



MISSISSIPPI STATE UNIVERSITY™
DEPARTMENT OF MUSIC

MISSISSIPPI STATE UNIVERSITY CHORAL DIVISION

PRESENTS

IN THE MIDDLE

featuring

Trebulldawgs

Cantaré

Phillip Stockton, *conductor*
Adonijah Mpinga, *music director of Trebulldawgs*

Garrett Torbert, *collaborating accompanist*

October 28, 2022
Music Building Recital Hall

CHORAL EXCELLENCE, HEALING, & COMMUNITY

statesings.com

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Note from the conductor...

When I first considered this program I was looking for a way that music can describe the cycle of life. I was immediately drawn to Dale Trombone's composition "In the Middle" that is based upon the poem of the same name by Barbara Crooker. Crooker's poem, perfectly describes the irony of constantly chasing time while simultaneously losing it in the chase. Many say that time is a thief and yet we are responsible for how we use the time that we are given. I was particularly struck by the way Crooker's poem described my current and upcoming stage of life. "In the Middle" became the cornerstone of this concert. The other pieces were chosen to demonstrate the various aspects of life that we experience.

The opening is an homage to a celebration of life through birth and the blessings of the divine on this event. "Ubi Caritas" is the setting that was commissioned for the marriage of the Duke and Duchess of Cambridge (William and Kate) in 2011. The text personified the standard for marriage with the line "where charity and love are, God is there." This has always been my hope for my relationship with my wife and my children. Next we transition to Rosephanye Powell's "Arise, Beloved." This text comes from the Song of Solomon and personifies the love between two people.

The second portion of Cantaré's concert begins with Brahms "In dein auge mir" from the *Liebslieder Waltzes*. In this movement we see the couple dance as they continue to fall deeper in love with each other. As they dance, the song reassures them, and us, that this love will certainly last. This brings us to "In the Middle." As I have previously described, "In the Middle" is the personification of middle life for a couple. The desire to do "all the things" while trying not to miss the "important things" in life.

The concert set morphs into a later part of life where one often longs for home. "Carrickfergus" beautifully describes the deep desire to remember childhood and the innocence it offers, but is often overlooked in childhood. Home is a difficult feeling to navigate as it can sometimes be multiple places that we are drawn to in life. We close with Elaine Hagenberg's setting of "Through Love to Light" as that is perhaps the goal for us all. As we continue to love each other, we ultimately will lead to our light continuing to shine, even after we are gone.

I hope you enjoy the concert and the magnificent work of these incredible students. They have shown a deep empathy and maturity when preparing for this concert. Many have not experienced the events we are exploring because they themselves are still so young. Even though they have not experienced some of these things, they continued to challenge themselves to explore what some of these emotions might be. They quickly realized that this was my story I was trying to tell through them, and selflessly allowed me to lead them on this journey. I am privileged to be called their conductor and teacher. Also, a special thanks to Dr. Garrett Torbert for his dedication to these students and to making such beautiful music. His artistry is the foundation that we all stand upon and we are all better because of him.

PLEASE SILENCE ALL ELECTRONIC DEVICES

Program

TREBULLDAWGS

KILLING ME SOFTLY

music by The Fugees ft. Lauryn Hill
arr. by Rob Dietz

Taylor Mills, soloist
Ty Lofton, Taylor Mills, Marissa Yarber, ensemble

Jumping back in time, Killing Me Softly takes on a metaphorical approach to the feeling of being starstruck by someone, only for that someone to turn a blind eye to you. Rob Dietz's wonderful arrangement combines the original R&B genre with pop inflections all throughout, which brings a different atmosphere altogether, without completely transforming the familiarization of the song.

WHERE ARE YOU NOW

music by Justin Bieber
arr. Pentatonix

Nick McGown, soloist

The feeling of desperation, hopelessness, and love-lost is all accumulated in this Justin Bieber tune. Where Are You Now tackles a very common feeling of wanting or needing a certain someone, all while that certain someone is nowhere to be found. The arrangement completely contradicts the emotions felt, as it has a dramatic, pop, upbeat sound that is fun to listen to, without paying attention to the true meaning.

ATTENTION

music by Charlie Puth
arr. Adonijah Mpinga

Ty Lofton & Eleanor Garrard, soloists

Written and released in 2017, Charlie Puth wrote his frustration out on a former partner at a party through song. With an upbeat, pop style, this song tells the tale of an absence of love, turned to jealousy and deceit on both sides of a long-winded story. This arrangement takes on the groove of the original song, with a neat, a cappella twist that creates a different interpretation that is more than welcomed.

CANTARÉ

O SING JOYFULLY

Music by Adrian Batten
Psalm 81:1-4

Renaissance England produced an almost limitless number of excellent choral composers. Batten is known today as one who crafted tightly-composed, appealing works which perfectly express their texts. This is probably his most known piece, with wonderful contrasting sections, each one not a note too long. During the Renaissance, it would therefore correctly be referred to as an "anthem," in contrast to a piece with a Latin text: a "motet."

