



**MISSISSIPPI STATE UNIVERSITY™**  
DEPARTMENT OF MUSIC

**MISSISSIPPI STATE UNIVERSITY CHORAL DIVISION  
FALL CONCERT**

**CHAMBER SINGERS  
MEN OF STATE  
SCHOLA CANTORUM  
STATE SINGERS**

Gary Packwood & Phillip Stockton, *conductors*

Christy Lee, *collaborating accompanist*

*featuring*

JEANETTE FONTAINE, *mezzo soprano*

Gabriel Aranki, undergraduate assistant conductor  
Alex Davis, undergraduate assistant conductor  
Evan Garris, undergraduate assistant conductor  
Kailyn Naquin, undergraduate assistant conductor

Lauren Barr, student collaborating accompanist  
Desmond Henderson, student collaborating accompanist

FRIDAY, OCTOBER 15, 2021

7:00 PM at First Baptist church Starkville

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**CHORAL EXCELLENCE, HEALING, & COMMUNITY**

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# Program

## CHAMBER SINGERS

### SING OUT MY SOUL

music by **Marques L.A. Garrett**  
text: **William Henry Davies (1871-1940)**

The opening line of the poem by William Henry Davies calls out to our souls to sing. While there are many things about which we can be happy, these days of heavy social media involvement and constant comparisons to other people require that we remind ourselves it is not about the outside that matters. The inside—our hearts, minds, and soul—is who we are. Let joy come from deep within, from the assurance that who you are is enough. Because of that, you can sing your song of joy. ~Garrett

*Sing out, my soul, your songs of joy; Sing as a happy bird will sing  
Beneath a rainbow's lovely arch in early spring.  
Think not of death..Strive not for gold..  
Train up your mind to feel content, what matters then how low your store?  
What we enjoy, and not possess, makes rich or poor*

### THE SUN NEVER SAYS

music by **Dan Forrest**  
text: **Daniel Ladinsky**

**Jonah Albert, cellist**  
*Even after all this time the sun never says to the earth,  
"You owe Me."  
Look what happens with a love like that,  
It lights the whole sky.*

### NGOTHANDO

music & text by **Mbuso Ndlovu**  
**Gab Aranki, Anna Bullock, & Griffin Bowers, percussionists**  
**Mamie Cupit, opening poem author**

*Ngothando* is a song written in IsiZulu, a language spoken by the Zulu people (AmaZulu) in South Africa. The song is a message to the rest of the world that it is only through love that we can conquer the barriers that stand between us, the poverty and disease that surround us. Let's open our hearts and not fear the unknown. Let's search deep within ourselves, knowing that we do have enough resources. ~Ndlovu

*Through love, only, we will conquer everything,  
All situations cannot swallow (devour) us.  
Let us open our hearts, and let us fear nothing,  
Through love...*

### OUR LOVE CAN MEND A BROKEN WORLD

music by **Tom Trenney**  
text: **William Penn & Tom Trenney**

We can sometimes find ourselves frustrated with the spirit and attitude of our world, and we can think there is precious little we can do to make a difference. The problems of the world seem so big, but we must have faith that the little we can do is precious. We can, each in our own unique way, love others in a way that no one else ever has and no one else ever could. And heart by heart, hand in hand, our love can mend a broken world. ~Trenney

*The world seems so eager to threaten, but love remains patient and kind.  
The world strives for wealth, might, and power, but love longs for soul, heart and mind.  
The world plays a loud clanging cymbal, but love sings its still, small voice.  
The world delights in bearing false witness, but love, in the truth, will rejoice!  
Let's see what love can do to mend a broken world. Let's see what love can do to mend a broken world.  
The world makes our genders unequal, but love treasures every design.  
The world lets our colors divide us, but love makes the rainbow its sign.  
The world harms with guns and with weapons, but love gives the captive release.  
The world often hungers for violence but love always thirsts for our peace.  
Let's see what love can do to mend a broken world. Let's see what love can do to mend a broken world.  
The world shuns the immigrant's hunger, but love feeds the poor refugee.  
The world argues, "They're not my children," but love says, "My child, come to me."  
Let's see what love can do to mend a broken world. Let's see what love can do to mend a broken world.  
Our love can mend a broken world.*

