



MISSISSIPPI STATE UNIVERSITY™
DEPARTMENT OF MUSIC

MISSISSIPPI STATE UNIVERSITY CHORAL DIVISION

FALL CHORAL SPECTACULAR

featuring

SCHOLA CANTORUM

OPUS

STATE SINGERS

Gary Packwood, Phillip Stockton & Tom Jenkins, *conductors*

Rachel Wood, *collaborating accompanist*

Lauren Barr, *collaborating accompanist*

Evan Maxwell, *student conductor*

Paul Beaty, *student conductor*

Tahric Lofton, *student conductor*

November 4, 2022

First Baptist Church, Starkville

CHORAL EXCELLENCE, HEALING, & COMMUNITY

statesings.com

msuchoir@msstate.edu

Program

STATE SINGERS

I AM GLAD

music by Daniel Schreiner
text by: William Stanley Braithwaite

Lauren Boozer, soloist

*I am glad!
Glad day-long for the gift of song!
For the sunset wings and the world end things
Which hang on the edge of tomorrow,
I am glad!
I am glad for my heart, whose gates apart
are the entrance place of wonders!
Where dreams come in from the rush and
Din like sheep from the rains and thunders.*

AVE MARIA

music by Josquin des Prez
text traditional

One of the most beloved of Josquin's works, this four-voice motet was placed at the beginning of Petrucci's first book of motets (1502), although it was probably written by 1476. Once considered a high point of Josquin's middle style, it has since been confirmed to be an early work. The work includes most of Josquin's characteristic traits: points of imitation, transparent paired duets, and beautiful four-part counterpoint contrasted with striking homophonic writing.

~ Myrna Nachman

*Hail Mary, full of grace,
the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.*

COME TO ME, MY LOVE

music by Norman Dello Joio
text: Christina Rossetti

Come to Me, My Love exhibits its folk-like elements in an elevated tone, with rich sweeping harmonies strummed by the piano. The gentle force of the climax aptly portrays the strength of the text's wish in the untethered domain of its dreamworld.

~ Peter Rutenberg

*Come to me in the night.
Come to me in the silence of the darkening night.
Come to me in the speaking silence of a dream;
With soft and rounded cheeks and eyes as bright as sunlight on a stream;
O! come, back in tears, my love of finished years,
In dreams too sweet, in dreams too bitter.
Of paradise where souls of love abide and meet.
Yet come to me in dreams that I may live my life again;
A memory of those thirsty longing eyes, those eyes so bright;
Come back to me my love that I may give, pulse for pulse,
Breath for breath
Speak low, lean low. O! come in silent dreams my love
and whisper low, as long ago.*

SCHOLA CANTORUM

DIXIT DOMINUS

music by: Joseph Michael Haydn
text: Traditional Latin

Taylor Moore, Gabriella Arbesfeld, & Sara Joy Smith, soloists

Michael Haydn particularly enjoyed working with the Salzburg Cathedral's fifteen choirboys who sang the treble parts of all the choral music performed in the Cathedral. This piece is the first movement of a complete vespers that he wrote for the boys in 1780. Like other works by this wonderful composer, the music is tuneful, energetic, and dance-like—qualities which were assuredly as appealing to 18th-century children as they are to those of today. Interestingly, Haydn's Vespers setting was written in the same year that W.A. Mozart, who was living and working in Salzburg at the time, wrote his own beautiful *Vesperae solennes de confessore*, K. 321. ~Betsy Cook Weber

*The Lord said unto my Lord: sit thou on my right hand, until I make thine enemies thy footstool.
The Lord shall send the rod of thy power out of Sion:
be thou ruler, even in the midst among thine enemies.
In the day of thy power shall the people offer thee free-will offerings with holy worship:
the dew of thy birth is of the womb of the morning.
The Lord swore and will not repent: Thou art a Priest for ever after the order of Melchisedech.
The Lord upon thy right hand shall wound even kings in the day of his wrath.
He shall judge among the heathen; he shall fill the places with the dead bodies:
and smite in sunder the heads over diverse countries.
He shall drink of the brook in the way: therefore shall he lift up his head.
Glory be to the Father and to the Son and to the Holy Ghost.
As it was in the beginning, is now and ever shall be: world without end.
Amen.*

