VOX ANIMA
Kerry Glann, conductor
Ke Pan, piano

UNIVERSITY CHORAL UNION
Andrew Crow, conductor
Mark Statler, conductor
Austin Frohmader, piano

CARDINAL CHORUS
Andrew, conductor
Alyssa Harris, graduate assistant conductor
Pedro Medeiros, piano

Saturday, November 6, 2021 | 7:30 p.m.
SURSA PERFORMANCE HALL
VOX ANIMA

Caritas Abundat................................................. Michael John Trotta
(b. 1978)

Maureen Hickey, violin
Charles Ahlersmeyer, percussion

Bright Morning Stars......................................... arr. Shawn Kirchner
(b. 1970)

Song of Miriam .................................................... Elaine Hagenberg
(b. 1979)

UNIVERSITY CHORAL UNION
Mark Statler, doctoral assistant conductor

Peace, from Shaker Songs................................. arr. Kevin Siegfried

But a Flint Holds Fire........................................... Andrea Ramsey

Famine Song .......................................................... Vida
arr. Matthew Culloton

Claire Cappetta and Tara Douglas, soloists

Wander-Thirst......................................................... Florence B. Price
(1887–1953)

Hanacpachap cussicuinin ................................. Juan Pérez Bocanegra
(c. 1598–1645)
arr. & ed. by Christopher Monty

Ella Basler, Conor Dailey, Veronica Newell, and Anna Wuertley, percussion

Umahlalela .............................................................. Traditional South African
arr. Michael Barrett
CARDINAL CHORUS

Resilience ......................................................... Abbie Betinis  
(b. 1980)

Keep Your Lamps ............................................. African-American Spiritual  
arr. André Thomas

Farther Sail ....................................................... Eric Helmuth  
(b. 1965)

Spaseniye sodelal, from Communion Hymns .......... Pavel Chesnokov  
(1877–1944)

Alyssa Harris, graduate assistant conductor**

Whup! Jamboree ................................................. Sea Shanty  
arr. Alice Parker/Robert Shaw

Alyssa Harris, graduate assistant conductor**

Cardinal Call ....................................................... arr. Andrew Crow

Tonight marks the debut of two new names for choral ensembles in the Ball State University School of Music. Following a series of conversations with students (over a protracted period, due to the pandemic) we are delighted to perform for you this evening (in person!) as Vox Anima, our treble-voice choir, and Cardinal Chorus, for tenors and basses. Vox Anima translates from the Latin as “spirited voice” and Cardinal Chorus draws on the beauty of our beloved Ball State mascot. Our commitment to student-centered, engaged, polished, resonant music-making remains unchanged.

Mark Statler and Alyssa Harris are choral conducting students of Andrew Crow and Kerry Glann.

*Mark Statler’s appearance on tonight’s concert is in partial fulfillment of the requirements for the degree Doctor of Arts in Music (primary emphasis: conducting).

**Alyssa Harris’ appearance on tonight’s concert is in partial fulfillment of the requirements for the degree Master of Music in conducting.
University Choral Union

Sydney AiXi Andis  Grace Fry  Trey Smith
Ethan Asay  Kali Galena  Emma Soderstrom
Soph Barnes  Madi Hair  Baylie Stanley
Ella Bassler  Emmy Hale  Lauren Stephenson
Sadie Baxter  Hannah Hendrian  Aidan Sturgeon
Deja Bradshaw  Jayden Holder  Emily Szelis
Hannah Browning  Callahan Lacy  Lauren Stephenson
Dylan Burger  Elena Leddy  Emily Szelis
Katie Callahan  Gavin Litchfield  Lindsey Taylor
Claire Cappetta  Joseph Lowry  Cameron Tyo
Lawson Chrisman  Veronica Newell  Chauntel Vinup
Calista Cole  Lizzy Prynn  Hannah Waggoner
Conor Dailey  Tessa Rolfsen  Sarah Wahl
Eri Dongu  Lydia Rusin  Anna Wuertley
Tara Douglas  Jacob Salyer
Ethan Fritsch  Reece Schwartz

Vox Anima

Samantha Adamski  Makayla Cranfill  Zoe McNulty
Grace Adcock  Calista Cole  Kelly Mesenbrink
Olivia Albertson  Kaitlyn Daily  Marilyn Peña
Cassidy Alcorn  Jordan Dollarhite  Cameron Poole
Katie Arndt  Naomi Dorantes  Lizzy Prynn
Soph Barnes  Charis Eicher  Carmen Redman
Isabella Bassler  Jesseca Evans  Lydia Rusin
Sadie Baxter  Madelyn Figueroa  Emily Sanders
Natalie Beall  Taylor Flatter  Gwyneth Danielle Sardon
Amy Birge  Grace Fry  Baylie Stanley
Taylor Bock  Katie Golding  Emily Szelis
Hannah Booth  Madelin Hair  Anastasia Taylor
Mikaela Bradley  Hannah Hendrian  Megan Templeton
Madison Bricker  Rebeca Herrera  Alisha Terhark
Lillian Brown  Syndal Hittson  Ben Terhune
Maria Brown  Victoria Horne  Alex Vale
KC Burge  Shelby Jenkins  Karla Weaver
Molly Burnham  Jaelynn Keating  Alayna Whitis
Katie Callahan  Rae Keeler  Anna Wuertley
Grace Cavanagh  Tori Kerry  Kamryn Yenser
Jillian Cieslik  Savannah Lagemann  Mary Yong
Lucy Cook-Haus  Alaina Marks  Regan Younker
Mallory Cooper  Naomi Martin
Cardinal Chorus