~Dennis Keene

UBI CARITAS

arr. by Damon H. Dandridge
text by African-American spiritual

Alex White, soloist

Mealor writes that he thought of the words as "firstly, a prayer about love and, secondly, about service." *Ubi caritas* affords a contemplative oasis of pure, homophonic, a cappella singing, unadorned but subtly inflected by dynamics and harmonic touches. The composer points out that his aim was to blend the ancient chant "with 21st century harmony to create a work that, I hope, is both new and reflective of the past."

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.*

ARISE, BELOVED

Words & Music by: Rosephanye Powell
Words based on Song of Solomon 2:7-13

Drawing from Romantic art songs and composers such as Franz Schubert and Robert Schumann, I have sought to express the poetry through both the voice and piano. Often in choral music, the voices reign in expressing the text while the piano plays a secondary role, providing mainly support harmonically and rhythmically. In "Arise, Beloved!" I employed text waiting to allow the piano to play an equal role with the voices in expressing this beautiful poetry.
~Rosephanye Powell

*Arise! Arise, my love!
Arise, beloved, fair one, come away;
for lo, the winter is past. Beloved, come away.
Come, the rain has gone; the flowers appear.
The birds are singing.
Come, your hand in mine; we'll taste of the grape vines.
And hear the turtle doves; their voices sing of joy and love.
Hush! Do not awaken, love. Do not arouse 'til it pleases.
As the gazelles and does of the field, so is my beloved.
Arise, my love!*

TREBULLDAWGS

HYMN OF AXCIOM

Music and words by Vienna Teng

Technology is quickly becoming a massive part of our way of life, and this encompasses that observation, except to a much-advanced level. This robotic-like piece was written from the point-of-view of technology conversing with users of different devices, knowing that there is a slow consumption of the brain, the more that these devices are utilized. This arrangement has a slow, beautiful build to that moment of full control, only for technology to flip the blame.

END OF LOVE

Florence and the Machine
arr. by Nor'Easters

This song was written amidst family and relational issues, however the words of said song create a universal feeling that most have felt. The Nor'Easters, an a cappella group from Northeastern University, beautifully captured the feeling of everything falling apart, and love falling with it, hoping there is even a little bit left. The arrangement starts unified with a familiar tune, only to then spread out between parts and come together in certain moments, giving a beautiful effect to capture the words to a tee.

EVERGREEN

YEBBA
arr. by The Melodores

Adonijah Mpinga, Eleanor Garrard, Nick McGown, soloists
Adonijah Mpinga, Ty Lofton, Emma Woodward, ensemble

In the wake of her late mother, YEBBA wrote this song lamenting and ranting to her mother, hoping she waits for her at the gates of heaven, knowing that she loses the same feeling, going to locations her mother made famous in her mind. The Melodores, a Vanderbilt University a cappella group, created a captivating arrangement, straying away from the gospel-like style of the original song, and creating a mellow, chord-filled version with more gravitation towards the words.

SPECIAL THANKS

Mr. Danny Davis, voice faculty

Ms. Cori Reece, voice faculty

Dr. Jeanette Fontaine, coordinator of voice

Dr. Garrett Torbert, voice faculty

Dr. Roza Tulyaganova, voice faculty

Ms. Rachel Wood, collaborative piano faculty

Danielle Gaudé – choral administrator

Mrs. Sara Horan, voice faculty

Mr. Peter Infanger, voice faculty

Dr. Tom Jenkins, Director of Music FBC, Starkville

Emily Washburn, First Baptist Tech

Dr. Sophie Wang, collaborative piano faculty

Anne Catherine Ragsdale, collaborative piano faculty

Mrs. Amy Lee, Partnership Middle School

CANTARÉ

WENN SO LIND DEIN AUGE MIR

Music by Johannes Brahms

from Liebeslieder Waltzes
Dr. Sophie Wang, primo & Dr. Garrett Torbert, secundo

*When your eyes so gently and so fondly gaze on me,
Every last sorrow flees that once had troubled me.
This beautiful glow of our love do not let it die!
Never will another love you as faithfully as I.*

IN THE MIDDLE

Music by: Dale Trumbore
Text by: Barbara Crooker

Barbara Crooker's poem "In the Middle" describes our need to connect in the rush of ordinary life. In this setting, the piano serves as an unreliable time-keeper, ebbing and flowing as our perception of time does. The word "time" itself occurs over and over within the piece, serving as a sort of refrain, a reminder to slow down.

It is so easy to forget, in the context of everyday life, that time will ultimately catch up with all of us. There's no antidote, but in the meantime, we should "take off our watches" more often, finding ourselves "tangled up in love" with another or just with this life, and granting time permission, if not to stop, then to slow. ~Dale Trumbore

*In the middle of a life that's as complicated as everyone else's,
struggling for balance, juggling time.
The mantle clock that was my grandfather's has stopped at 9:20;
we haven't had time to get it repaired.
The brass pendulum is still, the chimes don't ring.
One day I look out the window, green summer,
the next, the leaves have already fallen, and a grey sky lowers the horizon.
Our children almost grown, our parents gone, it happened so fast.
Each day, we must learn again how to love, between morning's quick coffee and evening's slow return.
Steam from a pot of soup rises, mixing with the yeasty smell of baking bread.
Our bodies twine, and the big black dog pushes his great head between;
his tail, a metronome, ¾ time.
We'll never get there, time is always ahead of us, running down the beach,
urging us on faster, faster, but sometimes we take off our watches,
sometimes we lie in the hammock, caught between the mesh of rope and the net of stars,
suspended, tangled up in love,
running out of time.*

