



MISSISSIPPI STATE UNIVERSITY™
DEPARTMENT OF MUSIC
Choral Activities

MISSISSIPPI STATE UNIVERSITY CHORAL DIVISION

SPRING CHORAL CONCERT

featuring

SCHOLA CANTORUM

OPUS

STATE SINGERS

Phillip Stockton, Garrett Torbert & Rachel Wood, *conductors*

Rachel Wood, *collaborating accompanist*

Lauren Barr, *collaborating accompanist*

April 14, 2023

First Baptist Church, Starkville

CHORAL EXCELLENCE, HEALING, & COMMUNITY

statesings.com

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SCHOLA CANTORUM

ALLELUIA!

music by Paul Basler
text : Traditional

from Songs of Faith
Dr. Matthew Haislip, horn
Griffin Bowers & Sam Reed, percussion

Songs of Faith is a large scale, multi-movement work that explores and celebrates the American Spirit. Written in 1998, as a “sequel” to Basler’s acclaimed *Missa Kenya*, each of the five movements was written for a different conductor and choral ensemble. The work is in arch form with a hymn tune setting surrounded by two Psalms and two Latin Texts: *psalm 150, Ubi Caritas, Be Thou My Vision, Alleluia, and Psalm 23.*

O SALUTARIS HOSTIA

music by: Ēriks Ešēnvalds
text by: Saint Thomas Aquinas

Marie Schemitsch & Kim Martin, soloists

Ēriks Ešēnvalds is one of the best known Latvian composers today. *O Salutaris* achieves simplicity chiefly through the alternating entrances of soprano soloists in alternating lines with occasional duets in paired thirds. The choir serves a homophonic accompanying position to the soloists throughout the piece.

*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.*

SPES

music by: Mia Makaroff
Sami text by: Nils Aslak Valkeapää

The words *spes* and *doaivu* both mean hope, but in very different languages. *Spes* is Latin, the language used in catholic churches, and *doaivu* is Sami, a language coming from Lapland. Sometimes these cultures have conflicted: biblical Latin has represented the Christian church and Sami has represented animism and shamanism in the northern parts of Scandinavia. This has led to violence and demolition, although both cultures seek peace and understanding. In 2012, the bishop of Oulu, Finland, asked the Sami people for forgiveness. Hope is present whenever people are humble enough to seek for understanding.

*Who is like the wise? Who knows the explanation of things?
I belong to the wind, but I live, maybe that is the meaning of life.
I live here and now...I won't be alive tomorrow.
That is the way — and so what.
As no one has power over the wind to contain it,
so no one has power over the time of their death.
A person's wisdom brightens their face and changes its hard appearance.*

LIEBST DU UM SCHÖNHEIT

music by: Clara Schumann
text by: Friedrich Rückert
arranged by: Drew Collins

*Love me for beauty, then do not love me!
Go love the sun, for she has golden hair!
Love me for youth, then do not love me!
Go love the springtime, for spring is every young!
Love me for wealth, then do not love me.
Go love the mermaid, for she has many pearls.
Love me for love, then yes, do love me!
Love me for love, then yes, do love me!
Love me forever, love me forever more!*

WILL THE CIRCLE BE UNBROKEN

music by: traditional Appalachian
arranged by: J. David Moore

*Will the circle be unbroken by and by, Lord by and by.
There's a better home awaitin' if we try, Lord, if we try.*

*I was singing with my sisters, I was singing with my friends
And we all can sing together, 'cause the circle never ends.*

*I was born down in the valley where the sun refused to shine.
But I'm claiming up to the high land, gonna make that mountain mine!*

OPUS

LIFE AND DEATH

music by: Samuel Coleridge-Taylor
arranged by: Khyle B. Wooten

First conceived as a solo art song by English composer Samuel Coleridge-Taylor, here the arranger has left the soaring melody intact as well as the piano accompaniment. Often called “Black Mahler”, this music encourages a history lesson, a music lesson and brings into focus why Coleridge-Taylor has been hailed as a cultural hero by African-Americans.

