

**SPRING CHORAL SHOWCASE
“MOTION IN STONE”**

Wednesday, April 24, 2024
Concert Hall
7:30 p.m.

**TREBLE CHORUS
TENOR BASS CHORUS
UNIVERSITY CHORUS
DR. MORGAN LUTTIG, CONDUCTOR
SKIP STRADTMAN, ASSISTANT CONDUCTOR
CHARLES GETER IV, ASLAN CHIKOVANI, PIANO**

PROGRAM

TREBLE CHORUS

She Lingers On Zanaida Robles (Contemporary)
Song of Miriam Elaine Hagenberg (Contemporary)
Rise Up Jake Runestad (b. 1986)
Vichten Angèle Arsenault (1943-2014)
arr. Hart Rouge
Kyla Collins, Chiara Fiandaca, Ally Skelton, soloists
Grace Gill, spoons



TENOR BASS CHORUS

Blackbird arr. Audrey Snyder (Contemporary)
Aidan Magouyrk, guitar
Tuba arr. Michael Barrett (b. 1983)
Aidan Magouyrk, soloist
Jordan Waddell, Aidan Wilson, percussion
Stars I Shall Find Victor C. Johnson (Contemporary)
Ad Astra Jacob Narverud (b. 1986)

UNIVERSITY CHORUS

Listen to the Lambs R. Nathaniel Dett (1882-1943)
Dr. Alexis Davis-Hazell, soloist

Insanae et Vanae Curae Franz Joseph Haydn (1732-1809)
arr. Joseph Barnby

a survival plan of sorts Melissa Dunphy (b. 1980)
Skip Stradtman, conductor

Light of a Clear Blue Morning Dolly Parton (b. 1946),
arr. Craig Hella Johnson
Dr. Alexis Davis-Hazell, soloist
Emily Welker, Chloe Cater, Genevieve Bangert, trio
Dr. Jane Weigal, flute

NOTES ON THE PROGRAM

Have you ever seen a sculpture that simply took your breath away? The still representation of something real or imaginary has the power to inspire, provoke deep thought, or elicit deep emotion. Tonight we will explore three powerful sculptures from around the world that speak to the human experience. There is inherent motion in these carved pieces of stone.

Treble Chorus

“Freedom” by Zenos Frudakis

The first sculpture we dive into this evening is Zenos Frudakis’ “Freedom” located in Philadelphia, PA. Over the course of four (and a half) pieces Treble Chorus explores the four main elements of the sculpture.

The ensemble begins by humming the melody to Nina Simone’s I Wish I Knew How it Would Feel to Be Free. While all the singers join together in the melody, the choir is never given the opportunity to sing the words. Instead, their desire for freedom must remain within, represented by the hidden faces and figures within the sculpture.

We continue to the first panel where the sculpted figure is trapped in stone (She Lingers On). The text speaks to the “pools of sadness,” and the repetitive melody sung off the beat gives a feeling of uneasiness throughout. In the second portion of the sculpture the figure begins the journey of escape (Song of Miriam). The text of this piece follows

Miriam as she strives to sing the song in her heart. Even in the deepest desire there is a fear of failure, a fear to take the first step. The internal must battle the external as the protagonist dares to face uncertainty. The third figure reaches out from the rock, almost pleading with the viewer (Rise Up). The text of this piece calls out to the audience to “rise up” to face the injustices of the world. The choir sings “there shall never be another season of silence,” transforming the sculpture’s perception from fear to determination. Finally, we end with Vichten, a piece without words rooted in dance rhythms. In this freedom and dance we call back to those stuck in the mold with the language of a free soul.

Tenor Bass Chorus

“Diminish and Ascend” by David McCracken

Also known as the “Stairway to Heaven,” this sculpture by David McCracken housed in Bondi, Australia serves as our second focal point of the evening. The Tenor Bass Chorus begins with a familiar lament for freedom (*Blackbird*) followed by a call to look toward the potential ahead (*Tuba*). As we begin the ascent, we take a moment to rest, acknowledging the glory of the stars above and the power we hold to move ourselves forward (*Stars I Shall Find*). The beauty in this sculpture lies in the imperceptible end. There is no limit to how far we may go (*Ad Astra*)!

University Chorus

“Architectural Fragment” by Petrus Spronk

Located in Melbourne, Australia, “Architectural Fragment” resembles a sinking (or rising) library in the cement.

