus Christ. Alleluia*

II. BAROQUE BEAUTY

Christ lag in Todes Banden, BWV 4.....Johann Sebastian Bach (1685–1750)

Christine Beckman, Cecilia Archuleta, violin; Lisa Dyvig, Laurie Wells, violas;
Meg Brennand, cello; Ross Gilliland violin

I. Sinfonia

II. Versus 1 – Christ lag in Todes Banden

*Christ lay in death's bonds
handed over for our sins,
he is risen again
and has brought us life
For this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia!*

III. Versus 2 – Den Tod niemand zwingen kunnt

*Nobody could overcome death
among all the children of mankind.
Our sin was the cause of all this,
no innocence was to be found.
Therefore death came so quickly*

*and seized power over us,
held us captive in his kingdom.
Alleluia!*

- IV. *Versus 3 – Jesus Christus, Gottes Sohn
Jesus Christ, God's son,
has come in our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,
here remains nothing but death's outward form
it has lost its sting.
Alleluia!*

- V. *Versus 4 – Es war ein wunderlicher Krieg
It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia!*

- VI. *Versus 5 – Hier ist das rechte Osterlamm
Here is the true Easter lamb
that God has offered
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the strangler can harm us no more
Alleluia!*

- VII. *Versus 6 – So feiern wir das hohe Fest
Thus we celebrate the high feast
with joy in our hearts and delight
that the Lord lets shine for us,
He is himself the sun
who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia!*

VIII. Versus 7 – Wir essen und leben wohl
*We eat and live well
on the right Easter cakes,
the old sour-dough should not
be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia!*

INTERMISSION

III. MUSIC IN SPACE

O La, O Che Bon Echo.....Orlande de Lassus (1532–1594)

*My word! what a lovely echo! let's try it out. Pleased to meet you!
Ha ha ha ha ha, let's all laugh!
Oh my fine companion? What do you want? I'd like you to sing a song
Why? Why should I? Why not? Because I don't want to. Why don't you want to?
Because I don't feel like it! Shut up I say!
You shut up, you big fool!. Yes Sir!
Come now, no more! Let's go!. Goodbye good echo!
Peace be with you. That's enough, enough, enough!*

Sure On This Shining Night.....Z. Randall Stroop b. 1953

Astronaut Anthem.....Meredith Monk b. 1942

IV. VOCI D'AMICI

Over the Rainbow.....arr. Emerson

Up the Ladder to the Roof.....arr. Zegree

V. VOICES OF THE PEOPLE

Ob-la di, Ob-la da.....arr. Ives

The Water Is Wide.....arr. Craig Hella Johnson

Elliott Wells, cello

Leron, Leron Sinta.....arr. Choi

Leron, Leron my dear, he gathered blossoms of the papaya tree with a bamboo basket. But when he reached the top the branch broke. Oh, what a trick of fate! He had to search for another.

"Wake up, neneng [dear girl]! Let's pick some tamarind fruits. Take the bamboo baskets and put the ripe ones in." When he reached the top of the tree the branches swayed heavily. "Hold on tight, neneng, so you don't fall."

The one I love is a fearless man. He has seven guns and nine knives. The journey he will take is the distance of a table. A plate of noodles is his foe!

