



MISSISSIPPI STATE UNIVERSITY™
DEPARTMENT OF MUSIC

MISSISSIPPI STATE UNIVERSITY CHORAL DIVISION

Spring Concert

CANTARÉ formerly *CHAMBER SINGERS*

OPUS formerly **MEN OF STATE**

STATE SINGERS

with

Jeanette Fontaine, *mezzo*

Roza Tulyaganova, *soprano*

Gary Packwood and Phillip Stockton, *conductors*

Christy Lee, *collaborating accompanist*

Desmond Henderson, *student collaborating accompanist*

Lauren Barr, *student collaborating accompanist*

Tavion McCorvey, *student conductor*, Cantaré

Kimberly Martin, *student conductor*, OPUS

Desmond Henderson, *student conductor*, State Singers

Friday, April 1, 2022

7:00 PM at First Baptist Church Starkville

CHORAL EXCELLENCE, HEALING, & COMMUNITY

statesings.com

msuchoir@msstate.edu

Program

CANTARÉ

WAKE UP, MY SPIRIT

music by Adolphus Hailstork
text from Psalm 57: 6-9

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at Manhattan School of Music under Vittono Giannini and David Diamond at the American Institute at Fountainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written numerous works for chorus, solo voice, various chamber ensembles, band, and orchestra. Among his compositions are: Celebration which, in 1976, was recorded by the Detroit Symphony Orchestra; Out of the Depths, which won the 1977 Belwin-Mills Max Winkler Award presented by the Band Directors National Association; American Guernica, awarded first prize in a national contest sponsored by the Virginia College Band Directors in 1983; and Mourn Not the Dead which received the 1971 Ernest Bloch Award for choral composition. In 1995 the chamber work Consort Piece was awarded First Prize by the University of Delaware Festival of Contemporary Music.

*Wake up, my spirit!
I, myself, will waken the dawn,
Wake up, my spirit!
Exalt Yourself above the heavens, O God;
And Your glory over all the earth.
Awake, lute and harp;
I will sing praise to You among the nations
I will sing melody,
I will sing alleluia.*

O VOS OMNES

music by Pau Casals

Known primarily as a cellist, whose fame began in the late 1890s with performances for the Queen of Spain in Madrid and for Queen Victoria in Paris, Casals was also a composer with a strong personal style. This deeply sad, yearning setting of Jeremiah's words (usually sung during Holy Week) feature split parts in the tenor/bass voices and a rich, thick texture throughout. The compositional tactics personify the implications of the text for the listener.

*O all you who pass along this way,
behold and see if there is any sorrow like unto my sorrow.*

MY SPIRIT SANG ALL DAY

music by Gerald Finzi
text by Robert Bridges

Born in England in 1901, the reclusive and introspective composer Gerald Finzi lived only 55 years, dying before his time from leukemia. During his brief life, he dedicated himself to music. Much of his time was spent composing, attending concerts, lecturing, collecting music, and befriending the likes of Gustav Holst and Ralph Vaughan Williams. His output includes orchestral and choral music as well as many solo songs and essays. He shows a brilliance in the way he sets words by finding the essence of the text without the need for over-embellishment (indeed, much of his vocal music is primarily set syllabically). My Spirit Sang All Day is from a set of seven part-song settings of poetry by Robert Bridges (1844-1930) and is an ecstatic declaration of the joy wrought by love.

~ Matthew D. Oltman

*My spirit sang all day O my joy.
Nothing my tongue could say, Only My joy!
My heart an echo caught O my joy and spake,
Tell me thy thought, Hide not thy joy.
My eyes can peer around, O my joy!
What beauty hast thou found?
Shew us thy joy.
My jealous ears grew whist; O my joy
Music from heaven is't, sent for our joy?
She also came and heard; O my joy,
What said she, is this word?
What is thy joy?
And I replied, O see, O my joy, 'Tis thee, I cried,
Thou art my joy.*

ABIDE

music by Dan Forrest
text by Jake Adam York

I first encountered Jake Adam York's poem, "Abide," when a friend sent me an article from New York Times Magazine memorizing his untimely death in 2012 at the age of 40. York is known for his collections of poetry elegizing the martyrs of the Civil Rights Movement in the U.S. "Abide," chosen by U.S. Poet Laureate Natasha Trethewey for the NYT Times article, may be his finest. The poem is part of his collection by the same title published in 2012, and was inspired by a vinyl recording of Thelonius Monk performing the classic hymn, "Abide with Me."

