



MISSISSIPPI STATE UNIVERSITY™
DEPARTMENT OF MUSIC

MISSISSIPPI STATE UNIVERSITY STATE SINGERS

Gary Packwood, *conductor*

FALL TOUR

Christy Lee, *collaborating accompanist*

FRIDAY, OCTOBER 15, 2021

7:00 PM at First Baptist church Starkville

CHORAL EXCELLENCE, HEALING, & COMMUNITY

FRÈ O

arr. by arr. Sten Källman
traditional Haitian Song

Asia Ellis or Nyla Thomas, 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 Gyonygyosi 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 U 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 Somervell or Maddie Bender, soloist

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, *Didnt 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.*



VOCAL SOLOS

If With All Your Hearts
from *Elijah*

Felix Mendelssohn

Tahric Lofton, tenor, Music Education, Texas

Tolglietemi la vita ancor

Alessandro Scarlatti

Desmond Henderson, tenor, Music Education, Texas

Song: Dein blaues Auge

Johannes Brahms

Benjamin Somervell, baritone, Music Education, Arkansas

Witness

Hall Johnson

Andre' Ferguson, tenor, Music Education, Florida

V'adoro pupille
from *Giulio Cesare*

George Frideric Handel

Lauren Boozer, soprano, Music, Georgia

Pantomime

Claude Debussy

Nyla Thomas, soprano, Music, Mississippi



PERSONNEL

SOPRANO 1

*Lauren Boozer, Music, Georgia
Anna Lee, Music Ed., Mississippi
Briana Taylor, Engineering, Florida
*Nyla Thomas, Music, Mississippi
Veronica Washington, Music, Florida

SOPRANO 2

*Lauren Barr, Music, Texas
^Carly Ferrell, Mathematics, Tennessee
*^Kailyn Naquin, Music Ed., Louisiana
Audrey Robertson, Engineering, Mississippi
Sydney Williams, Music, Tennessee
Amy Lee, Grad. Music Ed., Mississippi

ALTO 1

Maddie Bender, History, Texas
*Anna Bullock, Music Ed., Mississippi
^Audrey Harper, Music Ed., Mississippi
*Kimberly Martin, Music Ed., Alabama
Aliyah Necaise, Music, Mississippi
Sarah Joy Smith, Engineering, North Carolina
+Shelby Vaughn, Psych/Criminology, Alabama

ALTO 2

Tanisha Brown, Interdisc. Studies, Mississippi
Trekiya Brown, Pre-Med., Mississippi
Katie Bush, Music Ed., Alabama
Jordan Cole, Kinesiology, Mississippi
Kyana Conway, Engineering, Mississippi
Reagan Docherty, Vet. Med., Florida
*Asia Ellis, Music Ed., Mississippi
*Eleanor Garrard, Music, Tennessee
Taylor Hardy, Grad., Ed., Mississippi
Evan Maxwell, Music Ed., Mississippi

Choral Council Officers

+President
++President Elect
*Section Leaders
**Choral Council
^Student Conductor

TENOR 1

Lawson Ashurst, Music, Tennessee
*Andre Ferguson, Music Ed., Florida
Colton Hall, Grad., Ph.D., Mississippi
^Jonathan Lindamood, Music, Florida
++Tahric Lofton, Music Ed., Texas
*Jackson Valdez, Music Ed., Texas
Jackson Wilson, Engineering, Tennessee

TENOR 2

Reese Dunne, Engineering, Mississippi
*Evan Garris, Music Ed., Alabama
*Desmond Henderson, Music Ed., Texas
Graham Hughes, Music Ed., Texas
^Jacob King, Music, Texas
Caleb Shirley, Music Ed., Alabama
^Jaylen Stowers, Music Ed., South Carolina
Joseph Zazzara, Engineering, Tennessee

BASS 1

*Paul Beaty, Music Ed., Texas
Trevor Blood, Music Ed., Alabama
Darryl Brundidge, Music Ed., Florida
Jennings Duncan, Eng./Philosophy, Mississippi
Adonijah Mapalo, Music Ed., Texas
*^Benjamin Somervell, Music Ed., Arkansas
Blaine Rossell-Smith- Music, El Salvador
Willian Pereira, Music, Brazil

BASS 2

Joe Broome, Music, Nebraska
Jaden Cleveland, Business, Mississippi
*Austin Gothard, Psychology, Alabama
^Ross McCleod, Communications, Mississippi
Joey Mullins, Pre-Med., Mississippi
Quinton Prater, Music Ed., Texas
^Ross Rutherford, Chemistry, Mississippi
*Jarreau Weaver, Music Ed., Texas



AUDITION DATES

FRIDAY, NOVEMBER 12, 2021 – CHORAL/VOCAL AUDITIONS

SATURDAY, FEBRUARY 12, 2022 – DEPARTMENT AUDITIONS

FRIDAY, MARCH 11, 2022 – CHORAL/VOCAL AUDITIONS

FRIDAY, APRIL 22, 2022 – CHORAL/VOCAL AUDITIONS

Register at statesings.com

Distance & Online Auditions are available – statesings@gmail.com



Dr. Jeanette Fontaine
Coordinator of Voice,
Diction, Studio Voice,
Director - MVSI



Dr. Garrett Torbert
Vocal Pedagogy, Studio
Voice, Vocal Methods
Instructor



Dr. Roza Tulyaganova
Diction, Studio Voice,
Opera
Assistant Professor



Mrs. Sara Horan
Studio Voice
Instructor



Dr. Gary Packwood
Director of Choral
Studies, Coordinator,
Graduate Studies in
Music, MSU Singers,
Men of State
Professor



Mr. Peter Infanger
Studio Voice
Instructor



Dr. Phillip Stockton
Associate Director of Choral
Studies, Choral Music
Education, Schola Cantorum,
Chamber Singers
Clinical Assistant Professor



Mr. Danny Davis
Studio Voice
Instructor



**Dr. Chris
Withrow**
Studio Voice



Generous scholarships available to qualified candidates



SCAN ME