LE COLIBRI

music by: Ernest Chausson
text by: Leconte de Lisle
arr. by: Mari Isabel Valverde

Chausson concludes his Sept melodies in vivid spring colors, respecting the season of courtship, with "Le Colibri." The royal hummingbird attends the fragrant hibiscus in earnest, and there the green pollinates the red, indulging until exhaustion. Such a metaphor for pleasure and earthly reproduction is painted into sound with gently rising and falling melodic lines over captivating harmonies; the 5/4 meter encourages purposeful placement of beats, which creates and recreates lulls of suspense; and the piano, mostly brushing below, sometimes flows in behind sustained voices, the way flecks of air trace the elegant gestures of a bird. While the sensuous imagery is abundant, every element of the song, poetic and musical, demands grace and dignity. ~Mari Isabel Valverde

*The green hummingbird, the king of the hills,
seeing the dew and the bright sun shine on its nest woven from fine grass,
Like a cool beam escapes into the air.
In haste, it flies to the neighboring springs, where the bamboo makes the sounds of the sea,
Where the hibiscus with its divine fragrance opens and brings to the heart a wet flash.
Toward the golden flower, it descends, has lain, and sups so much love from the rosy cup
That it dies without knowing it if could have finished it.
On your bare lips, oh my beloved, like so, my soul wished to expire,
From the first kiss on which it left its scent.*

I THANK YOU GOD

music by: Gwyneth Walker
text by: E.E. Cummings

The text for this piece is adapted from the E.E. Cummings poem "i thank you God for most this amazing day." The composer says of this work, "this is a song of praise." A piano introduction spans the broad range of the keyboard, as if expressing the breadth of space and life. The chorus enters offering thanks to God for "the leaping, greenly spirits of trees," 'a blue true dream of sky' and 'everything which is infinite.' A central phrase of "I who have died am alive again today" returns frequently. This is an expression of the rebirth of the soul with each 'amazing day.'" ~Gwyneth Walker

*I thank You God for most this amazing day:
for the leaping greenly spirits of trees and a blue true
dream of sky;
And for everything which is natural, which is infinite,
which is yes,
I thank you God!
I who have died am alive again today. And this is the
sun's birthday,*

*This is the birthday of life and love and wings: and of
the gay great happening illimitably earth.
How should any human being doubt You?
How should tasting touching any human merely being
doubt You?
Lifted up from then no of all nothing, doubt you? Now
the ears of my ears awake.
Now the eyes of my eyes are opened.*

BY NIGHT

music by: Elaine Hagenberg
text by: Harriet Prescott Spofford

*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.
Deep in the tarn the mountain a mighty phantom gleamed,
Shadow and silver and floating cloud over it streamed.
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.*

HOLY IS THE LORD

music by: Jeffrey Ames
text: Traditional

Aniyah McKissic, soloist

OPUS

PRAYER OF THE CHILDREN

Music & text by: Kurt Bestor
arr. by Andrea S. Klouse

“Over the years, I've written many songs with melodies more memorable, lyrics more poetic, and harmonies richer. But none of my compositions has had the kind of reach and emotional effect of *Prayer of the Children*. Ironically, I never intended to publish the song at all. I wrote it out of frustration over the horrendous civil war and ethnic cleansing taking place in the former country of Yugoslavia. Having lived in this now war-torn country back in the late 1970's, I grew to love the people with whom I lived. It didn't matter to me their ethnic origin - Serbian, Croatian, Bosnian - they were all just happy fun people to me and I counted as friends people from each region.

When Yugoslavian President Josip Broz Tito died in 1980, different political factions jockeyed for position and the inevitable happened - civil war. Suddenly my friends were pitted against each other. Serbian brother wouldn't talk to Croatian sister-in-law. Bosnian mother disowned Serbian son-in-law and so it went. Finally, one night I began channeling these deep feelings into a wordless melody. Then little by little I added words....*Can you hear....? Can you feel.....?* I started with these feelings - sensations that the children struggling to live in this difficult time might be feeling. Serbian, Croatian, and Bosnian children all felt the same feelings of confusion and sadness and it was for them that I was writing this song.”