*To look for thee, cry for thee, sigh for thee,
Under my breath, to clasp but a shade where thy head has been laid,
It is death.*

*To long for thee, yearn for thee, burn for thee,
Sorrow and strife, but to have thee, to have thee,
And hold thee and fold thee,
It is life.*

THE AWAKENING

music & text by: Joseph Martin

Commissioned for the 20th anniversary of TCDA (Texas Choral Director's Association), “The Awakening” is a testament to the power of music in our lives. The story for the piece comes from Martin's experience beloved music teacher who gave him his early music education, but was tragically murdered and found by students and teachers the next day. Quoted by Martin, “The Awakening is my journey back to joy...it is my testament to the power of music to heal and the determination that we all discovered while trying to honor the life-song of our beloved teacher.” His hope for both performer and listener is that joy of sharing the gift of music remains in all of us until our last breath.

*I dreamed a dream, a silent dream, of a land not far away.
Where no birds sang, no steeples rang, and teardrops fell like rain.
I dreamed a dream, a silent dream of a land so filled with pride.
That every song, both weak and strong, withered and died.
I dreamed a dream. No alleluia, not one hosanna, no song of love, no lullaby.
And no choir sang to change the world. No pipers played; no dancers twirled.
I dreamed a dream, a silent dream. Silent.*

GO THE DISTANCE

music & text by: Alan Menken
arranged by: Aaron Dale

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

STATE SINGERS

RYTMUS

music & text by: Ivan Hrušovský

Be greeted Eve, you source of love, you are the queen of nobleness

FOR THIS JOY

LOBE DEN HERREN

text by: Charles Anthony Silvestri

arr. by: Susan LaBarr

Rachel Wood, conductor
Garrett Torbert, pianist
Kathryn McArthur, clarinet

Written in memory of choral singer, clarinetist, and friend George Olin, this modern arrangement of the *Lobe den Herren* hymn tune, with a new ecumenical text written by poet Charles Anthony Silvestri. The text focuses on the richness of life and creation and the joy that is found in all aspects of life.

*Praise for the sun, who by day give us warmth and enlightens;
Praise for the moon, who the darkest night cheerfully brightens;
Each glittering star shining from ages afar, driving away all that frightens.
Praise for the sky under heaven that widely contains us;
Our fertile earth, and her harvest that gently sustains us;
Birds on the wing, lifting their voices to sing, free us from all that refrains us.
Our tender hearts, which so wondrously in chambers deepening,
(Can) cherish the joys of new love and, at death's call, the weeping.
Sorrow and pain turn to rejoicing again; love now in memory keeping.
Praise for this joy in our hearts as we sing of creation!
Wondrous are all things from firmament down to foundation!
Joyful our praise as all our voices we raise, singing in glad celebration!*

A SILENCE THAT HAUNTS ME

music by: Jake Runstead

text by: Todd Boss

In 2017, Jake Runestad travelled to Leipzig, Germany to be present at the premiere of *Into the Light*, an extended work for chorus and orchestra commissioned by Valparaiso University to commemorate the 500th anniversary of Luther nailing his Ninety-Seven Theses to a door in Wittenberg, thereby kicking off the Reformation. While traveling after the concert, Runestad found himself in the *Haus der Musik Museum* in Vienna, where he encountered a facsimile of Ludwig van Beethoven's Heiligenstadt Testament.

It was the first time he had read the famous text, which is almost equal parts medical history (including Beethoven's first admission to his brothers that he was going deaf), last will and testament, suicide note, letter of forgiveness, and prayer of hope. Runestad was flabbergasted and found himself thinking about Beethoven, about loss, and about the tragedy of one of the greatest musicians of all time losing his hearing. Beethoven put it this way, "Ah, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed."

Because of the length of the letter, a verbatim setting was impractical; Runestad once again turned to his friend and frequent collaborator, Todd Boss, to help. Boss's poem, entitled *A Silence Haunts Me – After Beethoven's Heiligenstadt Testament* creates a scena — a monologue in Beethoven's voice for choir. The poem is both familiar and intimate; Boss has taken the fundamentals of Beethoven's letter and spun it into a libretto that places the reader/listener into the same small, rented room as one of the most towering figures of the Romantic Era.

