A Century of Singing: 100 Years of Choral Music at The University of Southern Mississippi

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The University of Southern Mississippi

A CENTURY OF SINGING:  
100 YEARS OF CHORAL MUSIC AT  
THE UNIVERSITY OF SOUTHERN MISSISSIPPI  

by  

John Howard  

Abstract of a Dissertation  
Submitted to the Graduate School  
of The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts  

December 2011
ABSTRACT

A CENTURY OF SINGING: 100 YEARS OF CHORAL MUSIC AT THE
UNIVERSITY OF SOUTHERN MISSISSIPPI

by John Howard

December 2011

The year 2010 marked the centennial anniversary of The University of Southern Mississippi (hereafter referred to as Southern Miss), whose School of Music is one of the largest in the southeastern United States. A major part of the School of Music at Southern Miss is the choral program. Until now, no effort has been made to collect and document the historical development of this choral program. This is an attempt to research, collate, and record the history of the choral program at The University of Southern Mississippi, focusing on the areas of choral leadership, choral ensembles, and notable activities and achievements.
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2011
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A Dissertation
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December 2011
ACKNOWLEDGMENTS

The writer would like to thank the dissertation committee chair, Dr. Gregory Fuller, as well as the other committee members, Dr. Joseph Brumbeloe, Dr. Jay Dean, Dr. Ed Hafer, and Dr. Steven Moser, for their guidance through the writing process. A special thanks is due to Eowyn Morrow for administrative and technical assistance in formatting the repertoire list.

Further thanks is due to many other professors and mentors who have inspired me to love music and to work to hone my musical and academic skills to the best of my ability: Don Ellsworth, Larry Wilson, Connie Gale, Chris Cook, Myron and Pauline Tweed, Frank Almond, Lewis Peterman, Erna Duby, Larry Smith, John Flanery, and Elizabeth Moak.

It would be incomplete to ignore the inspiration, dedication, love, and guidance from my first teacher and friend, my mother, Angela Howard.
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CHAPTER I
INTRODUCTION

The year, 2010, marks the centennial anniversary of The University of Southern Mississippi (hereafter referred to as Southern Miss). Southern Miss is known for its excellence in education, polymer science, and music. The Southern Educational Review Board classifies Southern Miss as a “Four-year 1,” institution, the highest level of classification for graduate research institutions,¹ and the Carnegie Foundation classifies the university as an “RU/H” school for its high level of research activity.² It is one of a limited number of schools in the nation that offer accredited degrees in all aspects of the arts: Theatre, Dance, Visual, and Music.

The School of Music at Southern Miss is currently one of the largest in the southeastern United States. With over 475 music majors, the School of Music offers many opportunities for majors and non-majors alike to participate in excellent musical ensembles. “It is one of only twenty-eight comprehensive doctoral degree-granting Schools of Music among the more than five hundred members of the National Association of Schools of Music.”³

A major part of the School of Music at Southern Miss is the choral program. With three major choral ensembles and several smaller ensembles, the choral program offers a

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wide range of opportunities for singers, including local and regional concerts, large-scale performances with the University of Southern Mississippi Symphony Orchestra, national and international touring, performing commissioned masterworks, and singing regularly at regional and national choral conventions. Around 200 singers are enrolled each year in the choirs. For many decades, graduates of the choral program have been found teaching in public and private schools, colleges, and universities across the southeastern United States.

The choral program is noted in the region for its service to high school and community college choral education and enrichment by hosting major annual choral conferences.

Degrees offered at Southern Miss involving choral music include the BA, BM, and BME in Music Education with a choral emphasis, as well as the MM and DMA as part of the graduate programs in Choral Conducting and Pedagogy. In addition to this, there are BM, MM, and DMA performance degrees in voice, which often involve choral studies. Director of Choral Activities, Dr. Gregory Fuller, and Assistant Director of Choral Activities, Dr. John Flanery, currently oversee the choral program, ensembles, and all related studies. Belinda Runnels, administrative assistant, and a staff of about 12 graduate students in choral conducting assist them.

The Problem

The choral program as it is described above did not begin this way in 1910 at the founding of the institution. Its roots were much more humble, but through the century, it has become what it is today. There has been no attempt to organize, preserve, collect, or collate its history. This story needs to be rediscovered and told. There are several aspects of historical information that need attention:
1. There is no central assimilation of historical data regarding the choral program. Materials in the form of printed programs, flyers, and articles are found in McCain Library, the School of Music, the choral library, personal collected memorabilia from alumni, and books on the history of the university.

2. There are significant gaps in the materials available. Even in the last part of the century, there is a twenty-five year span of continual leadership change (an average change every 3-4 years), during which time, where seven different directors have led the program. This lack of continuity is revealed in record keeping and archival documentation. Such gaps occur at a time when yearly changes in ensemble structure, programming, and choral events are abnormally high. This is even more unusual in the age of increased computer usage when printed materials and records could be easily preserved.

3. Much oral history is available through alumni as well as through current and retired faculty but has never been tapped or recorded.

Thesis Statement

I propose to research, collate, and record a history of the choral program at The University of Southern Mississippi, focusing on the areas of choral leadership, choral ensembles, and notable activities and achievements.

Addressing the Problem

This recorded history specifically addresses the problems above. It creates a central holding of information on the choral program’s history. It becomes a synthesis and a reconciliation of all printed materials available regarding the choral program history. The periods of more frequent change in leadership (and the respective lack of
available printed archives associated with these periods) are addressed and reconciled as many pieces are assembled to the puzzle.

