



THE DELTA CHORALE
presents

Come,
Sweet
Peace

SPRING 2017
PERFORMANCE TOUR

Welcome to The Delta Chorale's spring tour program, "Come, Sweet Peace." This performance features a wide variety of choral repertoire—from the Baroque through pieces so new we learned them from the composers' manuscripts, from the plains of Africa to the cottonfields of Mississippi. We are honored by your presence and excited to share our music with you!

Last spring, the Chorale officers and I sat down together to craft a new mission statement for this ensemble. It was important to us as a community of vocal musicians to acknowledge our context as inhabitants of the Mississippi Delta. But beyond acknowledging that context, we sought to respond to the social ills that surround us—to stop seeing them entirely in the negative and start embracing them as opportunities for service and change.

Among the goals we stated for ourselves were these: "When confronted by strife, we sing that peace is the better way. When confronted by division, we sing and model unity in community despite our differences." Little did we know how important these goals would become in the year since we included them in our corporate mission. Little did we know how these goals would become personally relevant to each of us; little did we know how they would saturate our hearts and minds as we voiced our plea for peace into an increasingly strife- and division-filled world.

We hope you will enjoy this music and that it will engage your emotions, intellect, and spirit as it has ours. Thank you again for being here.



Dr. Adam Potter

Conductor

2017 Chorale Tour Itinerary

SATURDAY, FEBRUARY 11 | 8:00 PM

Bologna Performing Arts Center
Delta & Pine Land Theatre
Cleveland, Mississippi

*Concert for the
Delta State University Honor Choir
Dr. André Thomas, guest conductor*

FRIDAY, FEBRUARY 24 | 7:30 PM

Covenant Presbyterian Church
Cleveland, Mississippi

*Joint concert with Eastern Michigan University
Dr. Brandon Johnson, conductor*

FRIDAY, MARCH 10

Olive Branch High School
Olive Branch, Mississippi

*All-day choral exchange program
Claire Taylor Leeke, conductor*

FRIDAY, MARCH 10 | 6:30 PM

Christ Presbyterian Church
Olive Branch, Mississippi

Joint concert with Olive Branch High School

SATURDAY, MARCH 11 | 7:00 PM

Cathedral of the Sacred Heart
Pensacola, Florida

SUNDAY, MARCH 12 | 6:30 PM

First Presbyterian Church of Quincy
Quincy, Florida

MONDAY, MARCH 13

Pascagoula High School
Pascagoula, Mississippi

*All-day choral exchange program
Nancy Leigh Strum, conductor*

THURSDAY, MARCH 23

**Mississippi Music Educators Association/
American Choral Directors Association
All-State Conference**

Hattiesburg, Mississippi

*Demonstration choir for "Rehearsal Refresher"
clinics with Dr. Adam Potter*

FRIDAY, MARCH 31 | 7:30 PM

Tour Home Concert

Venue to be announced
Cleveland, Mississippi

SATURDAY, APRIL 22 | TIME TO BE ANNOUNCED

Joint Concert with ICTUS

J. Reese Norris, conductor

Venue to be announced
Memphis, Tennessee

Welcome!

As a courtesy to the performers and to your fellow audience members, please be certain that all mobile phones and other electronic devices are turned off. Flash photography can be very disconcerting to performers and is not permitted during the performance. Please exit and enter the auditorium only between selections. Out of regard for the performers' efforts, please remain silent for the duration of the concert and accompany any disruptive children out of the hall. Thank you for your cooperation.

Program
to be chosen from

COME,
Sweet Peace

I. LIFT UP YOUR HEADS

Ukuthula

Traditional Zulu Gospel
arr. André van der Merwe

Kathleen Elaine Logeston, Michael Hankins, MJ Britton, Caitlen Barron,
Allie Rose Parker, Chandler James Smith, & Caleb Chambers, *soloists*

from *Messiah*

George Frideric Handel
1685–1759

24. Surely He hath borne our griefs
33. Lift up your heads, O ye gates
37. The Lord gave the word
41. Let us break their bonds asunder
46. Since by man came death

Young Hye Min, *pianist*

II. WAR SHALL CEASE, AND ON EARTH PEACE

A Bronze Triptych

Dan Forrest
b. 1978

Laura Syc & Basia K. Thomas, *pianists*
Chandler James Smith, *percussion*

Kathleen Elaine Logeston, MJ Britton, Claudia Grace Wilbanks,
Phillip Woodard, John Tyler Gunn, & Denzell Jones, *handbells*

“From Heaven Distilled a Clemency”
from *Triptych*

Tarik O’Regan
b. 1978

Elizabeth McWhorter Guillory & Gillian Oakley, *soloists*
Basia K. Thomas, *pianist*
Claudia Grace Wilbanks & Chandler James Smith, *percussion*