~Kurt Bestor

*Can you hear the prayer of the children?
On bended knee, in the shadow of an unknown room
Empty eyes with no more tears to cry
Turning heavenward toward the light
Crying Jesus*, help me
To see the morning light-of one more day
But if I should die before I wake,
I pray my soul to take
Dali cujete sve djecje molitive?*

(Croatian translation: Can you hear all the children's prayers?)

ARIRANG

Traditional Korean Song
arr. by: Hyo-Won Woo

Samuel Reed & Cage Baum, percussion

This Korean folk song has been sung for many centuries and has more than 3000 lyric versions. The words are symbolic for sorrow, parting and separation, but also reunion, happiness and joy. The first half of the arrangement by Woo reflects the solemn message, often sung in unison while the second more rhythmical section reflects the joy of family reunions, national pride and unity. The second part consists of the text “Ari arirang ssueri sseurirang ari arariyo ari arari arari nanae” which has no translation.

*Crossing over Arirang Pass
Dear who abandoned me
Shall not walk even ten miles before the feet hurt*

NDANDIHLELE

Traditional isiXhosa Love Song

arr. by: Charlotte Botha

Griffin Bowers, percussion & Jaylen Stowers, choreography

This traditional song is in the isiXhosa language of South Africa and been sung for many years. The earliest versions may have been sung by those whose husbands, fathers and brothers were forced to work as migrant laborers in the mines. Or it may have been sung by the miners themselves about those left behind in the rural areas. We do know that during apartheid South Africans sang Ndandihleli about their loved ones who were in prison or exile, or who had died at the hands of the government. Over the past decade South Africans have further adapted Ndandihleli for the struggle against HIV. They sing it to mourn those who have died of AIDS, and to provide comfort and support those who have lost loved ones in the epidemic. During the piece, when singers call out and imitate sounds of the night, it is meant to sound as an encouragement from friends.

I was sitting in the dark / missing my beloved / searching my thoughts for my beloved.

WHEN WE SING

Music & text by: Rosephanye Powell

Evan Maxwell, student conductor

Sam Reed, JP Vernon & Caige Baum, percussion

When we Sing” is a celebration of the power of song to unify and build community. We become one community, sharing a message that unites us as one race of people – the human race. ~Rosephanye Powell

I WILL SING

Music & text by: Michael Engelhardt

Adonijah Mpinga, Jaymar Jackson II, & Bodie Dodson, soloists

This piece invites the singers and audience to contemplate the unique ‘song’ that they have within their souls. What will we do with the short time we’ve been given on this earth? Will we bravely share our ‘song’ with the world?

STATE SINGERS

CREDO from *Mass for Double Choir*

Music by Frank Martin

Traditional

Martin’s Mass is notable for its flowing rhythmic and melodic vitality – always at the service of the words – and the juxtaposition of austere, restrained music, often based around a pedal note, with rich harmonic writing of considerable passion and great beauty. Although there are no actual plainsong themes in the work, the influence of Gregorian plainsong is never far away, not least at the very opening where a simple, flowing alto line gradually unfolds, soon to be taken up by the sopranos and then supported by the full choirs. ~John Bawden

*I believe in one God, The Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ the
Only-begotten Son of God.
Born of the Father before all ages.*

*God of God, Light of Light,
true God of True God.
Begotten, not made,
of one substance with the Father.
By whom all things were made.
Who for us men
and for our salvation came
down from heaven.
And became incarnate by the
Holy Spirit of the Virgin Mary:
And was made man.*

*He was also crucified for us,
suffered under Pontius Pilate,
and was buried.*

*And on the third day He rose again
according to the Scriptures.
He ascended into heaven and
sits at the right hand of the Father.
He will come again in glory
to judge the living and the dead and
His kingdom will have no end.*

*And in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father and the Son.
Who together with the Father
and the Son is adored and glorified,
and who spoke through the prophets.*

*And one holy, Catholic and
Apostolic Church.
I confess one baptism
for the forgiveness of sins
and I await the resurrection of the dead
and the life of the world to come. Amen.*

I KNOW I'VE BEEN CHANGED

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

Andre Ferguson & Jonathan Lindamood, soloists

*I know I've been changed, 'cause de angels in heaven done signed my name.
I prayed all night and I prayed all day too;
If you don't believe dat I've been redeemed;
De angels in heaven done signed my name.*