## DOWN BY THE RIVERSIDE

arranged by Stacey Gibbs

*Gonna lay down my burden down by the riverside, and study war no mo'.  
I ain' goin' study war no mo',  
Lord, I'm gonna lay down my sword an' shield  
Gonna lay down my burden down by the riverside.*

## MEN OF STATE

### HO BOYS CAN'T LINE EM

arr. by Anthony Trecek-King  
inspired by Leonard de Paur (1914-1998)

**Ty Lofton & Adonijah Mpinga, soloists**

Like spirituals, Work Songs portray the conditions in which African Americans found themselves living and working. They revealed everyday experience and often reflected life during the post-Civil War reconstruction. Life for African Americans in the reconstruction south was often not better than in slavery. "Ho Boys, Can't Line 'Em" was inspired by a recording of Leonard de Paur's (1914-1988) arrangement found in "The Long Road to Freedom" anthology. It stands as an example of a call and response "tie-shuffling" work song whose rhythms accompanies the arduous task of lining or straightening out of a railroad track. ~Trecek-King

*Ho, boys, is you right? I've done got right!  
I said if I could I surely would stand on the rock where Moses stood.  
I said ho, boys, cancha line 'em? See Eloise go linin' track.  
July the red bug, July the fly, If August ain't a hot month I sure hope to die.  
Ho, boys, well they can't wait, I said ho, boys, well they can't wait, See Eloise go linin' track.  
I got a woman in Jennielee square. If yaw anna die easy lemme catch you there.*

### ALTO RHAPSODIE, OP. 53

music by Johannes Brahms (1833-1897)  
text: Johann Wolfgang von Goethe (1749-1832)

**Jeanette Fontaine, soloist**

The mission of mercy -- successful, as it turned out -- took Goethe through the Harz Mountains in central Germany and inspired his *Harzreise im Winter* (Winter's Journey). Brahms' attraction to the poem stemmed from his own romantic failures and an exceedingly complex attitude toward women. This included Clara Schumann, unattainable even after the death of her husband Robert in 1856, followed by a hopeless infatuation with her daughter, Julie, 20-odd years his junior. Out of Julie's rejection of Brahms came the inspiration to set in 1869 three stanzas (out of a total of 12) of the Goethe poem.

Brahms sent the finished score to Clara for her approval, as was his custom. She recorded in her diary, "It is long since I remember being so moved by the profound pain of words and music. It is the expression of his own heart's anguish. If only he could speak so candidly in his own words!"

For Brahms, the musical version signified the realization that he was not destined for love or strong personal relationships. The declamatory opening of the *Alto Rhapsody* sets the physical scene, man alone amid menacing nature, with nothing but contempt for his fellow men. The following section is more lyrical, yet full of self-doubt (the vacillations of 6/4 and 3/2 meters represent the lonely wanderer's uneasiness). With the gentle, almost imperceptible rise to the major and a broadening of the phrase lengths, the final part begins with the words "Ist auf deinem Psalter, Vater der Liebe," and with the TTBB chorus' entrance there emerges a vision of at least a chance of peace, and revival of the spirit – through music.

*But who is that apart? In the underbrush his path loses itself.  
Behind him – The shrubs clap together, The grass stands up again, The wasteland engulfs him.  
Ah, who heals the pains – Of him, for whom balsam became poison?  
Who drank hatred of Man – Out of the fullness of love?  
First despised, now a despiser, He furtively consumes  
His own merit – In unsatisfying egotism.*

### DAREST, O SOUL

**Mari Esabel Valverde  
Walt Whitman (1819-1892)**

Completed in 2009, following study at L'Ecole Normale de Musique de Paris, at a program committed to preserving the teachings of Nadia Boulanger, "Darest, O Soul" was a passion project composed for no one in particular. The text appears in Walt Whitman's "Leaves of Grass" as part one of two in "Whispers of Heavenly Death," a suggestion of his contemplation on the meaning of life, mortality, and the beyond. His words inspire the "soul" pleading, "Would you dare walk with me into the unknown? Without a map, a guide, a sound, or human touch to reassure you?" The story may resonate with a variety of human experiences as a call for us to move into alignment with ourselves in our identity and in our purpose. The singing begins with a question with innocence and wonder rather than fear. Making steps up towards manifestation, the voice frows and frows in confidence, and ultimately in response, the universe unties itself into something chaotic, enchanting, and rewarding.