INTERMISSION

Program

III. LOVE THAT WILL NOT LET ME GO

Come, Sweet Peace

Richard Waters
b. 1973

Elizabeth McWhorter Guillory, *soloist*

“You Who Never Arrived”
from *Three Love Songs*

Paul Basler
b. 1963

Laura Syc, *pianist*

O Love

Elaine Hagenberg
b. 1979

Michael Hankins, *pianist*

IV. CELEBRATING THE DELTA'S MUSICAL HERITAGE

John the Revelator

Traditional Gospel Blues
arr. Paul Caldwell & Sean Ivory

Laura Syc, *pianist*

Goodnight, Irene

Huddie Ledbetter (1888–1949) &
John A. Lomax (1867–1948), *arr.* Robert de Cormier
Jess Bennett, *soloist*
Michael Hankins, *pianist*

Credo

André J. Thomas
b. 1952
Denzell Jones, *soloist*
Basia K. Thomas, *pianist*

Precious Lord

Thomas A. Dorsey (1899–1993)
arr. Arnold Sevier

Ain't No Grave Can Hold My Body Down

Traditional Spiritual
arr. Paul Caldwell & Sean Ivory

Notes, Texts & Translations

Ukuthula is a Zulu prayer for peace that originated in churches in the townships of pre-democratic South Africa; its content is unashamedly emotional. I was first introduced to it through the #AVoice4Peace worldwide peace awareness project in culmination with the International Day of Peace on September 21.

This movement, spearheaded by the Festival Singers of Florida and the Nairobi Chamber Chorus, brought together choirs from across the globe to sing “Ukuthula” together in real-time as the #AVoice4Peace concert was livestreamed from Nairobi, Kenya. I was honored to be a guest performer at the Nairobi concert and thrilled that the Delta Chorale participated via the Periscope app from over 8,000 miles away in Cleveland, Mississippi.

—Dr. Adam Potter

In this sinful world . . . We find peace!

Kulomhlabawezono!
Igazi lika Jesu linyenyez’:

In this sinful world,
Through the blood of Jesus

Ukuthula!
Usindiso
Ukubonga!
Ukunqoba!
Induduzo!
Ukuthula!

We find peace!
We are saved!
We are filled with gratitude!
We will conquer!
We are consoled!
We find peace!

—Traditional Zulu

The German-born George Frideric Handel (1685-1759) enjoyed a prominent position as a German composer of Italian-style opera in London. After the popularity of opera declined in England, he turned to the genre of the oratorio, a large-scale work for soloists, choir, and orchestra. Oratorios, unlike operas, did not rely on acting, costumes, or sets; the storytelling occurred purely through the music and texts. Furthermore, elaborate Italian operas required the economic backing of royal patrons. The relatively lower production costs associated with oratorios made them popular with theater managers, especially during the season of Lent when opera houses were closed.

Most oratorios included a plot, characters, and a narrator; Handel’s renowned *Messiah* is unusual in its omission of these items. For *Messiah*, Handel’s friend Charles Jennens suggested instead a compilation of verses from the Christian Bible and the *Book of Common Prayer*.

Handel was known for the speed at which he composed (aided, in part, by his practice of “recycling” from his earlier works). In 1741, he completed the first version of *Messiah*—260 pages of music in three parts—in only 24 days. The first section of *Messiah* examines prophecies of Isaiah and the birth of Jesus; the second describes Jesus’s death and resurrection, concluding with the famous “Halleluiah” chorus; and the third part celebrates the Christian theology of redemption. Our concert features five choruses from Parts II and III.

Notes, Texts & Translations

Shortly after Handel completed *Messiah*, he traveled to Dublin, Ireland to present a series of benefit concerts. Although *Messiah* is a work modern listeners associate with exuberant celebration, we must not forget that while audiences were experiencing the magnificence of the premier performance, hundreds of impoverished men and women were incarcerated in squalid debtors' prisons. In these dismal institutions, prisoners were expected to work off their debts or to arrange for friends to contribute to their relief funds, while simultaneously incurring more debt, as they were charged a fee for each day of incarceration.

The initial performance of *Messiah*, at Dublin's New Music Hall in April 1742, during the week before Easter, was a resounding success. Dubliners, eager to hear the music of the great international composer, flocked to the concert. Theater notices urged men to remove their swords, and ladies their hoopskirts, in order to pack more listeners into the concert hall. In all, 700 attendees crowded into the first performance, raising 400 pounds, supporting three charities, and freeing 142 men from the brutal punishment of debtors' prison.

Incidentally, when *Messiah* was performed in London the next year, legend says that King George II, overcome with emotion, leapt to his feet when he heard the mighty "Halleluiah" chorus, and the rest of the audience naturally followed suit. The validity of this story is disputed, but you may settle the matter for yourself by voting with your own feet!

Over the years, the popularity of *Messiah* swelled, in part because the increasingly altruistic composer held annual benefit concerts, with the proceeds given to London orphanages. Music historian Charles Burney (1726-1814) aptly described the importance of these performances: "This great work has been heard in all parts of the kingdom with increasing reverence and delight. It has fed the hungry, clothed the naked, fostered the orphan." After 275 years, Handel's gift still delights. May this performance inspire in us a spirit of compassion for all.

—Dr. Shelley Collins

Lift up your heads . . .
and be ye lift up!

Surely He hath borne our griefs

Surely He hath borne our griefs, and carried our sorrows!
He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace
was upon Him.