CARRICKFERGUS

arr. by Joshua Pacey
Traditional Irish Folk Song

Emma Woodward, soloist

*I wish I was in Carrickfergus, only for nights in Ballygrand.
I would swim over the deepest ocean, only for nights in Ballygrand.
But the sea is wide and I can't swim over, nor have I the wings to fly.
If I could find me a handsome boatman, to ferry me over to my love and I.
My childhood days bring back sad reflections, of happy times there spent long ago.
My childhood friends and my own relations have all passed on now with the melting snow.
So I'll spend my days in this endless roving; soft is the grass my bed is free.
Oh to be home now in Carrickfergus, on the long road down to the salty sea.*

THROUGH LOVE TO LIGHT

music by: Elaine Hagenberg
words by: Richard Watson Gilder

*Through love to light! Oh, wonderful the way
That leads from darkness to the perfect day!
From darkness and from sorrow of the night
To morning that comes singing o'er the sea.
Through love to light! Through light, O God, to thee,
Who art the love of love, the eternal light of light!*

CANTARÉ PERSONNEL

SOPRANO I

Sara Prator

Music Education, Georgia

Lane Spradling

Business Administration, Mississippi

Alex White

Music Education, Mississippi

SOPRANO II

Elizabeth Harwell

Communication, Mississippi

Rianna Saucedo

Music Education, Texas

Brooke Smith

Music Education, Alabama

Emma Woodward

Music, Mississippi

ALTO I

Candice Bruce

Communication, Mississippi

Mamie Cupit

Psychology, Mississippi

Brooke Johnson

Music, Colorado

Kayley Phillips

Music Education, Mississippi

ALTO II

Kenzie Burchfield

Music Education, Mississippi

Rachel Coleman

Music Education, Tennessee

Hannah Daniels

Business Admin/Spanish, Mississippi

Brio'na Jackson

Music Education, Mississippi

Madelyn Ross

Music Education, Texas

TENOR I

Kendall Austin

Music Education, Mississippi

Jacob Glenn

Music Education, Alabama

Matthew Parker

Music, Mississippi

TENOR II

George Adams

Computer Engineering, Mississippi

Layne Pilcher

Accounting, Mississippi

Cooper Robertson

Computer Engineering/Spanish, Mississippi

Jakob Vernon

Music, Mississippi

BASS I

Hudson Aikin

Music Education, Kentucky

Caleb Beard

Music Education, Alabama

Justin Howard

Music, Alabama

Colin Zazzara

Pre-Engineering, Tennessee

BASS II

Griffin Bowers

Mechanical Engineering, Mississippi

Antryll Campbell

Psychology, Mississippi

Joshua Phillips

Chemical Engineering, Mississippi

Chase Pullum

Music Education, Alabama

Max Smaglick

Music, Mississippi

Joao Vilar da Silva

Food Science Nutrition, Mississippi

Jacob Wright

Accounting, Mississippi

TREBULLDAWGS PERSONNEL

SOPRANO

Veronica Washington

Comm./Music, Florida

Emma Woodward

Music, Mississippi

Marissa Yarber

Psychology, Mississippi

MEZZO

Natalia Gonzalez

Music Ed., Texas

Madison Munn

Biological Sciences, Tennessee

ALTO

Eleanor Garrard

Music, Tennessee

Taylor Mills

Psychology, Mississippi

Mary Grace Stewart

Psychology, Mississippi

TENOR

Darryl Brundidge

Comm./Music Ed., Florida

Nick McGowan

Biochemistry, Mississippi

Ty Lofton

Comm./Music Ed., Texas

BARITONE

**** Adonijah Mpinga**

Music Ed., Texas

Cooper Robertson

Computer Engineering/Spanish, Mississippi

BASS

Antryll Campbell

Psychology, Mississippi

**** Max Smaglick**

Music, Mississippi

**** VOCAL PERCUSSION**

UPCOMING CHORAL EVENTS

Visit www.statesings.com for more details

Friday, November 4, 2022	Fall Choral Spectacular Featuring Schola Cantorum, OPUS And State Singers	First Baptist Church – Starkville
Tuesday, November 29, 2022	Choral Christmas Concert Featuring Schola Cantorum, OPUS, Cantaré and State Singers	First Baptist Church – Starkville
Tuesday, February 7, 2023	Black History Choral Concert Featuring Schola Cantorum	First Baptist Church – Starkville
Monday, March 20, 2023	“Seven Last Words of the Unarmed” Featuring MSU Tenor-Bass Voices	First Baptist Church – Starkville
Friday, March 31 2023	Spring Choral Concert Featuring Cantaré	MSU Music Building Recital Hall
Friday, April 14, 2023	Spring Choral Spectacular Featuring Schola Cantorum, OPUS And State Singers	First Baptist Church - Starkville