*Darest, thou now O Soul, Walk out with me towards the unknown region,  
 Where neither ground is for the feet nor any path to follow?  
 No map there, nor guide, Nor voice sounding, nor touch of human hand,  
 Nor face with blooming flesh, nor lips, nor eyes, are in that land.  
 I know it not O Soul, Nor dost thou, all is a blank before us,  
 All waits undream 'd of in that region, that inaccessible land.  
 Till when the ties loosen, All but the ties eternal, Time and Space,  
 Nor darkness, gravitation, sense, nor any bounds bounding us.  
 Then we burst forth, we float, In Time and Space O Soul, prepared for them,  
 Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O Soul.*

**INVICTUS**

**music by Reginald Wright  
 text: William Ernest Henley (1849-1903)**

**Laura Sandifer, violin; Jonah Albert, cello; Gab Aranki, timpani**

The poem was written while the author, William Ernest Henley, was recovered from a medical procedure attempting to save his leg from amputation. The music and poem takes the listener from a dark and looming state and moves slowly to “the light” of one’s own destiny.

*Out of the night that covers me - Black as the pit from pole to pole,  
 I thank whatever gods may be - For me unconquerable soul.  
 In the fell clutch of circumstance, I have not winced nor cried aloud.  
 Under the bludgeonings of change - My head is bloody, but unbowed.  
 Beyond this place of wrath and tears - Looms but the Horror of the shade,  
 And yet the menace of the years - Finds and shall find, me unafraid.  
 It matters not how strait the gate - How charged with punishments the scroll,  
 I am the master of my fate: I am the captain of my soul.*



*Add your loved one’s names to the dedication of this performance of Alzheimer’s Stories*

<https://forms.gle/Ye2MWB1COimPOxUN9>

**TREBULLDAWGS**

**JOLENE**

**Dolly Parton arranged by Rob Dietz Soloist**

**Mary Kathryn Sanders, Chase Crosby & Amy Kwas, trio**

**SCHOLA CANTORUM**

**CARITAS ABUNDAT**

**music by Michael John Trotta  
 text: Hildegard von Bingen & Trotta**

**Laura Sandifer, violin & Gabriel Aranki, percussion**

This work is an energetic reimagining of a timeless text and tune from the twelfth-century poet, composer and philosopher Hildegard von Bingen. The text was selected as a reflection of the students’ desire to express the empowerment that comes from singing in a choir, especially the power of belonging to a group united for a purpose of greater than oneself. This piece marries the chant *Caritas Abundat* with a text taken from *Liber Divinorum*

*Operum* (“The Book of Divine Works”), creating an entirely new work that expresses themes of empowerment. An adapted quotation of the tune is introduced in the violin, then taken up by the choir, treated to a five-part canon in the more reflective middle section, and finally changes meter for an energetic finish. ~Trotta

*I am the great and fiery force, that breathes life into all things:  
I am what awakens and supports life and enkindles all living things.  
Everything in the cosmos is encircled with my wisdom.  
I am the beauty in the fields, that force, that moves like a graceful wind  
I shine in the waters, and burn in the sun, glimmering in the stars.  
Caritas abundant in omnia—Grace abounds for everyone.*

### AS THE RAIN HIDES THE STARS

music by Elaine Hagenberg  
text: Traditional Gaelic Prayer

Alexus Wiggins, Sara Prator, Cameron Hinton, small group

Desolate and uncertain, the dissonant opening piano motifs of *As the Rain Hides the Stars* evoke an image of dismal rain on stark hills. As the text portrays one who is lost and searching for clarity, voices weave and wander, yearning for direction. Then with the transitions to C minor, the piano creates churning triplets of longing and unrest; but at last, resolves in hope. As the clouds finally part, the sun shines clearly for the first time. The voices enter softly, but with assurance, eventually proclaiming together in confident unison, “Though I may stumble in my going, You do not fall.” ~Hagenberg