A viewer may perceive this sculpture as either sinking or rising. In tonight’s program we explore both concepts. We begin with a cry for help as civilization as we know it sinks (Listen to the Lambs). The choir continues with a powerful piece representative of the anger and feeling of powerlessness in the situation (*Insanae et vanae curae*). With wildly contrasting A and B sections, there is an eerie sense of peace that is unsettling to the listener where the choir sings of false promises.

Our entire set revolves around the text of our third piece, a survival plan of sorts. May the text guide you in our journey this evening:

raid your library.
read everything
you can get your
hands on
& then
some.

go on,
collect words
& polish them up
until they shine
like starlight
in your
palm.

make words
your finest weapons-
a gold-hilted sword
to cut your
enemies
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We end with the simple yet profound song by Dolly Parton, Light of a Clear Blue Morning. In this piece as well as our first piece we welcome Dr. Alexis Davis-Hazell to be the voice of hope in an otherwise dark set.

TEXTS AND TRANSLATIONS

She Lingers On

Zanaida Robles (Contemporary)

She walks in pools of sadness.
Her face is cool in moonlight.
No one can cover it.
She walks in pools and moonlight.
She lingers on.

Song of Miriam

Rabbi Ruth Sohn

I stand at the sea and turn to face the desert stretching endless and still.
My eyes are dazzled, the sky brilliant blue.
Sunburnt sands unyielding white.
My hands turn to dove wings.
My arms reach for the sky,
I want to sing the song rising, ah,
I stop.
Where are the words?
I stop.
Where the melody?
In a moment of panic my eyes go blind, can I take a step without knowing a
destination?
Will I falter?
Will I fall?
Will the ground sink away from under me?
The song still unformed, how can I sing?
To take the first step, to sing a new song, to close one's eyes and dive into un-
known waters.
For a moment knowing nothing risking all.
But then to discover the waters are friendly.
The ground is firm, the song rises again.
Out of my mouth come words lifting the wind,
I hear for the first time, the song in my heart, silent unknown, even to me.

Rise Up

Susan B. Anthony (1820-1906)

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!

Vichten

Arthur Arsenault (Contemporary)

Nonsense syllables

Blackbird

John Lennon (1940-1980) and Paul McCartney (b. 1942)

Blackbird singing in the dead of night,
take these broken wings and learn to fly.

All your life,
you were only waiting
for this moment to arise.

Blackbird fly,
into the light of the dark black night

Tuba

Traditional Xitsonga

Tuba

Tuba emurini tuba

A Dove

Look at the dove on that tree!

Stars I Shall Find

Sara Teasdale (1884-1933)

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.

Ad Astra

Jacob Narverud (b. 1986)

Ad Astra

Ad astra per aspera.

Sursum.

Movere deinceps.

Sine cura, post omnes.

To the Stars...

To the stars through difficulties.

Look upward.

Move forward.

Leave all cares behind.

Listen to the Lambs

Negro Spiritual, Isaiah 40:11

Listen to the lambs!

All a-crying!

He shall feed his flock like a shepherd
and carry the young lambs in his bosom.

Listen to the lambs!

All a-crying!

Amen.

Insanae et Vanae Curae

Insanae et vanae curae
invadunt mentes nostras,
saepe furore replent corda,
privata spe.

Insane and Vain Fears

Insane and vain fears
invade our minds
ever filling with rage
our hearts bereft of hope.

Quid prodest O mortalis conari pro mundanis, What does it profit you, mortal, to strive
si coelos negligas. for worldly good
Sunt fausta tibi cuncta, if you neglect heaven?
si Deus est pro te. All is well with you, if God is with you.

a survival plan of sorts

Amanda Lovelace (b. 1991)

raid your library.
read everything
you can get your
hands on
& then
some.

go on,
collect words
& polish them up
until they shine
like starlight
in your
palm.

make words
your finest weapons-
a gold-hilted sword
to cut your
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Light of a Clear Blue Morning

Dolly Parton (b. 1946)

It's been a long dark night,
and I've been waiting for the morning.

It's been a long hard fight,
but I see a brand-new day a-dawning.

I've been looking for the sunshine
'cause I ain't seen it in so long.

Ev'rything's gonna work out fine.

Ev'rything's gonna be alright,
it's gonna be okay.

Refrain:

I can see the light of a clear blue morning.

I can see the light of a brand-new day.

I can see the light of a clear blue morning.

Ev'rything's gonna be alright,
it's gonna be okay.