—Isaiah 53:4-5

Lift up your heads, O ye gates

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.
Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.
Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

—Psalm 24:7-10

Notes, Texts & Translations

The Lord gave the word

The Lord gave the word; great was the company of the preachers.

—Psalm 68:11

Let us break their bonds asunder

Let us break their bonds asunder, and cast away their yokes from us.

—Psalm 2:3

Since by man came death

Since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.

—1 Corinthians 15:21-22

Great was the company . . .

Let us break their bonds . . .

. . . shall all be made alive.

my musical inspiration for **A Bronze Triptych** came largely from Tony's text, with its compelling narrative, vivid imagery, and broad themes of redemption. Some inspiration also came from recordings of Russian Orthodox bell ringing, with its dissonant overtones and complex layered ostinatos.

Overall, the music portrays the journey of a bell from metal mined for war, through the solemn requiem and vesper occasions, to the peals of celebration and peace which close the work. The diversity of the three stanzas provided a compositional challenge, in trying to set three very diverse stanzas but still unify the whole piece. The title "Triptych" gives the listener the expectation of three distinct sections, and the three stanzas are quite different. Nonetheless, all three stanzas are subtly tied together with references to "earth." Accordingly, the music of the three stanzas, while widely varied at the surface, is yet connected by the consistently layered approach, a recurring collection of intervals (G-C-D), and quotes of the "Nata sum . . ." chant.

—Dan Forrest

When war shall cease,
and on earth, peace . . .

Notes, Texts & Translations

Nata sum in venas altissimas.

(I was born in deepest veins.)

I was born in deepest veins of tin and copper cold,
The metal blood of mother earth.

Mined, melted, mixed,

Forged in fire,

Wrought by arms into arms.

Gladius, cetratus, hasta:

(Sword, soldier, spear:)

Sword and shield and spear!

Concursus, tormento!

(Clash, torture!)

Cannon clash and clamor, dealing Death!

But then I was reborn.

When now my bronze strikes bronze

'Tis not in clash of arms,

Or blast of fire,

But to ring the vesper hour,

Or I may toll in requiem

As those who fall asleep are gathered back to earth.

And oh! to peal in celebration!

In carillon of joy!

In victory, in festival,

In carillon of joy!

But greater still will be to sing the dawning of that
day

When war shall cease, and on earth, peace
everlasting

I will ring!

—Charles Anthony Silvestri (b. 1965)

Triptych represents the concatenation and re-orchestration of two extant works. . . .

Relatively new to living in New York, I am much more aware of the independent, vibrant cultural plurality that exists today; it's probably the single most dazzling facet of the City and is largely responsible for the infamous 'edginess' that pervades daily life there. . . . From the moment that the commission for "And There Was a Great Calm" [of which **From Heaven Distilled a Clemency** is part] was offered, I knew the piece I was about to embark upon would end up being linked with [my] *Threnody* in some way. . . . Musical works connected with commemoration or memorials are often suitably pensive and slow; I wanted to start with that concept, but to bring in some of the relentless urban rhythms that had been such a large influence on my life in the preceding two years. . . . [This] final movement is much faster and vibrant, returning to a more openly elated rendering of the start of Triptych (the texts here dealing with transmigration and the future).

—Tarik O'Regan

Calm fell. From heaven distilled a clemency;
There was peace on earth . . .

Notes, Texts & Translations

Each shall arise in the place where their life [spirit] departs.

–“*Bundahis-Bahman Yast*”; *Indian Bundahishn*, 9th-century

[So] Why then should I be afraid? I shall die once again to rise an angel blest.

–“*Masnavi i Ma’navi*”; *Mathwani of Jalalu-’d’Din Rumi*, 13th-century

Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life’s Star,

Hath had elsewhere its setting.
And cometh from afar.

–*William Wordsworth (1770–1850)*, from “*Ode: Intimations of Immortality*” (1807)

Calm fell. From heaven distilled a clemency;

There was peace on earth, and silence in the sky.

–*Thomas Hardy (1840–1928)*, from “*And There Was a Great Calm*” (1918)

Come, Sweet Peace was commissioned by my alma mater, James Madison University, Dr. Jo-Anne van der Vat-Chromy, Director of Choral Activities, for the Madison Singers performance at the ISME Fifth International Symposium on Assessment in Music Education in 2015. I was incredibly honored to be asked to compose a piece for my alma mater, a place that remains very near and dear to my heart. (I met my wife there; our daughter’s middle name is Madison; I could go on...) As “Dr. V” and I were discussing text possibilities, I wanted to find something with ties to either James Madison or Williamsburg, Virginia, since that would be the location of the premiere. One day, I came across the poetry of St. George Tucker, a Williamsburg lawyer who was nominated to be a federal judge by... President James Madison! After looking over several of Tucker’s poems, we agreed on “Come, Sweet Peace.”

–*Richard Waters*

Friendship, sweetest balm of life . . .

Come, sweet Peace, and with thee bring
All the odors of the spring,
Summer’s golden harvests, too,
Autumn’s fruits of various hue,
Winter’s health and cheerful fires,
Joys which competence inspires.