*As the rain hides the stars, as the autumn mist hides the hills,  
as the clouds veil the blue of the sky, so the dark happenings of my lot  
hide the shining of thy face from me.  
Yet, if I may hold your hand in the darkness, it is enough.  
Though I may stumble in my going, You do not fall.*

### FECIT POTENTIAM

music by Nicola Porpora

from *Magnificat*

Born in Naples on August 17, 1686, Nocolo Antonio Porpora began his study at the age of ten at the Conservatorio de Poveri di Gesu Cristo. Primarily a composer of opera (44 in total) Porpora would become one of the most prolific composers of women’s music during the Baroque period, writing specifically for the women of the ospedale. Mostly recognized for his contributions to the vocal pedagogy and operatic world, Niccola Porpora’s pedagogical expertise had a tremendous influence on his choral output. ~K. MacMullen

*He has shown strength with His arm, scattering the proud of heart.  
He has displaced the mighty from their thrones and exalted the lowly.  
He has filled the hungry with good things and sent the rich away empty.  
He rescued Israel his servant in remembrance of His mercy,  
He spoke to our ancestors, to Abraham and his descendants forever.*

### WHERE THE LIGHT BEGINS

music by Susan LaBarr

text: Jan Richardson

This beautiful poem was originally written as a blessing for Advent by writer and artist Jan Richardson. Richardson writes, “though we cannot see or feel or know all the ways that God is radiantly illuminating us, may we open ourselves toward that light. May we open our eyes, our hands, our hearts to meet it. May we lean into the light that begins in the deepest dark, bearing itself into this world for us.” ~LaBarr

*Perhaps it does not begin. Perhaps it is always.  
Perhaps it takes a lifetime to open our eyes, to learn to see  
what has forever shimmered in front of us—the luminous line of the map in the dark  
the vigil flame in the house of the heart  
the love so searing we cannot keep from singing from crying out in testimony and praise.  
Perhaps this day will be the mountain over which the dawn breaks.  
Perhaps we will turn our face toward it, toward what has been always.  
Perhaps our eyes will finally open in ancient recognition, willingly dazzled, illuminated at last.  
Perhaps this day the light begins in us.*

### RISE UP!

music by Jake Runestad

text: Susan B. Anthony

*Rise up! There shall never be another season of silence.  
Deepen your sympathy then convert it to action.  
Pray every single second of your life, not on your knees but with your work.  
Think your best thoughts, speak your best words, do your best work.  
There is so much yet to be done. Rise up!*

## **TREBULLDAWGS**

**Fix You**

**Coldplay arranged by Julie Gaulke**

**Tahric Lofton, soloist**

## **MSU STATE SINGERS**

**FRÈ O**

**arr. by arr. Sten Källman  
traditional Haitian Song**

**Asia Ellis, soloist**

I heard a village in Haiti sing *Frè O* and was overcome with the power of this expression of grief. As a man lies dying from illness, his relatives appeal to the Voodoo spirits Dambala, the serpent, and Ayida, the rainbow. These married spirits are very old images brought from West Africa to Haiti and symbolize our connection to the past, the present, and the future, which we feel more strongly in the face of an impending death. ~Källman

*O brother, you tell us your sickness will not be healed.*

*We are playing (the drums and singing) and weeping. You are sick – I will tell the others.*

*We are playing the drums and singing to Papa Dambala! We are asking Papa Dambala to look after us.*

*All we sing to Ayida Wedo: "See your children!"*

**DIXIT IN CORDE SUO**

**arranged by Gyongyosi Levente  
text: Psalm 53**

**Gabriel Aranki, percussionist**

Gyongyosi is a Romanian-born Hungarian composer. He moved to Hungary in 1989. *Dixit in corde suo* was commissioned by Andre van der Merwe and the Stellenbosch University Choir in South Africa. This piece is characterized by driving rhythms, chromaticism and dissonances. The composer incorporates a fugue in the middle section beginning with the basses and followed by tenors, altos, and finally sopranos.