DEATH CAME A-KNOCKIN

arr. by Ruthie Foster
transcribed by Paul Rardin

Traditional African-American Spiritual

**Aireal Conley, Tanisha Brown, Ty Lofton, soloists
Tavion McCorvey, percussion**

American blues icon Ruthie Foster released her arrangement of *Death Came A-Knockin'* (a spiritual originally titled *Travelin' Shoes*) on her 2002 recording *Runaway Soul*. Foster's arrangement is driving and relentless, her voice ringing with steely determination to be "ready to go" into the kingdom of God. The list of characters – mother, sister, brother, neighbor, preacher, and finally self – reminds us that we all will face this journey, so we had best live right, and shout "Hallelujah" when our turn comes. ~Paul Rardin

You know that death came a-knockin' on my mother's door singin',
"Come on, mother, ain't ya ready to go?"
And my mother stooped down, buckled up her shoes,
And she moved on down by the Jordan stream.
And then she shout
"Hallelujah! Done, done my duty, got on my travlin' shoes."
*Sister's, brother's, neighbor's, preacher's, "me"**

O WHAT A BEAUTIFUL CITY

arr. by Shawn Kirchner
Traditional African-American Spiritual

*Halleluia, O what a beautiful city!
Twelve gates to the city, Halleluia!
Have you heard about the city? The streets are paved with gold!
Three gates in the east! Three gates in the west!
Three gates in the north! Three gates in the south!
See those gates of pearl, open to all the world!
Twelve gates to the city, Halleluia!*

I'LL BE ON MY WAY

music by: Shawn Kirchner

Dr. Daniel Stevens, violin

*When I am gone, don't you cry for me, Don't you pity my sorry soul,
What pain there might have been will now be past and my spirit will be whole
I'll have left my feet of clay upon the ground I will be glory bound I'll be on my way.
When I am gone, please forgive the wrongs that I might have done to you.
There'll be no room for regrets up there, high above way beyond the blue.
I'll have laid my frown and all my burdens down; I'll be puttin' on my crown I'll be on my way.
When I am gone don't you look for me in the places I have been; I'll be alive, but somewhere else.
I'll be on my way again!
I will lift my wings and soar into the air, there'll be glory everywhere.*

THERE'S GONNA BE A HOMECOMIN'

words & music by: Kyle Pederson

This piece was inspired by an episode of the television show, *Queer Eye* (Season 2, Episode 1). In this episode, a young man had recently come out as gay, and was reluctant to return to his small hometown, understandably nervous that the people he grew up with (and others) would be less than welcoming and affirming. The show explores how an entire community came together to walk alongside this man, surrounding them with love, grace, and acceptance. This was a homecoming in all the best ways—and when the credits began to roll, I immediately went to the piano to start noodling. This piece affirms the power of any community (church, school, town) to surround its members with love and be a voice and force for wholeness, reconciliation, and hope. ~ Kyle Pederson

*There's gonna be a homecomin'
Oh, I'm headin' home
To the people and the places that I know
Gonna have me a homecomin'
It's where I wanna be*

*Where the places and the people all know me
Somewhere that I can be fully free
No front and no façade, where I can just be me
Ain't no jealousy, ain't no judgin' found
Just whole-hearted love, and hope to go around*

PERSONNEL

OPUS

Shane Aguayo	David Crossler	Parker Hinkle	Keimauri McKenzie	Bradley Stafford
Kendall Austin	Willian daSilva	Justin Howard	Bryce McLane	Gabriel Stanford
Caige Baum	Connor Davis	Graham Hughes	Adonijah Mpinga	Conner Stingley
Caleb Beard	Joshua DeJesus-Gutierrez	Jaymar Jackson	Garret Nelson	Jaylen Stowers
Griffin Bowers	Bodie Dodson	Jalen Johnson	Carlin Nichols	Aidan Taylor
Patrick Bradley	Nathan Dowling	Corbin Jones	Matthew Parker	Antonio Theus
SJ Brocato	Steven Dutton	Ian Jones	Jaden Perkins	Jackson Valdez
Brandarius Brown	Zachary Dykema	Nicholas Jones	Quinton Prater	Jakob Vernon
Darryl Brundidge	Elijah Edwards	Jackson Kiser	Samuel Reed	Slaten Vowels
Christian Carver	Kindal Gammill	Tahric Lofton	Christian Robinson	Jarreau Weaver
Frankie Chisholm	Jacob Glenn	Ethan Maness	Andrew Shelton	Dontavius Webb
Isaiah Conerly	Kevin Gray	Brian Mayfield	Nathanail Shelton	Thomas West
John Cranford	Steven Hardy	William McCurry	Kazarian Shumpert	William Wright
	William Hardy	Nicholas McGowan	Maxwell Smaglick	Colin Zazzara