ADELPHIAN CONCERT CHOIR

Steven Zopfi, conductor

Sheri-Ann Nishiyama, *assistant conductor*

SOPRANO 1

Eden Dameron, Denver, CO '19*

Sofia Gotch, Oakland, CA '19*

Aimee Roseberry, Redmond, WA '21*

Helen Woodruff, Sunnyvale, CA '20 *

Melissa Young, Seattle, WA '19

SOPRANO 2

Sara Gossom, Los Angeles, CA '20

Riley Granger, Portland, OR '21*

Sheri-Ann Nishiyama, Tacoma, WA '18

M.A.T.'19

Jillian Shelver, Seattle, WA '22

Lauren Taber, Salem, OR '22

ALTO 1

Serena Bixby, Santa Fe, NM '22*

Sophia McGough, Corvallis, OR '21*

Kerry Miller, Portland, OR '21

Simone Moore, San Francisco, CA '20

ALTO 2

Hannah Cochran, Longmont, CO '19

Emma Georgiou, Goodlettsville, TN '21*

Kristina Sinks, Cupertino, CA '19

Phoebe Smith, Lakewood, CO '22

Jessica Weis, Hillsboro, OR '21

TENOR 1

Ayden Bolin, Wichita, KS '20

Sam Crosby-Schmidt, Woodbury, MN '22

Eli Kitchens, Fort Collins, CO '22*

Noah Schweitzer, Clackamas, OR '22*

TENOR 2

Nathan Harmon, Minneapolis, MN '21*

Will Traynor, Albany, CA '22

James Roberts, Portland, OR '22

Alex Rogers, San Antonio, TX '22*

BASS 1

Will Cooper, Seattle, WA '22

Julian Cuyjet, San Francisco, CA '21

Alex Luque, Alameda, CA '19*

Kevin Seymour, Santa Rosa, CA '20

Patrick Zimmerman, Denver, CO '19*

BASS 2

Walker Hewitt, San Diego, CA '19

Wyatt Jackson, Portland, OR '19*

Neil Little, Sitka, AK '20*

Ray Sabatelli, Castro Valley, CA '19

Elliott Wells, Lake Oswego, OR '21

*Voci d'Amici

Choir Officers

Sofia Gotch, president

Patrick Zimmerman, vice-president

Simone Moore, treasurer

Alex Luque, web manager

Wyatt Jackson, tour manager

Neil Little, assistant tour manager

CONDUCTORS

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 Adelpian 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 currently serves as the artistic director and conductor of the Portland Symphonic Choir, 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.

SHERI-ANN NISHIYAMA '18, M.A.T.'19, was born and raised in Tacoma, Wash. She has earned her B.M. in Music Education and is pursuing a master's degree in teaching at the University of Puget Sound. Most recently, Sheri-Ann has performed various roles in the University of Puget Sound's Opera Scenes Program and was Jack's Mother in *Into the Woods*, Spring 2018. Currently, Sheri-Ann serves as the assistant conductor for the Adelpian Concert Choir and is the chancel choir director at Peninsula Lutheran Church in Gig Harbor, Wash.

ACCOMPANIST

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.

UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC VOCAL FACULTY

J. Edmund Hughes, conductor of Chorale

Christina Kowalski, soprano

Kathryn Lehmann, soprano, conductor of Dorian Singers

Dawn Padula, mezzo-soprano, director of Vocal Studies

Steven Zopfi, baritone, director of Choral Activities

SCHOOL OF MUSIC VOCAL PERFORMING GROUPS

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 80 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

This a cappella 16-voice ensemble performs in holiday concerts every December. Its repertoire ranges from the Renaissance to the 21st century.

PROGRAM NOTES

Christ lag in Todes Banden, BWV 4 – Johann Sebastian Bach

Johann Sebastian Bach (1685–1750), now widely recognized as one of the greatest classical composers of the Baroque era, if not of all time, struggled to find wider acceptance for his music beyond his native Germany during his lifetime. A virtuoso organist and working church musician for almost his entire career, Bach and his music were largely forgotten until Mendelssohn's rediscovery and performance of the *St. Matthew Passion* in 1829. Since then Bach's music has had an esteemed place in the pantheon of composers. With such works as the *Brandenburg Concertos*, *The Goldberg Variations*, the *St. Matthew Passion* and the *B-Minor Mass*, Bach is now recognized for the complexity, devotion, and artistry of his musical creations.

Chief among Bach's tasks as a church musician was providing cantatas for Sunday services and feast days for the various churches in which he worked. It is believed that he composed about 300 cantatas, or about five complete annual cycles, of which about 200 cantatas have survived. The Easter cantata, *Christ lag in Todes Banden*, BWV 4 probably dates from 1708 during Bach's tenure in Mülhausen and is scored for four-part choir, string orchestra, and continuo. Bach added a cornetto part and parts for three trombones that mostly double the voice parts for a later performance in Leipzig.