~Dana Ihm

*The fool hath said in his heart, "There is no God."*

*Corrupt are they and have done abominable iniquity: there is none that doeth good.*

*God looked down from heaven upon the children of men, to see if there were any that did understand, that did seek God. Every one of them is gone back: they are altogether become filthy, there is none that doeth good, no, not one. There were they in great fear, where no fear was!*

*Oh, that the salvation of Israel were come out of Zion!*

*When God bringeth back the captivity of his people, Jacob shall rejoice, and Israel shall be glad. Amen.*

**WHEN DAVID HEARD**

**music by Norman Dinerstein (1937-1982)  
text: II Samuel 18:33**

The text of *When David Heard* is taken from the Second Book of Samuel and deals with King David's grief over the death of his son Absalom. The lines are simultaneously both personal and universal, and the intention of this setting is to incorporate both of these elements; the choral techniques used to achieve this end range from the directness of monodic passages to the complexity of eight-part textures. ~Dinerstein

*When David heard that Absalom was slain, he went up to his chamber over the gate,  
and wept and thus he said: Oh, my son Absalom, my son, my son, Absalom!*

*Would God I had died for thee, Oh Absalom, my son, my son.*

**ALLELUIA**

**music by Elaine Hagenberg  
text: Saint Augustine (354-430)**

This joyous and rhythmic a cappella setting of St. Augustine's text in a buoyant 7/8 meter is brimming with vitality and energy. The contrasting middle section offers expansive lines and lush harmonies which propel the music into exciting key changes and a climactic ending. ~Hagenberg

*Alleluia! All shall be Amen and Alleluia. We shall rest and we shall see.*

*We shall see and we shall know. We shall know and we shall love.*

*Behold our end which is no end.*

**i thank YOU GOD for most this amazing day**

**arranged by Dan Forrest  
text: e.e. cummings (1894-1962)**

Scored for SATB choir, piano, and optional string quintet/orchestra and percussion, this work is brimming with the joy of a new day surrounded by life and beauty, and uniquely captures the magic of e.e. cummings' beloved poem in a fresh way. ~JW Pepper

*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 who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)  
how should tasting touching hearing seeing  
breathing any—lifted from the no  
of all nothing—human merely being  
doubt unimaginable You?  
(now the ears of my ears awake and  
now the eyes of my eyes are opened)*

## AMAZING GRACE

arr. by Robert Gibson  
music by John Newton(1725-1801)

### Ben Somervall

As long as I can remember, *Amazing Grace* has been one of my favorite hymns. I grew up singing it in church, playing its melody on a nearby piano, and it was the first hymn to which I knew all of the words and verses. With text by the Anglican hymn writer John Newton, this hymn depicts the story of a soul being lost yet found by the grace of God. Newton's words have helped many people to cope with the troubles we face in this world. *Twas grace that brought me safe thus far and grace will lead me home*, the text which opens and closes this piece, indicates that grace will not be a keeper, but will also lead us to a place of peace and rest. ~Gibson

*Amazing Grace, how sweet the sound, that saved a wretch like me!  
I once was lost, but now I'm found, was blind, but now I see.  
'Twas grace that taught my heart to fear, and grace my fears relieved;  
How precious did that grace appear the hour I first believed!  
Through many dangers, toils, and snares, I have already come;  
'Twas grace that brought me safe thus far and, and grace will lead me home.*

## DIDN'T MY LORD DELIVER DANIEL?

arr. Moses Hogan (1957-2003)  
traditional Spiritual

### Lauren Barr, Asia Ellis, & Nyla Thomas, trio

Any recognition of the Emancipation Proclamation and its meaning for so many generations of African Americans calls attention to the old and haunting spiritual, *Didn't My Lord Deliver Daniel?* It draws directly from the biblical story of Daniel to explore and explain the changing historical circumstances of African Americans. Embedded in the lyrics is a commitment to trust in God and the expansive reach of righteousness. ~Anthony P. Dunn