All the good that freedom brings,
Mirth from innocence that springs,
Temperance, the foe to strife,
Friendship, sweetest balm of life,
Love, that rivals bliss divine,
Gentle Peace: be ever thine.

Leave to war the vernal blights,
Scorching summer’s sultry nights,
Autumn’s fogs, and sickly dew,
Rugged winter’s blust’ring crew,
Slavery, famine, and despair,
Leave behind to cruel war.

–*St. George Tucker (1752–1827)*

Notes, Texts & Translations

Three Love Songs [of which *You Who Never Arrived* is the third] was written in the summer of 1999 as a gift for three of [my] dearest friends and colleagues. The work concerns itself with the age-old “search” for true love - a love that is pure, faithful, and given (and received) without reservation. . . . The piano plays a very important role in the work and serves as an equal counterpart to the choral ensemble . . . *Three Love Songs* is dedicated to Manuel German, whose friendship, encouragement and understanding made the work possible.

—Paul Basler

You who never arrived
in my arms, Beloved, who were lost
from the start,
I don't even know what songs
would please you. I have given up trying
to recognize you in the surging wave of
the next moment.

You, Beloved, who are all
the gardens I have ever gazed at,
longing. An open window
in a country house—and you almost
stepped out, pensive, to meet me.

—Rainer Maria Rilke (1875–1926)

O Love was published only a few months ago, but when I came across it I knew it belonged on our program. Its text fits so perfectly with our theme of peace: True peace can come about only when we practice reconciliation, and true reconciliation can come about only when our love is unconditional. Thus we sing of the ultimate Love that will not let us go.

—Dr. Adam Potter

. . . the promise is not vain
That morn shall tearless be.

O Love, that will not let me go,
O Love, I rest my weary soul in Thee;
I give the back the life I owe,
That in Thy ocean depths its flow
May richer, fuller be.

O Joy, that seeks me through the pain,
O Joy, I cannot close my heart to Thee;
I trace the rainbow through the rain,
And feel the promise is not vain
That morn shall tearless be.

—George Matheson (1842–1906)

We first performed our final set of five pieces, “Celebrating the Delta’s Musical Heritage,” at the International Conference on the Blues. Although the blues emerged as a vernacular form, classical and art-music performers have adapted it for their genres to great effect. These five art-music arrangements certainly bend the definition of blues, but they will demonstrate the power of the blues to thrill audiences and educate students and performers alike.

—Dr. Adam Potter

Notes, Texts & Translations

Performed in a myriad of arrangements by gospel groups throughout the South, **John the Revelator** seems to have been first recorded between 1927 and 1930 by Blind Willie Johnson (1897-1945)—Texan, street-corner evangelist, and self-taught master of the slide guitar. A decade later, the piece turned up as a regular staple in the repertoire of Delta Blues legend Son House (1902-1988). Both men authored most of their recorded material and Johnson’s recordings even credit him as the composer of “Keep Your Lamps Trimmed and Burning,” but neither artist claimed “John the Revelator” as his own. Both men identified it as traditional.

Both Blind Willie Johnson and Son House were practitioners of a charismatic tradition, a religion that used music to lift worshipers into an ecstatic, trance-like state of mind. These periods of holy delirium allowed followers to gain brief glimpses into the world described by the apostle John in the book of Revelation. More importantly, they offered respite and hope to an African-American population trapped in webs of physical and economic hardship.

To hear their re-released performances of “John the Revelator,” listen to Blind Willie Johnson’s *Dark Was the Night* and Son House’s *The Original Delta Blues*, both issued on the Mojo Workin’ label. Their renditions are sparse and uncomplicated. Son’s is downright monodic, accompanied only with occasional handclaps.

The arrangement by Caldwell and Ivory performed today makes optimal use of the precious Blues scales employed by Johnson and House. Harmonically and texturally, their piece is more closely related to the work of Son House’s musical “children”—the next two generations of American Blues pioneers.

—adapted from Paul Caldwell and Sean Ivory (2001)

The crippled can walk . . .
The dumb are singin’ . . .
The dead are dancin’ . . .

Refrain:

○ tell me who is that writin’?

John the Revelator, writin’ in the book of seven seals.

○ tell me what is he writin’?

’Bout the Revelation, writin’ in the book of seven seals.

Talk to us John! What’s the good news?

The crippled can walk; the dumb are singin’ the blues.

Oh, John, in the graveyard, whadaya see?

The dead are dancin’ all around me. (*Refrain*)

When John looked Over Calvary’s hill,
heard a rumblin’ chariot wheel.

Tell us, John, what did you see?

I saw a beast rising from the sea! (*Refrain*)

Notes, Texts & Translations

When The Weavers recorded **Goodnight, Irene** in the 1950s, it quickly became number one on the charts. It stayed on the charts for 25 weeks, selling over 2 million copies at that time and now remains an American classic (recordings found on *The Weavers Greatest Hits* released on Vanguard and *The Weavers: Best of the Decca Years* released on MCA). This song was written by Huddie Ledbetter, also known as Lead Belly (1889-1949), self-proclaimed “King of the Twelve-String Guitar, a folk legend in his own right, who used it as his theme song for years. John Lomax (1867-1948) discovered Lead Belly in Angola Prison in Louisiana where he had been collecting songs from prisoners.