Braden Allison
Parker Abrell
Seth Allen
Matthew Ambrosen
Jon Anderson
Ethan Asay
Miguel Barnette
Henry Bresser
Alex Bricker
Dylan Burger
Chase Cantwell
Scott Carter
Austin Carter
Gabriel Cauthern
Lawson Chrisman
Ezra Crow
Damian Davis
Alex Drakulich
Christian Ford
Geoffrey Gentry
Adrian Guess
Alex Gushrowski
Noah Halterman
Mitchell Harper
Aaron Hawley
Jonah Herrmann
Jayden Holder
Christian Howe
Gabriel Hua
Ethan Jennings
Pierre Joseph
Ashton Kester
Joseph Koby
Nicholas Kruger
Clayton LeCain-Guffey
Gavin Litchfield
Charles Livengood
Brendan Maloney
Nathan Mann
Tristen Martinez
Mason Mast
Dylan Meyer
Jacob Motz
Joseph Novosel
Drew O’Neal
Maximo Powell
Mason Rutan
Elijah Schooley
Matthew Schulte
Reece Schwartz
Tyler Semple
Conner Simpson
Narasimha Sinkfield
Trey Smith
Cole Smith
Alex Stanton
Cameron Tyo
Maxwell Vale
Liam Van Overwalle
Andrew VanAsdall
Jason Walker
Sean Woodgett

Hanacpachap cussicuinin
(translation by Mo Fini)
For the happiness of the upper world I’ll kiss you a thousand times.
The hope of the human race is an old tree that produces fruit in abundance;
sustenance that gives strength.
What I ask for: listen to my suffering, Mother and guide of God, flower and white light.
Remember I keep watch over you, waiting for you to reveal your son.

Umahlalela
(translation by Lindokhule Nkosi)
Everyone is talking about this lazy lay-about who never does a stitch of work and cannot support his wife and children.
Better to kick him out!
Vox Anima has been honored with an invitation to perform at the American Choral Directors Association Midwestern Region Conference in Chicago next February. Our program tonight starts to build the set of repertoire we will perform for that audience of choral conductors from ten states. An energetic vocal outburst propels us into our opening piece, **Caritas Abundat**, declaring, “I am the great and fiery force that breathes life into all things.” Composer Michael John Trotta draws inspiration from the works of medieval abbess, composer, and mystic Hildegard von Bingen. Trotta notes, “This piece marries the chant *Caritas Abundat* with a text taken from *Liber Divinorum Operum*...creating an entirely new work that expresses themes of empowerment.” In Trotta’s setting, rhythmic and driving outer sections surround a lyrical center quoting Hildegard’s chant, first in the upper sopranos and then in canon between all four vocal parts and the solo violin. **Bright Morning Stars**, a peaceful and self-assured Appalachian folk hymn, speaks of spiritual renewal and a link between those who have passed and those who are living. And empowerment returns as a theme in Elaine Hagenberg’s harmonically rich **Song of Miriam**. Referencing the Biblical character of Moses’s sister, who traveled to a strange new land during the Exodus, the poetry by Rabbi Ruth Sohn describes a journey of self-discovery.

Our human reliance on water has been centered in recent news stories. Impact from changes to the climate have exacerbated the challenges of having either too much or too little rain. Economic disparities around the world have highlighted the plight of those who lack access to clean water and scientific innovations have made remarkable advances to help solve that problem. Here in the Midwest, we learned about devastating decisions that led to an acute health crisis in Flint, Michigan, and other cities, even in Indiana. Water as a physical necessity and as a metaphor for blessing appears throughout the ages of literature, poetry, and songs of numerous cultures. The opening set of songs from University Choral Union includes examples that reflect the need for clean water and the celebration of it.

Rather than a literal thirst of water, **Wander-Thirst** speaks of a figurative thirst for adventure and excitement. Renowned black composer Florence Beatrice Price gives us this lyrical choral art song from the early twentieth century. As we move to South America, **Hanapachap cussicuinin** is sung in Quechua—the imperial language of the Incan people in Peru. Blending two cultures, this ancient chant was likely native to the Incan people and then adapted by Catholic priest Juan Pérez Bocanegra in 1631. University Choral Union finishes their set by crossing the Atlantic Ocean to South Africa with
**Umahlalela**, arranged by contemporary South African conductor and composer, Michael Barrett. A traditional Zulu piece, the basses play the role of the “lazy lay-about” that the other sections sing towards in a sassy and humorous way.