SCHOLA CANTORUM

Trinity Adzobu	Abigael Childs	Kameron Hinton	Aliyah Necaize	Sophia Sowers
Mary Christina Alexander	Taylor Clark	Rachel Hosp	Annie Ng	Elizabeth Spangler
Katie Allen	Deanna Cotts	Alyna-Marie Janus	Zoe Nunn	Elisa Stocking
Gabriella Arbesfeld	Bethany Crane	Emily Rose Jennings	Myesha Randolph	Shannon Symon
Jesse Baird	Emily Crane	Rae Kaiser	Sarah Randolph	Caera Taylor
Savannah Bishop	Emily Crunk	Mabry Keyes	Elexxus Richardson	Kayla Taylor
Kendall Bjornseth	Yasmine Davis	Samantha Land	Christina Rochette	Maria Timberlake
Anna Booth	Ivory Dorsey	Bronwen Maddox	Kylie Russell-Evangelista	Katherine Trinkle
Margaret Boyd	Elizabeth Dulaney	J'La Mason	Janiya Rutherford	Za'Kiya Tynes
Christa Brewster	Anna Edgeworth	Laurel Matthews	Marie Schemitsch	Emma Van Epps
Natalie Brown	Genesis Edmond	Lorie McEachern	Zion-Nahzir Scott	Rebekah Vaughn
Rebekah Carruth	Tebit Gang	Kylie McGinnis	Jessaca Shepherd	Kalen White
Maya Chambers	Taylor Haney	Aniyah McKissic	Brianna Smith	Sommer Williams
Jasmine Chaney	Sarah Heard	Madison Meek	Makayla Smith	Anne-Hale Winter
	Elizabeth Hilderbrand	Taylor Moore	Sarah Joy Smith	Riley Young

STATE SINGERS

Lawson Ashurst	Aireal Conley	Austin Gothard	Kimberly Martin	Benjamin Somervell
Lauren Barr	Willian daSilva	Mattie Graham	Evan Maxwell	Jaylen Stowers
Paul Beaty	Bodie Dodson	Joshua Hamann	Tavion Mccorvey	Anna Thompson
Madeline Bender	Emma Duncan	Audrey Harper	Adonijah Mpinga	Jackson Valdez
Haley Bondurant	Reese Dunne	Desmond Henderson	Joseph Mullins	Veronica Washington
Lauren Boozer	Asia Ellis	Graham Hughes	Aliyah Necaize	Jarreau Weaver
Tanisha Brown	Aubrey English	Eliot Jones	Quinton Prater	Sydney Williams
Darryl Brundidge	Andre' Ferguson	Jacob King	Blaine Rossell-Smith	Rachel Wisdom
KJ Bush	Caroline Ferrell	Anna Lee	RJ Rutherford	Joseph Zazzara
Jaden Cleveland	Eleanor Garrard	Jonathan Lindamood	Caleb Shirley	
	Natalia Gonzalez	Tahric Lofton	Kazarian Shumpert	

UPCOMING 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

SPECIAL THANKS

Mr. Danny Davis, voice faculty

Dr. Garrett Torbert, voice faculty

Danielle Gaudé – choral administrator

Dr. Tom Jenkins, Director of Music FBC, Starkville

Ms. Cori Reece, voice faculty

Dr. Roza Tulyaganova, voice faculty

Mrs. Sara Horan, voice faculty

Emily Washburn, First Baptist Tech

Anne Catherine Ragsdale, collaborative piano faculty

Dr. Jeanette Fontaine, coordinator of voice

Ms. Rachel Wood, collaborative piano faculty

Mr. Peter Infanger, voice faculty

Dr. Sophie Wang, collaborative piano faculty