—adapted from Robert De Cormier (2001)

Refrain:

Irene, goodnight, Irene, goodnight,
goodnight, Irene, goodnight, Irene,
I'll see you in my dreams.

Last Saturday night I got married,
me and my wife settled down.
Now me and my wife are parted,
I'm gonna take another stroll downtown. *(Refrain)*

Stop ramblin', stop your gamblin',
stop stayin' out late at night.
Go home to your wife and fam'ly,
stay there by your fireside bright. *(Refrain)*

She caused me to weep, she caused me to moan,
caused me to leave my home.
But the very last words that I heard her say
was please sing me one more song. *(Refrain)*

—Huddie Ledbetter & John A. Lomax

Although gospel music is not synonymous with the blues, the two genres have numerous musical characteristics in common and have also shared a number of practitioners, including Blind Willie Johnson, Blind Lemon Jefferson (1893-1929), and “Father of the Delta Blues” Charley Patton (1891?-1934). In **Credo**, American choral composer/arranger, educator, and conductor André J. Thomas (b. 1952) has combined the idioms of modern gospel music with an adaptation of the ancient Credo text from the Mass Ordinary. This piece was premiered last March at Carnegie Hall under the direction of Anton Armstrong.

—Dr. Adam Potter

EXCELLENCE IS AN ART WON BY TRAINING AND HABITUATION. WE DO NOT ACT RIGHTLY
BECAUSE WE HAVE VIRTUE OR EXCELLENCE, BUT WE RATHER HAVE THOSE BECAUSE WE
HAVE ACTED RIGHTLY. WE ARE WHAT WE REPEATEDLY DO.

EXCELLENCE, THEN, IS NOT AN ACT BUT A HABIT.

—Aristotle

Notes, Texts & Translations

I believe when my life is over,
I'm going home . . .

I believe in God, the Father almighty.
I believe in God, the maker of heaven and earth,
and in Jesus Christ, His only Son, our Lord,
who was conceived by the Holy Ghost,
born of the virgin Mary,
suffered under Pilate,
crucified, died, and was buried.
He descended into hell!

On the third day, He arose.
He ascended to heaven.
From death he was set free.
Now He sits at the right hand,
And He's waiting for you and me.
He will judge all the world.
He will judge you and me.

I believe in God.

I believe in the Holy Spirit
and the holy catholic Church.
I believe in one baptism
for the remission of sin and rebirth.
I believe in the resurrection,
and the communion of saints in this world.
I believe when my life is over,
I'm going home just to live with my God.

I believe in the Father, and in the Son, and in the Holy Ghost.

I believe in God.

I await the resurrection of the dead,
and the life of the world to come.

I believe in God, maker of heaven and earth.
I believe in God, the Father almighty!
I believe in God!

—Traditional, adapt. André J. Thomas

Thomas Andrew Dorsey (1899–1993), hailed as the father of black gospel music, began his career as a blues pianist known as Georgia Tom. His gospel compositions, such as **Precious Lord**, borrow the rhythms of jazz and the blues and pair them with the lyrics of Christian praise. In “Precious Lord,” we find Dorsey’s most famous song and one of the most famous of all gospel songs. Dorsey wrote “Precious Lord” following the tragic death of his wife and son in childbirth. As Michael Harris notes in *The Rise of Gospel Blues*, Dorsey’s brilliance can be found in his musical fusion of the raw blues with more classical stylistic elements. Chicago-born Arnold Sevier (b. 1949) possesses deep connections to Mississippi, and his arrangement of “Precious Lord” has become a staple of better choirs worldwide.

—Dr. Adam Potter

Lead me home . . .

Notes, Texts & Translations

Precious Lord, take my hand,
lead me on, let me stand,
I am tired, I am weak, I am worn;
through the storm, through the night,
lead me on to the light.
Take my hand, Lord,
and lead me home.

When my way grows drear,
precious Lord, linger near,
when my life is almost gone,
at the river, Lord, I stand,
guide my feet and hold my hand:
Take my hand, Lord,
and lead me home.

—Thomas Dorsey

although we are unsure of its initial origin, the traditional refrain which inspired **Ain't No Grave Can Hold My Body Down** seems to have been popular with gospel singers in the American South in the first half of the twentieth century. The texts and tunes which comprise the verses are not based on traditional material, but rather were composed by the arrangers, Paul Caldwell (b. 1965) and Sean Ivory (b. 1969). This concert arrangement was originally commissioned by Pearl Shangkuan and Calvin College.

—adapted from Paul Caldwell and Sean Ivory (2005)

Take me home to live . . .
Call me up to heaven . . .

Refrain:

Ain't no grave can hold my body down.
They ain't no grave can keep a sinnuh underground.
Oh, I will listen for the trumpet sound.
Ain't no grave can hold my body down.

You know they rolled a stone on Jesus.
And then they tried to bury me.
But then the Holly Ghost He freed us
so we could live eternally.
Sistuh, you better get cho ticket if you wanna ride.
In the mornin' when Jesus call my numbuh, I'll be on
the other side. (*Refrain*)

Ain't no grave is gonna hold me.
Ain't no man is gonna bury me.
Ain't no serpent gonna trick me.
Ain't no grave can hold my body down.