Midwestern composer Abbie Betinis wrote **Resilience** for the Justice Choir Songbook before the onset of the pandemic. In fact, Betinis references the call to resilience as a response to her personal battle with cancer. But, like all great art, the work will resonate with many people and many situations. Our own take this evening incorporates words and phrases offered by the student singers, reflecting on their experience from March of 2020 until now. The African-American spiritual **Keep Your Lamps** arranged by conductor and scholar André Thomas likewise speaks to readiness and resilience in the face of adversity. Like many spirituals it references a biblical text with a spirit of encouragement and a call to perseverance. Boisterous words from Walt Whitman in **Farther Sail** close this musical set with text that exudes a spirit of bold adventure so necessary to this difficult season.

Pavel Chesnokov’s **Spaseniye sodelal** comes from a collection of hymns during a time of rising political tension in Russia. Just before the censorship of sacred music as a result of the Russian Revolution, Chesnokov contributed to the trending idea of using traditional chant melodies in Russian Orthodox music. The traditional chant can be heard in this piece passed between the different voice parts but continuously supported by rich harmonies. **Whup! Jamboree** brings some lighthearted camaraderie to our program. The Irish sea shanty represents a type of work song that was sung to accompany the labor involved with merchant ships as well as a way to rally the forces and express the bond that forms over working together to assemble something significant. Closing our fall concert with the **Cardinal Call** brings a small sense of normalcy with a return to this campus tradition.
But A Flint Holds Fire Contextual Information

Performed this evening by University Choral Union, Andrea Ramsey’s *But A Flint Holds Fire* combines poetry by Christina Georgina Rossetti and anecdotes from the writings of choir students in Flint and Flint Township, Michigan.

In March 2013, an Emergency Manager appointed by Michigan Governor Rick Snyder made the decision to switch the water source of Flint, Michigan from a supply in Detroit to the highly corrosive water of the nearby Flint River as a cost saving measure. The decision was made in April 2014, despite the Department of Environmental Quality stating this switch was unnecessary. Almost immediately, Flint residents began noticing distinct and concerning changes in the color and taste of their water. They soon complained of rashes and hair loss.

Despite a state report linked the water to a deadly outbreak of Legionnaires’ disease, nothing was done. Even after the city announced that Flint’s water was in violation of the Safe Drinking Water Act, residents with “normal immune systems” were not discouraged to utilize the water. This water still flowed freely into the homes, businesses, and schools of Flint.

Beginning in early 2015, various tests on the water revealed that the corroded pipes were leeching lead into the water of Flint. The state worked to discredit many of those studies. A study conducted through Michigan State University stated that elevated lead levels in the young citizens of Flint could result in developmental delays or slowed growth, yet still nothing was done.

On October 2nd of 2015, state officials finally admitted that the water in Flint had been poisoned. The citizens were told to stop utilizing the water, despite no solution or timelines being offered alongside this statement.

Today, Flint residents are still grappling with the turmoil this crisis has caused. Many families and businesses are still relying on bottled water for daily tasks. Numerous children and families are dealing with lifelong impacts of lead poisoning, and countless others have died from the effects of the tainted water.

While media coverage of the crisis has slowed, the residents of Flint are in need. Flint Rising, a project of The Advocacy Fund, is a coalition of community organizations and allies working to ensure that directly impacted people are building the organizing infrastructure and leadership necessary for this long-haul fight for justice and creating the future that Flint families need and deserve. If you feel compelled to donate, and are able, please or visit https://secure.actblue.com/donate/flintrising to donate to Flint Rising.

-Soph Barnes and Lydia Rusin
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Christie Zimmerman, associate dean

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Jon Truitt, associate director
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Kerry Glann, associate director of choral activities
Alan Alder, director of University Singers

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Cara Chowning, vocal coach  Aaron Paige, tenor
Yoko Shimazaki-Kilburn, soprano  Cynthia Smith, mezzo-soprano
Elizabeth Truitt, soprano  Jon Truitt, baritone and director of opera
Mei Zhong, soprano

UPCOMING CHOIR CONCERTS
University Singers
Sunday, November 7 | 7:30 p.m. | Sursa Hall
Chamber Choir and Sound in the Room:
Graduate Conducting Recital and Chamber Vocal Group
Tuesday, November 9 | 7:30 p.m. | Pruis Hall
University Singers' Holiday Cabaret
Sunday, December 5 | 7:30 p.m. | Sursa Hall
Holiday Choral Concerts
Sunday, December 12 | 3 p.m. & 6 p.m. | Sursa Hall

SUPPORT THE SCHOOL OF MUSIC CHOIR PROGRAM
• You can participate in the continued growth and success of the Ball State University School of Music Choral Program by contributing to the Ball State University Foundation (Account 5705). Your support will help fund tours and other choral outreach activities.
• Encourage college-bound students to sing in the choirs.
• Attend and encourage your friends and neighbors to attend concerts of the School of Music Choral Program.

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