Bach based *Christ Lag* on a 1524 chorale of the same name by Martin Luther which itself was modeled on the 12th-century Gregorian chant for Easter, *Victimae paschali laudes*. Each of the vocal movements are variations on the seven unchanged verses of Luther's chorale that are arranged symmetrically around a central choral movement. Bach begins the work with an instrumental "*Sinfonia*" that introduces fragments of the chorale tune. The *sinfonia* sits outside of the seven-movement symmetrical structure of the vocal movement and serves to set the mood for this solemn but joyful cantata.

Bach composed movements two and eight for choir and strings but their similarity ends there. The second movement is in the form of a chorale fantasia and is easily the longest and most complicated of the entire work. Bach sets the chorale as a cantus firmus in long notes in the soprano to which the chorus and orchestra adds a complicated contrapuntal texture. The last movement, probably a later addition for the Leipzig performance to replace a lost movement, is a straight-forward four-part

chorale harmonization that, presumably, would have been sung by both the choir and the congregation as a powerful way to reaffirm their faith.

The composer designed the third and seventh movements as duets - the former for soprano and alto, and the latter for soprano and tenor, here sung by the choir. Movement three features a two-note descending half-step figure that Bach derived from the beginning of the opening of the chorale tune. In Bach's hands, this becomes a symbol of humanity suspended in the grip of death. Movement seven's jaunty dotted-rhythm ostinato and chain of triplets on "Wonne," "Sonne," "Gnade," and "Herzen" lend the movement a celebratory tone to match the festive nature of its text.

Bach set movements four and six as traditional arias for a single voice here sung by the entire tenor and bass sections respectively. The triumphant message of the victory over death in movement three set in the tenor accompanied by a fiery violin line is only interrupted briefly upon the mention that the only thing that remained of death was his skeleton! Movement six projects a much more reverent tone that reassures us that Christ's sacrifice will redeem us. One can find some of the earliest examples of word-painting and attention to drama in Bach's music in this movement such as the incredible descending leap to the bottom of the bass range to depict the descent into death followed by a victorious upward leap to signify the joy of rising from the dead.

The cantata's central movement "*Es war ein wunderlicher Krieg*" depicts the battle between good and evil and life and death that Christ's resurrection represents. Here, the unadorned chorale melody is heard in the alto while the rest of the choir provides a fugal texture representing the battle. Bach provides no instrumental accompaniment for this movement in an attempt to highlight the dense counterpoint and the contrast between the fugal battle of the choir and the simple statement of faith in the alto voice. Ever the creative, Bach ends all of the vocal movements with a Hallelujah, all set in completely different ways.

Over the years, Bach's *Christ lag in Todes Banden* has remained as one of the composer's most performed cantatas. Its powerful example of faith and musical artistry has inspired countless people since its creation and stands as a testament to Bach's immense craft.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Friday, April 5

Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

Thursday, April 18

Symphony Orchestra

Anna Wittstruck, conductor
Schneebeck Concert Hall, 7:30 p.m.

Friday, April 12

Organ at Noon

Wyatt Smith, organist
Kilworth Memorial Chapel, noon

Friday, April 26

Wind Ensemble/Concert Band

Gerard Morris and Robert Rink, conductors
Schneebeck Concert Hall, 7:30 p.m.

Friday, April 12

Jacobsen Series: Women in Music

Dawn Padula, mezzo-soprano; Tanya Stambuk,
piano; Maria Sampen, violin;
Gwynne Brown, narration
Schneebeck Concert Hall, 7:30 p.m.
Tickets: \$20/\$15

Saturday, April 27

A Celebration of African-American Choral Music

Anthony Leach, guest conductor
Kilworth Memorial Chapel, 7:30 p.m.

The Noon Recital Series

Short Performances by Puget Sound Students

Schneebeck Concert Hall, noon

Monday, Tuesday, April 29-30

Chamber Music Concerts I and II

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

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

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