I will fly to Jesus in the mornin' when I die.
I know He will take me home to live with Him on high.
I will fly to Jesus in the mornin'.
Don't look here. I'll be way up in the sky.
Soon one day He's gonna call me up to heaven
for a chariot ride. (*Refrain*)

Ain't no grave dug deep enough to hold me.
Ain't no devil been slick enough to trick me.
Ain't no grave digguh man enough to bury me.
You cain't hold me down! (*Refrain*)

My name is Basia Thomas and I am a senior piano performance major at Delta State University. I am from Memphis, TN and went to Overton Performing Arts School and studied piano under Ms. Detrina Odum. When I came to Delta State, my major ensemble was choir, although I had never been in choir before. I was terrified about singing in front of people but Delta Singers (the women's choir) helped me overcome my fears. Everyone was very inviting and in the next semester I became a member of the auditioned Delta Chorale, which I have been a part of for three years and counting. I really appreciate Delta State's generosity and the individual attention that you do not get from most colleges. The Delta State choirs have allowed me to make beautiful music with others, make new friends, and, most importantly, be myself.



I am currently a senior pursuing a music education degree with both vocal and instrumental emphases. Delta State University has been the best decision of my life. The family atmosphere here was exactly what I was looking for when transferring from East Central Community College in Decatur, Mississippi. Delta State has served as the backdrop for many wonderful experiences that I would not have gotten if I went to another university. One of these experiences is being an Assistant Conductor for the Delta Chorale and the Delta Singers Okramen. At many universities, these positions would have been reserved for graduate students. The faculty members here at Delta State are some of the best in the nation. DSU is a hidden gem among the cotton fields of the Delta.

—Chandler Smith
Tenor 2 & Delta Chorale President



We all want a place where we can be a part of something bigger than ourselves, a place that takes us the way we are and grows us into a better version of ourselves. We push ourselves through difficult times to find those beautiful moments where the music comes alive and allows us to feel beyond what we thought possible. Singing in Chorale has given me and so many others that blessing, and I wouldn't trade it for anything.

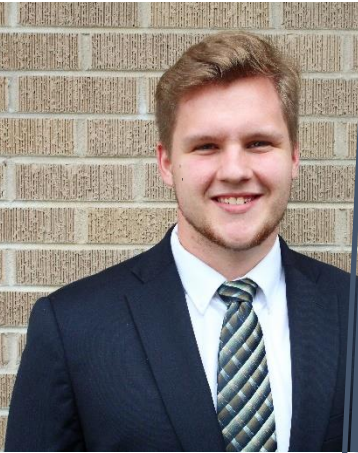
—Caitlen Barron '18
Alto 2 music education major,
Delta Chorale Vice-President



Singing with the Delta Chorale these past few years have been an inspirational and life-changing experience. By being a part of the Delta Chorale, I was given the opportunity to experience what it is like to sing with individuals who share the same passion and love for music. From my senior year in high school to my final semester of college, I still believe and hold onto this quote, "Music can change the world because it can change people" (Bono).

—Marshall Veasey '17
Tenor 1 music major





My time in the Delta Chorale has been such a blessing. Even since the first day of the retreat, I've made countless friends who I know I will hold close for a very long time. No amount of words can express how much I love each and every person in the Chorale and how much I've loved making such beautiful music with you. I've truly never experienced anything like this choir, and I know I never will, but thank you for the time we've spent together, and thank you for blessing me with a wonderful freshman year.

—Chance McFadden '20
Baritone music education major

I've been a member of the DSU Chorale for four years now. Being in Chorale has meant many things in that time, but the most notable and the most recent would have to be related to one of our songs, "Precious Lord" (arr. Sevier). In my time in college, I've faced a lot of adversity (as has anyone). "Precious Lord" says, "Through the storm, through the night, lead me on to the light." Chorale has become a glimpse of heaven on earth for me: a "light" in some very dark places. For that light, I am eternally grateful.

—MJ Britton '17
Soprano 2 vocal performance major



I transferred to Delta State University in the fall of 2015 as a piano performance major. Auditioning for Chorale was one of the best decisions I ever made at DSU. After much rehearsal in and outside of class, I could give an ensemble my full attention and dedication. It was the first time I was able to commit to music emotionally during a concert, which was a transformative experience for me as a musician. I became a more well-rounded musician and person through the concepts I have learned not only from Dr. Potter but also from my peers. The things I've gained from my DSU choral experience will carry me throughout my career.

—*Laura Syc '17*
Alto 1 & collaborative pianist



Dr. Potter's predecessor once told all of the non-music majors that we kept everyone else in the choir sane. For me, it's the other way around. During my four years at Delta State, Chorale has been my on-campus—'away from campus'—spot. It has given me a much-needed breathing space from my course work and papers. More importantly, the choir has taught me an abundance of lessons in teamwork and performance, and I can't even conceive of my time at Delta State without recalling all of the wonderful memories I've made with this group.