*Didn't my Lord deliver Daniel? And why not every man?  
He delivered Daniel from the lion's den - Jonah from the belly of the whale  
And the Hebrew children from the fiery furnace - And why not every man?  
The wind blows east, and the wind blows west – It blows like the judgement day  
And every poor soul that never did pray will be glad to pray that day.  
I set my foot on the Gospel ship, and the ship it began to sail  
It landed me over on Canaan's shore, and I'll never come back anymore.*

## TOTAL PRAISE

Richard Smallwood  
traditional Gospel Song

### Desmond Henderson, accompanist

*Lord, I will lift my eyes to the hills - Knowing my help is coming from You  
Your peace You give me in time of the storm  
You are the source of my strength - You are the strength of my life  
I lift my hands in total praise to You  
You are the source of my strength- You are the strength of my life  
I lift my hands in total praise to You. Amen.*

## SPECIAL THANKS

First Baptist Church Starkville  
Dr. Tom Jenkins, Minister of Music – FBCS  
Danielle Gaude – Choral Administrator  
Dr. Christy Lee, collaborative piano faculty

Dr. Jeanette Fontaine, coordinator of voice  
Mr. Danny Davis, voice faculty  
Mrs. Sara Horan, voice faculty  
Mr. Peter Infanger, voice faculty

Dr. Garrett Torbert, voice faculty  
Dr. Roza Tulyaganova, voice faculty  
Dr. Christopher Withrow, voice faculty

## PERSONAL – MSU STATE SINGERS

### SOPRANO 1

Lauren Boozer,  
Anna Lee  
Briana Taylor  
Nyla Thomas  
Veronica Washington

### SOPRANO 2

Lauren Barr  
Carly Ferrell  
Kailyn Naquin  
Audrey Robertson  
Sydney Williams  
Amy Lee

### ALTO 1

Maddie Bender  
Anna Bullock  
Audrey Harper  
Kimberly Martin  
Aliyah Necaie  
Sarah Joy Smith  
Shelby Vaughn

### ALTO 2

Tanisha Brown  
Trekya Brown  
Katie Bush  
Jordan Cole  
Kyana Conway  
Reagan Docherty  
Asia Ellis  
Eleanor Garrard  
Taylor Hardy  
Evan Maxwell

### TENOR 1

Andre Ferguson  
Colton Hall  
Jackson Valdez  
Jackson Wilson  
Jonathan Lindamood  
Lawson Ashurst  
Ty Lofton

### TENOR 2

Reese Dunne  
Evan Garris  
Desmond Henderson  
Graham Hughes  
Jacob King  
Caleb Shirley  
Jaylen Stowers  
Joseph Zazzara

### BASS 1

Paul Beaty  
Trevor Blood  
Darryl Brundidge  
Jennings Duncan  
Adonijah Mapalo  
Benjamin Somervell  
Blaine Smith-Rossell  
Willian Pereira

### BASS 2

Joe Broome  
Jaden Cleveland  
Austin Gothard  
Ross McCleod  
Joey Mullins  
Quinton Prater  
Ross Rutherford  
Jarreau Weaver

## CHAMBER SINGERS

Hudson Akin  
Kendall Austin  
Dehn Basham  
Keveon Beavers  
Landry Bennett  
Haley Bondurant  
Candice Bruce  
Mackenzie Burchfield  
Antryll Campbell  
Aireal Conley  
Mamie Cupit  
Alex Davis

Eli Denson  
Bodie Dodson  
Emma Duncan  
Aubrey English  
Jacob Glenn  
Natalia Gonzalez  
Cody Gressett  
Justin Howard  
Brio'Na Jackson  
Brooke Johnson  
Eliot Jones  
Amy Kwas

Tavion McCorvey  
Matthew Parker  
Layne Pilcher  
Andrea Turnbow  
Joao Vilar da Silva  
Alex White  
Rachel Wisdom  
Emma Woodward  
Jacob Wright  
Colin Zazzara