My setting hints at that hymn and seeks to evoke a sense of Americana on a warm late-summer evening. Inspired by York's own direct manner of reading his own poetry, I chose to set most of his text in a rather homophonic and syllabic style, surrounding it with richer textures which envelop and embrace his own honest voice.

~ Dan Forrest

*Forgive me if I forget with the birdsong and the day's
last glow folding into the hands of the trees, forgive me the few syllables of
the autumn crickets, the year's last firefly winking like a penny in the shoulder's weeds,
if I forget the hour, if I forget the day as the evening star pours out its whiskey over
the gravel and asphalt I've walked for years alone, if I startle when you put your hand in mine,
if I wonder how long your light has taken to reach me here.*

I'M GONNA SING 'TIL THE SPIRIT MOVES IN MY HEART

arr. by Moses Hogan
Traditional

Kendall Austin, Keveon Beavers, & Jacob Glenn, tenor small group
Aireal Conley & Alex White, soprano small group

Moses Hogan's setting of "I'm Gonna Sing 'Til the Spirit Moves in My Heart" that the power of music has the means to heal and transform us daily. The idea of awaking our spirit through song is the theme that is interwoven throughout the set by Cantaré. As we traverse the many emotions and challenges of our lives we are reminded to keep singing. Through song we find healing, hope for the future and joy!

*I'm gonna sing 'til the spirit moves in my heart.
I'm gonna sing 'til Jesus comes.
Sing oh my Jesus,
It was grace that brought me, it was grace that taught me,
It was grace that kept me, and it's grace that will lead me home.
Pray oh my Jesus.
Can't you feel the spirit movin'
Shout oh my Jesus!
I'm gonna sing ti'l my Jesus comes.*

OPUS

WANKANTANHAN HOTAN'INPE

arr. William Linthicum-Blackhorse
Traditional Lakota Sioux American Indian Spiritual

SJ Brocato, Gabriel Sanford, Tommy West, Elijah Edwards,
Bodie Dodson, Adonijah Mpinga, Griffin Bowers, Jackson Valdez, *small group*
Gabriel Aranki, *percussion*

Wiwáŋyaŋ Wačhípi "Looking into the sun Dance" is the most sacred ceremony of the Lakhóta Sioux American Indian people. The music from these ceremonies was long shared and traveled, until the onset of the European settlers—beginning in the mid 1800's—mostly as a consequence of brutal and deadly encounters. In recent decades, these dances have been opening up to the world and people from all walks of life venture to South Dakota, USA to experience the power of spiritual healing. It is my great honor to start sharing this music with the world.

~ William Linthicum-Blackhorse

*From above, they are making their voices heard – They are making their voices heard.
The Thunder Nationis flying – so they are making their voices heard.*

FOR MY BROTHER

music by Andrea Ramsey

Based on the eulogy delivered by Robert Ingersoll upon the death of his brother, Ebon, in 1879

*My brother, In every raging storm, may you be oak and rock,
In tender slants of sun, may you be vine and flower –
And as you climb to heights unknown, may you remain a humble soul:
Side with the poor, side with the weak, side with those wronged, and those in need.*

With loyal hearts and purest hands, be generous – My brother.

MUIÉ RENDÊRA

arr. Randall Hooper

Original SATB arrangement by Carlos Alberto Pinto Fonseca

Gabriel Aranki & Griffin Bowers, percussion

Two of the most popular traditional folk songs from Northeast Brazil are combined in this arrangement of Carlos Alberto Pinto Fonseca. While emphasizing the rhythmic aspects of the songs, Pinto Fonseca's choral writing is also precise and clear. He enjoyed a successful career as a conductor and is well known for his arrangements of folk music.