—*Jess Bennett '17*
Tenor 2 English & history major

The Delta Chorale

Chandler James Smith, *president* | Caitlen Barron, *vice-president*
Gunter McCourt, *secretary* | Meagan Johnson, *treasurer*
Elijah Davison & Gillian Oakley, *publicity chairs*
MJ Britton & Mallory Morrow, *choral librarians*

SOPRANO 1

Kenzie Blomquist '20	BS Speech and Hearing Sciences	Monument, Colo.
Katlynn Goldman '19	BME Choral Music Education	Iuka, Miss.
Mary Margaret Grant '20	BS Speech and Hearing Sciences	Germantown, Tenn.
Gillian Oakley '19	BME Choral Music Education	Southaven, Miss.
*Basia K. Thomas '17	BM Piano Performance	Memphis, Tenn.

SOPRANO 2

MJ Britton '17	BME Choral Music Education	Olive Branch, Miss.
Samantha Few '18	BA Music (Voice)	Olive Branch, Miss.
*Elizabeth McWhorter Guillory '18	BM Vocal Performance	River Ridge, La.
Kathleen Elaine Logeston '18	BM Vocal Performance	Starkville, Miss.
Mary Quin '19	BME Choral Music Education	Springdale, Ark.
Claudia Grace Wilbanks '18	BA Music (Voice)	Corinth, Miss.

ALTO 1

Amanda Dickenson '20	BM Vocal Performance	Memphis, Tenn.
Hannah LeFlore '18	BS Speech and Hearing Sciences	Greenwood, Miss.
Young hye Min '20	BM Piano Performance	Ulsan, South Korea
Mallory Morrow '18	BME Choral Music Education	Southaven, Miss.
*Laura Syc '17	BM Piano Performance	Arkabutla, Miss.
Elizabeth Wickliffe '20	BME Choral Music Education	Bristow, Okla.

ALTO 2

Caitlen Barron '18	BME Choral Music Education	Olive Branch, Miss.
Jordan Galtelli '19	BA Music (Voice)	Olive Branch, Miss.
*Meagan Johnson '18	BME Choral Music Education	Nesbit, Miss.
Allie Rose Parker '17	BS Biology (Pre-Med)	Olive Branch, Miss.
Amanda Lutz '19	BME Instrumental Music Education	Horn Lake, Miss.

TENOR 1

Caleb Chambers '17	BA Political Science	Greenville, Miss.
*Gunter McCourt '18	BME Choral Music Education	Southaven, Miss.
Jason Lee Howard '17	BME Instrumental Music Education	West, Miss.
Marshall Phillips Veasey '17	BA Music (Voice)	Nettleton, Miss.

The Delta Chorale

TENOR 2

Jess Bennett '17	BA English & History	Clinton, Miss.
Michael Hankins '17	BME Choral Music Education (Piano)	Grenada, Miss.
Denzell Jones '18	BS Entertainment Industry Studies	Water Valley, Miss.
*Chandler James Smith '17	BME Choral & Instrumental Music Education	Philadelphia, Miss.

BARITONE

Zack Cooke '18	BME Choral Music Education	Bronx, N.Y.
Andrew Dailey '19	BA Music (Voice)	Albany, Ga.
Austin Means '21	BME Choral Music Education	Byhalia, Miss.
Chance McFadden '20	BME Choral Music Education	Richland, Miss.

BASS

*Elijah Davison '19	BME Choral Music Education	Olive Branch, Miss.
John Tyler Gunn '18	BME Choral Music Education	Olive Branch, Miss.
Quez Wade '17	BS Criminology & Social Justice	Memphis, Tenn.
*Phillip Woodard '18	BME Choral Music Education	Mobile, Ala.

** denotes section leaders & assistant section leaders*

Our Conductor

A versatile musician, conductor **Adam Potter** is the Director of Choral Activities at Delta State University in Cleveland, Mississippi, where he also serves as Assistant Professor of Music and Program Coordinator for Choral Music Education. At DSU, he conducts the Delta Chorale and Delta Singers Women's Chorale, administers the university choral program, mentors choral music education majors, and teaches coursework in choral music methods and conducting. In addition to his responsibilities at DSU, Dr. Potter is also Director of Music at Covenant Presbyterian Church in Cleveland and the Artistic Director of CoroFuentes, a community youth men's choir of the MidSouth Music Institute. He earned a PhD in choral conducting and music education from the Florida State University College of Music and Bachelor and Master of Music degrees in music education and choral conducting, respectively, from the Greatbatch School of Music, Houghton College, where he was a Presser and Presidential Scholar. His choral music mentors include Judy Bowers, Kevin Fenton, Brandon Johnson, and André Thomas.

The Delta State University choirs appreciatively accept tax-free donations of any size to further our mission of providing students from across campus with exceptional performance and educational opportunities. To make a gift, go to www.deltastategiving.org, click on "Give Now," and select "Other Areas of Emphasis - Choral Music Fund" from the dropdown menu. Alternatively, donations may be made payable to "DSU Choirs" and mailed to Delta State University Department of Music, DSU Box 3256, Cleveland, MS 38733. For further assistance, please call the Music Office at 662.846.4615.