## TREBULLDAWGS

Anna Lee - Soprano 1  
Marissa Yarber - Soprano 1  
Natalia Gonzalez - Soprano 2  
Regan Kincaid - Soprano 2  
Mary Kathryn Sanders -  
Soprano 2

Eleanor Gerrard - Alto 1  
Erin Thompson - Alto 1  
Jordan Carpenter - Alto 2  
Chase Crosby - Alto 2  
Amy Kwas - Alto 2  
Tahric Lofton - Tenor 1

Josh Philips - Tenor 2  
Cade Braswell - Baritone  
Adonijah Mpinga - Baritone  
RJ Rutherford - Bass  
Mary Katherine Miller - Vocal  
Percussion



## **MEN OF STATE**

Hudson Akin  
Gabriel Aranki  
Lawson Ashurst  
Kendall Austin  
Nathaniel Aycock  
Benyamin Bardwell  
Trelon Barrett  
Caleb Beard  
Antonio Benavides  
Thomas Bowen  
Griffin Bowers  
Patrick Bradley  
SJ Brocato  
Brandarius Brown  
Peyton Brown  
Darryl Brundidge  
Noah Burton  
Antryll Campbell  
Dale Carr  
Christian Carver  
Frankie Chisholm  
Landon Coe  
Malik Collins  
Isaiah Conerly  
John Cranford  
Hazel Crossler  
Connor Davis  
Jonathan Dodson  
Christopher Dutton

Zach Dykema  
Elijah Edwards  
Jacob Glenn  
Josh Hamann  
Joshua Hamilton  
Steven Hardy  
William Hardy  
Justin Howard  
Graham Hughes  
Jaymar Jackson  
Montari Johnson  
Corbin Jones  
Ian Jones  
Joshua Jones  
Grant Kelly  
Jacob King  
Jackson Kiser  
Jonathan Lindamood  
Tahric Lofton  
Ethan Maness  
Brian Mayfield  
Nicholas McGowan  
Keimauri McKenzie  
Bryce McLane  
William McCurry  
Jim Meals  
Adonijah Mpinga,  
Maxwell Oswalt  
Matthew Parker

Grant Peterson  
Austin Polk  
Quinton Prater  
Chase Pullum  
Ethan Ray  
Michael Reed  
Samuel Reed  
Cooper Robertson  
Andrew Shelton  
Caleb Shirley  
Blaine Shoemaker  
Kazarian Shumpert  
Joel Smith  
Bradley Stafford  
Aidan Taylor  
Theus, Antonio  
Jackson Valdez  
Slaten Vowels  
Matthew Watkins  
Jarreau Weaver  
Dontavius Webb  
Caleb Wells  
Thomas West  
Tayvon Williams  
Daniel Witherell  
William Wright  
Nicholas Youngstead  
Colin Zazzara

## **SCHOLA CANTORUM**

Trinity Adzobu  
Mary Alexander  
Gabriella Arbesfeld  
Jesse Baird  
Sarah Baudin  
Kendall Bjornseth  
Karley Blackwelder  
Savannah Blades  
Anna Booth  
Margaret Ellen Boyd  
Christa Brewster  
Britney Briggs  
Brandi Brown  
Isabella Brown  
Natalie Brown  
Chandlyr Brown-Reed  
Rebekah Carruth  
Jasmine Chaney  
Abigael Childs  
Chapell Chumley  
Trinity Anne-Marie Cohran-  
Leggett  
Alexandrea Coleman  
Rachel Coleman

Joscelyn Collins  
Mary Catherine Collins  
Amanda Conroy  
Deanna Cotts  
Shelby Cox  
Emily Crane  
Anna Cranford  
Emily Crunk  
Elizabeth Cull  
Hannah Daniels  
Yasmine Davis  
Ivory Dorsey  
Lori Easterling  
Susanna Gaddis  
Tebit Gang  
Karah Grady  
Mattie Graham  
Abigail Green  
Taylor Haney  
Raven Hayes  
Elizabeth Hilderbrand  
Kameron Hinton  
Rachel Hosp  
Sarah Hovanec