~ Yulene Velásquez Iturrate

*Hey, lacemaker woman,
If you teach me how to weave, I'll teach you how to court.
Virgulino is Lampeao.
He is Lampa, Lampa, Lampa, He is Lampeao.
His name is Virgulino,
His nickname is Lampeao.*

SÉRÉNADE ITLAIENNE

music by Ernest Chausson (1855-1899)

text by Paul Bourget (1852-1935)

arr. by Mari Esabel Valverde

This *serenata* is an invitation for a rendezvous on the seas beneath the stars. Accelerated by steady winds, the old Italian fisherman and his sons lead all on board over the rolling swells. Somewhere in their midst, beyond their hearing, in hushed rapture, the mariner's melody seems to float above itself, never quite wanting to touch ground lest it reveals the secret of their love. Delivered from "soul to soul," unfettered by rules or roles, the lovers exchange suggests an intimacy understood only upon deep, calm waters.

The passionate scene, framed by waves and splashes, is colored into sound by the piano whose spiraling subdivisions sometimes hasten and whose toiling bass establishes a sense of gravity. All the living, breathing parts cover in varied harmonies, and the story sails off in the distance like a fantasy that escapes with an unknown ending. ~ M.E. Valverde

*Let's go embark on the sea - To spin the night under the stars.
Look! The wind is blowing just enough - To puff out the canvas sails.
The old Italian fisherman - And his two sons, who steer us,
Listen but do not make any sense - Of the words our mouths utter.
On the dark, serene sea, look--We can exchange souls,
And no one will understand our voices - Except the night, the sky, and the swales of the water.*

TANTSULAUL (DANCE SONG)

music by Veljo Tormis

text edited by Paul-eerik Rummo

Tantsulaul it's a humorous account from a man who fancies himself a good dancer. A stunning melody enhanced by clapping, stomping, and other various sounds. Can be performed alone or as a cycle with other *Men's Songs*.

~ V. Tormis

*Let our Mari come, I shall get her on her feet.
My socks heels have holes like an old mare's blaze.
My ears are singing as if Jüri from next door was playing pipes.*

JOHN, THE REVELATOR

Traditional, arr. Joseph Joubert

Ty Lofton and Adonijah Mapalo, soloists

Eli Denson & Gabriel Aranki, percussion

Arranger Joseph Joubert is uniquely qualified to create a dynamic choral arrangement of this traditional gospel blues call and response song, for he is the master of many musical genres as an orchestrator, Broadway conductor, pianist, record producer, arranger, and music director. Widely noted as one of the most powerful songs in pre-World War II acoustic music, John the Revelator was recorded by blues artist Blind Willie Johnson in 1930. Through the years a variety of artists have recorded their interpretations of the song, which refers to John of Patmos in his role as the author of the Book of Revelation. In particular, there are references to the opening of the seven seals and the resulting apocalyptic events.

~ Sally Schott

TREBULLDAWGS

WHERE ARE Ü NOW?

**arr. by The Pentatonix
as recorded by Justin Bieber**

MSU STATE SINGERS

INTIMATIONS OF IMMORTALITY

music by Michael John Trotta
words by William Wordsworth (1770 – 1850)

Jeanette Fontaine, soprano & Roza Tulyganova, mezzo

This five-movement work was commissioned in 2020 by Gary Packwood, director of choral studies, and dedicated to the Mississippi State University Singers for the opening of the new Music Building. However, because of the global pandemic, COVID-19, the debut performance has been on hold, until now. The piece is based on *Ode: Intimations of Immortality from Recollections of Early Childhood*, by the English Romantic poet, William Wordsworth. These writings, along with others, represent the “greatest lyrics of his maturity. In these poems Wordsworth presents a fully developed, yet morally flexible, picture of the relationship between human beings and the natural world.”