Refrain

Treble Chorus

Dr. Morgan Luttig, conductor
Emma Mehigan, teaching assistant
Charles Geter IV, collaborative pianist

Soprano 1

Emily Barnes
Ada Borer
Emma Chambless
Sophia Ellis
Lizzy Erbach
Angel Hays
Madison Hullett
Annabelle Morrison
Annabella Orndorff
Ariana Schmitt
Sela Trimm

Soprano 2

Sophia Allen
Catherine Doherty
Kenzie Harris
Zumanah Kamal
Sarah Katheron Latham
Kate O'Neill
Tatyana Pingston
Ally Skelton
Meredith Taylor

Alto 1

Megan Amrine
Hunter Brooks
Kyla Collins
Chiara Fiandaca
Amelia Gaither
Grace Gill
Lily Johnson
Annika Karkkainen
Emma Mehigan
Morgan Shriver

Alto 2

Autumn Carpenter
Madison Gore
Sarah Martin
Catherine Mercatante
Isabella Parker
Jordan Rambo
EL Ray
Sydni Taylor
Becca Vinson

Tenor Bass Chorus

Dr. Morgan Luttig, conductor
Timothy Smith, teaching assistant
Charles Geter IV, collaborative pianist

Tenor 1

Alexander Allison
Brett Isbell
Timothy Smith

Tenor 2

Joshua Camp
Shawn Flack
Wes Fowler
Justin Tharpe

Bass 1

Evan Darden
Max Dyer
Jack Hebert
Aidan Magouyrk
Benjamin Olive

Bass 2

Bee Kiefer
Mason McCool
August Mewes
Jordan Waddell-Smith

University Chorus

Dr. Morgan Luttig, conductor

Philip McCown, Skip Stradtman, assistant conductors

Emma Mehigan, Timothy Smith, teaching assistants

Aslan Chikovani, collaborative pianist

Soprano	Alto	Tenor	Bass
Victoria Aguilar	Hiraku Abe	Griffin Carpenter	JP Aufdemorte
Olivia Alarcon	Emily Adkins	Kearis Cook	Eric Bailey
Paige Beville	Genevieve Bangert	Cody Coykendall-Garcia	James Dickinson
Chloe Cater	MacKenzie Barrier	Alfredo Dittrich	Max Dyer
Ashley Chapnick	Jenna Brown	Steven Hensley	Harry Evans
Emery Davis	Autumn Carpenter	Connor Hughes	Sam Gaines
Pradnya Desurkar	Ella Fauson	Samuel Kaufmann	Liam Hoxsie
Jamiah Edwards	Madison Gore	Preston Lumpkins	Aidan Magouyrk
Kylie Grossie	Courtney Harris	Philip McCown	Christian Martin
Lily Henry	Alex Holmquist	Lawson McVay	Ryan McFarland
Link Hernandez	Lyrique Jones	Timothy Smith	James Merchant
Madison Hullett	Cas Lisko	Skip Stradtman	Jeremiah Nixon
Reese Hunter	Sarah Martin	Peter Vander Wal	Sam Powell
Teandra Jackson	Emily Monson	Ray White	James Sanders
Kloe Justice	Ry Nicely		JoQuez Shepard
Khiya McLamb	Isabella Olguin Summers		JJ Smith
Emma Mehigan	Anna Parul		Daniel Stadter
Raygan Mendoza	Jenna Richardson		Isaac Toles
Sequoya Morning	Olivia Seale Esposito		Jerome Turner
Rachel Plowman	Ruthie Sommer		Alex Wilson
Lacy Richardson	Carson Wiegat		Jared Zimmerman
Hope Schmeichel			
Madeleine Trotno			
Emily Welker			

UPCOMING EVENTS

Capstone Quartet Recital

Friday, April 26
5:00 p.m., Recital Hall

Jordan Waddell, Percussion

Friday, April 26
5:30 p.m., Concert Hall

Huxford Quintet Recital

Friday, April 26
7:00 p.m., Concert Hall

Hannah Faulk, viola

Saturday, April 27
5:30 p.m., Concert Hall

Nicholas Katulka, trumpet

Sunday, April 28
1:00p.m., Recital Hall

No Strings Attached

Sunday, April 28
5:00 p.m., Recital Hall

Tuscaloosa Symphony Orchestra

Monday, April 29
7:30 p.m., Concert Hall

Community Music School: voice, Suzuki violin, and flute

Tuesday, April 30
6:00 p.m., Recital Hall

Melissa Bonilla Parra, viola

Wednesday, May 1
7:30 p.m., Recital Hall

Steven Keith, Flute

Friday, May 3
7:30 p.m., Recital Hall

Check out the SOM on Social Media!



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