Dani Janus  
Chloe Jenkins  
Tiffani Jernigan  
Kristy Jones  
Kyneesha Joseph  
Kimberly Kaiser  
Mabry Keyes  
Regan Kincaid  
Samantha Land  
Bronwen Maddox  
Laurel Matthews  
Lorie McEachern  
Madison Meek  
Christian Millwood  
Mari Claire Milstead  
Taylor Moore  
Theresa Murray  
Annie Ng  
Zoe Nunn  
Adrianna O'Bryant  
Emmie Perkins  
Kayley Phillips  
Meyona Poe  
Sara Prator

Jasmine SeRena Raden  
Myesha Randolph  
Sarah Randolph  
Elexxus Richardson  
Christina Rochette  
Kylie Russell-Evangelista  
Mary Sanders  
Rianna Saucedo  
Marie Schemitsch  
Shelby Schlicker  
Zion-Nahzir Scott  
Jessaca Shepherd

Brianna Smith  
Makayla Smith  
Sophia Sowers  
Elizabeth Spangler  
Madison Spivey  
Lane Spradling  
Kylee Steward  
Caera Taylor  
Anna Thompson  
Maria Timberlake  
Katherine Trinque  
Searra Turner

Za'Kiya Tynes  
Emma Van Epps  
Rebekah Vaughn  
Caitlyn Watts  
Emma Waycaster  
Yasmine Weatherspoon  
Kalen White  
Alexus Wiggins  
Sommer Williams  
Amy Windham  
Anne-Hale Winter  
Marissa Faith Yarber

### DEPARTMENT OF MUSIC - UPCOMING EVENTS

**October 21, 2021- 8:15 pm**

Student Recital – Kaz Shumpert, baritone;  
Gabriel Aranki, tenor and Dr. Christy Lee, piano  
Old Main – Turner Wingo Auditorium

**October 25, 2021 – 8:15 pm**

Student Recital – Amanda Conroy and  
Amber Bonner, flute and Dr. Christy Lee, piano  
Starkville First Baptist Church – Chapel

**October 26, 2021 – 7:30 pm**

Clarinet and Saxophone Ensembles Concert  
Old Main – Turner Wingo Auditorium

**October 28, 2021 – 8:15 pm**

Student Recital- Trekiya Brown, contralto;  
Alex Davis, baritone and Dr. Christy Lee, piano  
Old Main – Turner Wingo Auditorium

**November 1, 2021 – all day**

Music Discovery Day  
Register at [music.msstate.edu/discover](https://music.msstate.edu/discover)

**November 1, 2021 – 7:30 pm**

Student Recital: Antonio Benavides, clarinet and Dr.  
Sophie Wang, piano  
Starkville First Baptist Church – Chapel

**November 2, 2021 – 7:30 pm**

Benefit Concert for Backpack Meals Charity  
First United Methodist Church – Connections

**November 4, 2021 – 7:30 pm**

Wind Ensemble Concert  
Bettersworth Auditorium – Lee Hall

**November 7, 2021 – 6:30 pm**

Student Recital: Jarrett Jones, percussion  
Kent Sills Band Hall

**November 8, 2021 – 7:30 pm**

Student Recital: Mathew Freeman and  
Foster Ross, trombone and Dr. Sophie Wang, piano  
Old Main – Turner Wingo Auditorium

**November, 2021 – 7:30 pm**

Percussion Ensemble Concert  
Kent Sills Band Hall

**November 1, 2021 – 7:30 pm**

Student Recital: Rachel Coleman, horn;  
Ryan Perkin, trumpet and Dr. Sophie Wang, piano  
Starkville First Baptist Church

**November 1, 2021 – 8:15 pm**

Student Recital: Tahric Lofton, tenor;  
Nyla Thomas, soprano and Dr. Christy Lee, piano  
Old Main – Turner Wingo Auditorium

**November 12, 2021 – 7:30 pm**

Alzheimer's Stories Concert with State Singers  
Starkville First Baptist Church

**November 13, 2021 – 3:00 pm**

Student Recital: Piano Studio Recital  
Old Main – Turner Wingo Auditorium