When Wordsworth completed this work in 1804, he called it simply "Ode," and the poem carried this title when it was published in 1807. In 1815, when the poem was republished, Wordsworth expanded the title to "Ode: Intimations of Immortality from Recollections of Early Childhood." Intimations means hints, inklings, or indirect suggestions. For example, the first stanza, and in this case, the first movement can be explained here:

The entire earth—all its fields and streams and trees—seemed like heaven to me when I was a child.

Now, however, as spring begins to unfold its splendor, I no longer perceive the world this way.

True, there is much beauty around me: rainbows, roses, moonlight, sunlight, the reflection of the stars on evening waters. But these sights, magnificent as they are, lack the full glory of what I once saw.

Composer Michael John Trotta has set this work for piano, string quintet, oboe, horn, mezzo and soprano soloists, and SATB choir, in five movements. Movement I, “The Glory and Freshness of a Dream” utilizes all forces except the mezzo soloist and is based stanza one of Wordsworth’s Ode. Movement II is entitled “Ye blessed creatures, I have heard the call,” adds the mezzo soloists, but mutes the soprano, and is based mostly on stanza four. “Our birth is but a sleep and a forgetting,” is the title of movement III. In this movement Trotta allows the choir to present stanza five *a cappella*. Movement IV, “Then will he speak of business, love, or strife,” is based on parts of stanzas seven and eight and includes all forces except the oboe and soprano soloists. The final movement, “Of the eternal silence,” reincorporates all instrumental forces, plus soprano soloist, if the original ending one is sung. If the alternative ending is performed, both soloists are incorporated. This movement includes texts from stanzas nine and ten.

~ Gary Packwood & Michael J. Cummings

The full text to *Intimations of Immortality* can be found here: <https://rpo.library.utoronto.ca/content/ode-intimations-immortality-recollections-early-childhood>.

OVER THE RAINBOW

words by E.Y. Harburg (1896-1981)
music by Harold Arlen (1905-1986)
arr. by Lendell Black

Over the Rainbow is a song that has always been more associated with Judy Garland and *The Wizard of Oz*, than with its writers. Although they went on to create many other classics, public fame continued to elude them. Among their peers, however, they were legendary. On November 17, 1968, the music industry paid tribute to Arlen with a concert at Lincoln Center. The program ended with him taking the stage alone at the piano. Then, to the delight of the audience, Judy Garland joined him to sing “Over the Rainbow” to his accompaniment. When she came to “If happy little bluebirds fly beyond the rainbow why, oh why, can’t I?” she paused to say, “Thank you, Harold.” It was her final American stage appearance. Seven months later she died in London at the age of forty-seven.

~ Walter Rimler

SUNDAY from SUNDAY IN THE PARK WITH GEORGE words & music by Stephen Sondheim (1930-2021) **arr. Mac Huff**

Sunday in the Park with George sits precariously on the edge between traditional plot-driven musicals and the concept musicals developed mostly by Stephen Sondheim and director Hal Prince. Like concept musicals *Sunday* explores an idea more than telling a story, and yet it does still tell a story. The difference is that the exposition and conflicts are established in the 1880’s but the resolution comes a hundred years later to a protagonist who is a different man and yet the same. Sondheim says *Sunday in the Park With George* is a love song developing over two hours. Like many of Sondheim’s shows, *Sunday* is about connecting -- in fact the word “connect” is peppered throughout the score. Sondheim is making a statement about love and about artists building on that which has gone before them.

For more than 50 years, Stephen Sondheim set an unsurpassed standard of brilliance and artistic integrity in the musical theatre. His accolades included an Academy Award, eight Tony Awards (more than any other composer)

including the Special Tony Award for Lifetime Achievement in the Theatre, multiple Grammy Awards, multiple Drama Desk awards and a Pulitzer Prize.