To those words, Runestad has brought his full array of dramatic understanding and compositional skill; *A Silence Haunts Me* sounds more like a self-contained monologue from an opera than a traditional choral piece. Runestad, who has published three operas to date, shows his flair for melding music with text even more dramatically than in familiar settings like *Let My Love Be Heard* and *Please Stay*. He sets the poetry with an intense, emotional directness and uses some of Beethoven's own musical ideas to provide context. Stitched into the work are hints at familiar themes from the *Moonlight Sonata*, the 3rd, 6th, and 9th Symphonies, and *Creatures of Prometheus*, but they are, in Runestad's words, "filtered through a hazy, frustrated, and defeated state of being."

In wrestling with Beethoven, with legacy, and with loss, Runestad has done what he does best—written a score where the poetry creates the form, where the text drives the rhythm, where the melody supports the emotional content, and where the natural sounding vocal lines, arresting harmony, and idiomatic accompaniment — in this case, piano in honor of Beethoven — come together to offer the audience an original, engaging, thoughtful, and

A Silence Haunts Me

after Beethoven's Heiligenstadt Testament
by Todd Boss

Hear me brothers I have a confession painful to
make Six years I have endured a curse that deepens every
day They say that soon I'll cease to hear the very
music of my soul What should be the sense most perfect
in me fails me shames me taunts me

A silence haunts me They ask me Do you
hear the shepherd singing faroff soft They ask
me Do you hear a distant fluting dancing
joyously aloft No I think so No I think so No
God am I Prometheus exiled in chains for gift giving

humankind my fire Take my feeling Take my
sight Take my wings midflight but let me hear
the searing roar of air before I score the ground Why Silence
is God's reply and so I beg me take
my life when lo I hear a grace and feel a ringing

in me after all So now as leaves of autumn fall I
make my mark and sign my name and turn again to
touch my flame of music to the world a broken man as best
I can As ever Faithfully Yours A bell A bell
Hear me and be well

SA NUITD'ÉTÉ

music by: Morten Lauridsen
text by: Rainer Maria Rilke

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

Four poems sharing a common motif of 'Night' provide the texts for my choral cycle Nocturnes, the American Choral Directors Association's commissioned work for its 2005 national convention. For Rilke's atmospheric Sa nuit d'ete, several melodic themes are supported by dense, colorful harmonies in both the choral and piano parts, leading to a climactic section where all are combined and stated simultaneously. ~Morten Lauridsen

*If, with my burning hands, I could melt the body surrounding your lover's heart, ah!
How the night would become translucent, taking it for a late star; which, from the first moments of the world,
was forever lost, and which begins its course with its blonde light,
trying to reach out towards its first night, its night, its summer night.*

ELIJAH ROCK

arranged by: Moses Hogan
Traditional Spiritual

André Ferguson, soloist

THE TIMES THEY ARE A-CHANGIN'

music & words by: Bob Dylan
arranged by: Adam Podd

Anna Katherine Thompson, soloist

*Come gather 'round people wherever you roam and admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone if your time to you is worth savin'
And you better start swimming' or you'll sink like a stone for the times they are a-changin'.
Come mothers, and fathers throughout the land and don't criticize what you can't understand
Your sons and your daughters are beyond your command your old road is rapidly aging
Please get out of the new one if you can't lend a hand for the Times they are a-changin'
The line it is drawn the curse it is cast the slow one now will later be fast
As the present now will later be past, the order is rapidly fading
And the first one now will later be last for the times they are a-changin'!*

SCHOLA CANTORUM PERSONNEL

Soprano 1

Margaret Boyd
Natalie Brown
Abigael Childs
Taylor Clark
Ivory Dorsey
Sarah Heard
Rachel Hosp
Emily Jennings
Kyneesha Joseph
Laurel Matthews
Annie Ng*
Zoe Nunn
Sarah Randolph
Cecily Rolfe
Brianna Smith
Shannon Symon
Caera Taylor
Maria Timberlake
Sommer Williams