WHY STUDY VOCAL MUSIC @ DELTA STATE?

- ✓ 100% undergraduate
- ✓ Individual attention
- ✓ Mentoring from your private teacher and from the Director of Choral Activities
- ✓ Music education majors receive same lesson and performance opportunities as performance majors
- ✓ Generous performance-based scholarships
- ✓ Extensive ensemble, chamber, and solo opportunities
- ✓ Rigorous and challenging coursework
- ✓ Vocal coaching and work with professional collaborative pianist available to all students at no additional charge
- ✓ Real-world teaching experiences before student teaching
- ✓ Collegiate conducting experiences for senior music majors
- ✓ Leading roles in opera and musical theatre program
- ✓ One of the most affordable four-year universities in the nation
- ✓ Zero out-of-state tuition
- ✓ Located in Cleveland, Mississippi, #2 on *Smithsonian Magazine's* "Best Small Towns" list
- ✓ #DSUfamily
- ✓ New music building opening in 2018!

Delta State University

Delta State University, home of the Statesmen and the Fighting Okra, is located in the heart of the Mississippi Delta. Founded in 1924, the university serves over 4,000 students and is an integral part of the community and region. Bordered on the west by the Mississippi River and located within the boundaries of a 20-county area of northwest Mississippi, the Delta is known worldwide for the richness of its music, history, literature, and art, all of which help create this area's special sense of identity.

The **Department of Music at Delta State University** offers an active and innovative program providing an intensive and challenging experience with emphasis on the individual student. The Department prepares music majors for careers in the field of music and provides supportive instruction to both majors and non-majors in the history, theory, teaching, and performance of music to cultivate the development of musical skills, knowledge, and appreciation. The Department fosters an engaging and stimulating environment on campus and in the surrounding community by presenting musical performances that are open to the public, mentoring music students of all ages, and developing partnerships with school music programs and music teachers in the region and state.

Music Degree Programs

Bachelor of Arts in Music
Bachelor of Music (Performance)
Bachelor of Music Education

**DELTA STATE
UNIVERSITY** 
Join in. Stand out.



Dr. Adam Potter
Director of Choral Activities
Program Coordinator for Choral Music Education
 PhD Florida State University
 MM Houghton College
 BM Houghton College

Department of Music Voice Area



Dr. Laurissa Backlin
Voice, Lyric Diction, Song Literature, Aural Theory
 DMA University of North Texas
 MM Temple University
 BM Wheaton College



Dr. Jamie Dahman
Voice, Vocal Pedagogy, Lyric Diction
 DMA University of Michigan
 MM Northwestern University
 BA Abilene Christian University



Prof. Kevin Tharp
Music Education, Voice, Men's Choir
 PhD (in progress) University of Mississippi
 MALS Delta State University
 BME Delta State University

Dr. Kumiko Shimizu
Vocal Coach, Collaborative Piano, Opera
 DMA University of Oregon
 MM University of Maine
 BA Ochanomizu University

Delta State University Department of Music

Josh Armstrong, DMA
 Percussion,
 Assistant Director of Bands

Shelley Collins, DMA
 Flute, Music History

Douglas Mark, DMA
 Low Brass, Brass Methods

Erik Richards, PhD
 Director of Bands,
 Instrumental Music
 Education

Cheryl Beaty, BA
 Senior Secretary

Michael Ellzey, DMA
 High Brass, Musicianship

Bret Pimentel, DMA
 Woodwinds, Jazz Ensemble

Karen Fosheim, DMA
 Chair, Piano, Music Theory

Anne-Gaëlle Ravetto, MM
 Strings

Jung-Won Shin, DMA
 Piano, Music Theory

The Delta State University choral program has a long tradition of musical excellence and offers tremendous performance and educational opportunities to students from across campus. These include frequent national and international tours including the Southeast (2017), New York (2012), Austria and the Czech Republic (2010), Washington, DC (2008), and England (2006), as well as biennial tours of Mississippi and the surrounding region. Since 2004, the choirs have released five compact disc recordings and will release a sixth in 2017.

The Delta Chorale is the premier touring vocal ensemble at DSU. Comprised of approximately 40 mixed voices, it performs frequently both on- and off-campus. Its repertoire features high-quality choral music from diverse styles, musical eras, languages, and cultures. Chorale has performed by invitation at state and regional conferences of the Mississippi Music Educators Association and American Choral Directors Association.

Mission of the Delta Chorale

The Delta Chorale seeks to enrich the musical, educational, and cultural lives of our campus and our community through excellence in choral music performance. With diverse choral literature, we sing these truths:

- When confronted by poverty, we sing that true wealth cannot be measured by dollars and cents.
- When confronted by need, we sing that music belongs to everyone.
- When confronted by racism, we sing that all people possess equal and inherent human worth.
- When confronted by ignorance, we sing that artistic expression and opportunity lead to understanding.
- When confronted by strife, we sing that peace is the better way.
- When confronted by division, we sing and model unity in community despite our differences.

We are the Delta Chorale.



*The Delta State University Choirs gratefully acknowledge the generosity of
MARGARET HEARD WALKER
in making possible their activities this year.*