SPECIAL THANKS

First Baptist Church Starkville

Dr. Tom Jenkins, Minister of Music – FBCS

Danielle Gaudé – 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

PERSONNEL – MSU STATE SINGERS

SOPRANO 1

Lauren Boozer
Anna Lee
Briana Taylor
Nyla Thomas
Veronica Washington

SOPRANO 2

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

ALTO 1

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

ALTO 2

Tanisha Brown
Trekiya Brown
Katie Bush
Jordan Cole
Kyana Conway
Reagan Docherty

Asia Ellis

Eleanor Garrard

Taylor Hardy

Evan Maxwell

TENOR 1

Lawson Ashurst
André Ferguson
Jonathan Lindamood
Ty Lofton
Jackson Valdez
Jackson Wilson

TENOR 2

Darryl Brundidge
Reese Dunne
Evan Garris
Desmond Henderson

Graham Hughes

Jacob King

Caleb Shirley

Jaylen Stowers

Joseph Zazzara

BASS 1

Paul Beaty

Trevor Blood

Jennings Duncan

+William Pereira da Sliva

Adonijah Mpinga

Benjamin Somervell

Blaine Rossell-Smith

BASS 2

Jaden Cleveland

Austin Gothard

Ross McCleod

Joey Mullins

Quinton Prater

Ross "RJ" Rutherford

Jarreau Weaver

CANTARÉ

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
Tiffani Jernigan
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

OPUS

Shane Aguayo
Hudson Akin
Gabriel Aranki
Lawson Ashurst
Kendall Austin
Trelon Barrett
Caleb Beard
Keveon Beavers
Antonio Benavides
Griffin Bowers

Patrick Bradley
SJ Brocato
Brandarius Brown
Peyton Brown
Darryl Brundidge
Antryll Campbell
Dale Carr
Christian Carver
Frankie Chisholm
Malik Collins

Isaiah Conerly
John Cranford
David Crossler
Connor Davis
Bodie Dodson
Steven Dutton
Zach Dykema
Elijah Edwards
Kindal Gammill
Jacob Glenn

Kevin Gray
Josh Hamann
Joshua Hamilton
Steven Hardy
William Hardy
Justin Howard
Graham Hughes
Jaymar Jackson
Corbin Jones
Ian Jones
Jacob King
Jackson Kiser
Jonathan Lindamood
Tahric Lofton
Ethan Maness
Brian Mayfield
William McCurry

Nicholas McGowan
Keimauri McKenzie
Bryce McLane
Adonijah Mpinga
Garrett Nelson
Maxwell Oswald
Matthew Parker
Jaden Perkins
Grant Peterson
Quinton Prater
Chase Pullum
Ethan Ray
Samuel Reed
Cooper Robertson
Andrew Shelton
Caleb Shirley
Kazarian Shumpert

Maxwell Smaglick
Bradley Stafford
Gabriel Stanford
Aidan Taylor
Antonio Theus
Jackson Valdez
Slaten Vowels
Harris Washington
Jarreau Weaver
Dontavius Webb
Thomas West
Tayvon Williams
William Wright
Nicholas Youngstead
Colin Zazzara

TREBULLDAWGS

Sopranos

Natalia Gonzalez
Anna Lee
Taylor Mills
Mary Sanders
Marissa Yarber
Altos
Jordan Carpenter

Chase Crosby
Eleanor Garrard
Regan Kincaid
Amy Kwas
Tenors
Nick McGowan -Soloist
Josh Phillips

Baritones

Adonijah Mpinga
Cooper Robertson
Bass
RJ Rutherford
Vocal Percussionist
Mary Katherine Miller



CHORAL ACTIVITIES

2022 PERFORMANCE SCHEDULE

**Please confirm all performance 24 hours prior to the given start date via the statesings.com website, msuchoir@msstate.edu email, or by calling 662-325-3490. Performances are at First Baptist Church Starkville, unless otherwise listed.*

April

8 Suffrage Cantata by Andrea Ramsey performed by Schola Cantorum – 7:00 pm