Soprano 2

Gabriella Arbesfeld*
Kendall Bjornseth
Deanna Cotts
Emily Crane
Emily Crunk
Genesis Edmond
Taylor Haney
Mabry Keyes
Kylie McGinnis
Aniyah McKissic*
Taylor Moore
Kylie Russell-
Evangelista
Marie Schemitsch
Makayla Smith
Elizabeth Spangler
Emma Van Epps
Rebekah Vaughn*
Anne-Hale Winter

Alto 1

Katie Allen
Savannah Bishop
Anna Booth
Christa Brewster
Rebekah Carruth
Jasmine Chaney
Yasmine Davis
Elizabeth Dulaney
Alyna-Marie Janus
Samantha Land
Bronwen Maddox
Kimberly Martin
Lorie McEachern
Madison Meek
Kayla Taylor
Za'Kiya Tynes
Riley Young

Alto 2

Trinity Adzobu
Mary Alexander
Jesse Baird
Bethany Crane
Cassandra Harbison
Elexxus Richardson
Christina Rochette
Janiya Rutherford
Zion-Nahzir Scott
Jessaca Shepherd ◇
Katherine Trinke
Jasmine Williams

OPUS PERSONNEL

Daniel Adejumbo
Shane Agayo
Kendall Austin ◇
Caige Baum*
Caleb Beard
Griffin Bowers
Patrick Bradley
SJ Brocato
Brandarius Brown
Darryl Brundidge
Christian Carver
Isiah Conerly
John Cranford
David Crossler
Willian da Silva
Connor Davis
Bodie Dodson
Nathan Dowling

Steven Dutton
Zachary Dykeyma
Elijah Edwards*
Kinda Gammill
Steven Hardy
William Hardy
Justin Howard
Graham Hughes
Jammer Jackson
Jalen Johnson
Ian Jones
Jackson Kiser*
Jonathan Lindamood
Ethan Maness ◇
Brian Mayfield
William McCurry
Nicolas McGowan
Bryce McLane

Adonijah Mpinga
Jaden Perkins
Quinton Prater
Samuel Reed
Christian Robinson
Nathaniel Shelton
Maxwell Smaglick*
Gabriel Stanford
Conner Stingley
Jaylen Stowers*
Aidan Taylor
Antonio Theus
Jakob Vernon
Slaten Vowels
Dontavius Webb
Thomas West
Colin Zazzara

STATE SINGERS PERSONNEL

SOPRANO

Lauren Barr
Haley Bondurant
Lauren Boozer
Aireal Conley
Emma Duncan ◇
Aubrey English
Caroline Farrell
Natalia Gonzalez
Mattie Graham
Anna Lee
Veronica Washington
Sydney Williams

ALTO

Madeline Bender
Asia Ellis
Eleanor Garrard
Audrey Harper
Kimberly Martin
Evan Maxwell
Aliyah Necaie
Anna Katherine
Thompson ◇

TENOR

Lawson Ashurst
Darryl Bridge
Reese Dunne
Andre Ferguson
Desmond Henderson
Graham Hughes
Eliot Jones
Jacob King
Jonathan
Lindamood ◇
Tahric Lofton
Caleb Shirley
Jaylen Stowers
Jackson Valdez

BASS

Paul Beaty
Jaden Cleveland
Willian da Silva
Bodie Dodson
Austin Gothard
Joshua Hamann
Tavion McCorvey
Adonijah Mpinga
Joseph Mullins
Quinton Prater
Blane Rossell-Smith
RJ Rutherford
Kazarian Shumpert
Jarreau Weaver

* Denotes Member of Choral Council

◇ Denotes Executive Choral Council Board Members

Choral Council Board President-Elect

Choral Council Board President

*Congratulations to our
graduating seniors who are
honored tonight with pink
graduation cords. Thank
you for the beautiful music
you have given to the choirs
at Mississippi State.
Good luck to the future and
you will be missed!
#WeSingTrue*