The oral history is captured through living subjects. It sheds further light and clarity to the incomplete printed materials. The converse is also true as printed materials have proven to show flaws in the memory of various persons interviewed.

Purpose of the Research

1. This research will preserve this history while we have archives and human subjects available. Much has already been lost, and if not recorded soon, much more may be permanently lost. With permission of the IRB review board, questionnaires were distributed to over 50 alumni from various decades of the choral program, requesting their experiences of choral music at Southern Miss. Of these, twenty-four alumni completed and returned the questionnaire. Additionally, thirteen others (former and present faculty, administrators, and in one case a surviving spouse) were interviewed toward the research of this history. While the archives available have been consulted, they are incomplete. This research should begin now while living and available alumni and former faculty and administrators can fill these gaps in the archives. Of course, a centennial celebration is also a great opportunity for such research.

2. This research tells the story of a program that has had a significantly large impact on choral music education in the region, having sent out hundreds of choral music teachers and conductors. What started here has become very far-reaching. From the early days, Mississippi Normal College (as it was first called) sought primarily to train teachers for the region to advance education and improve quality of life. From the first term, musical instruction with an emphasis on sight-singing and vocal music was a part of that
goal. Gradually, the music and choral programs developed, eventually offering music education degrees with a choral music emphasis. Through this century there have been countless scores of teachers, conductors, and choral music educators who have studied their craft here and have affected the lives of countless young people (in elementary, secondary and collegiate education) in the entire southeast region of the United States and even beyond. This choral program has made a significant impact in our region by the many teachers it has sent out, trained to further the choral art through education.

3. This research will show how a university choral program has been birthed, built, and maintained for a century. The choral program has been active in various degrees at Southern Miss for a century, and this study will encompass its founding from the earliest men’s quartettes and glee clubs, through decades of development, changes, growth, and struggles.

4. This research will offer an up close look at an example of an American collegiate choral music program. Many similar dissertations from other colleges and universities have shown the various histories of their programs, giving another glimpse into the picture of American collegiate choral music. This research offers an addition to that body of literature, which adds to the story of collegiate choral music’s function in America.

5. This research will benefit the choral program, School of Music, and the university at large as it will be a significant contribution to the literature of this institution’s history, as well as a reflection of its heritage and culture. The School of Music has had a long and meaningful history. The choral program needs a documented
account of its history. It will add to the literature of the history of Southern Miss and the School of Music.

6. Through the preliminary research, several conflicting points of history have presented themselves between what appears evident from archival materials alone or from oral history alone. It has been through the combination of the two types of sources that the conflicting discrepancies were often able to be reconciled, producing a much clearer picture of various parts of this history.

Limitations

The distinct nature of this study has to do with choral music at Southern Miss. Many times, the choral program’s activities have combined with the symphony, wind ensemble, or opera activities. In these cases, this information will be included. For the sake of focus and clarity, however, this dissertation does not propose to provide information regarding any of the other areas in the School of Music.

Methodology

The methodology for this research began with a review of books on historical research in music. This provided the framework of guidance for this type of research. Additionally, several dissertations of similar purpose and scope (studying the history of music organizations at other colleges and universities) were collected and surveyed to serve as a model for this research.

Following this, Southern Miss archival materials were consulted. These included programs, yearbooks, photos, rosters, and other such information housed in the School of Music, the choral library, and the McCain Library. From that point, it was determined that there are significant gaps in the information that need to be addressed. Since this was
the case, after gaining approval from the university IRB board, the author included personal interviews with thirteen persons related to the program’s history and have received questionnaires regarding the choral experiences of twenty-four alumni that participated in the choral program from the 1960s to the present. It is understood that personal opinions can become subjective however, information gathered through interviews will always be appropriately cited so that readers can draw their own conclusions.

These interviews have proven to be a vital part of this research as they reconcile specific information left out of available printed historical documentation. During the research process, the printed documentation was reviewed first, following gradually by interviews as the research unfolded. The first impression of the story of the choral program based solely upon printed documentation was incomplete and full of questions and errors. With each interview, more light was shed on the various subjects, and the picture of the story came into much clearer focus. Because this was so significant, several of these reconciliations between documentation and personal interviews will be described through the main body of this work.

From the synthesis of this information, a chronological history will be composed, organized by five eras of choral music history (see Overview). The areas of focus in each of these eras will include choral leadership, choral ensembles, and notable achievements and activities.

Overview

The dissertation will be divided into eight chapters. Chapter I consists of this general introduction of the choral program at Southern Miss and the purpose and
overview of the study. The second chapter presents a review of the literature. Chapters III through VII form the core of the dissertation and are arranged chronologically:

Chapter III, “The Beginnings (1910-1930)” discusses the early foundations of the choral opportunities at Southern Miss. The professors, ensembles, and activities of these early times will be discussed in detail.

Chapter IV, “The Tenure of Frank Marsh (1930-1961)” shows the influence that Marsh had on the choral music program at Southern Miss during his long tenure. Various aspects of the ensembles, performances, and other pertinent information will be presented.

Chapter V, “The Tenure of Dr. David Foltz (1961-1976)” shows the differences and developments in the choral program during the long tenure of Dr. David Foltz.

Chapter VI, “A period of many changes (1976-2000)” documents the seven different directors of the choral program at Southern Miss during this period. The program was influenced by the more frequent change of leadership than previous years had experienced.

Chapter VII, “The Current Era (2000-2010),” discusses the development of several ensembles, special programs, and other activities under the leadership of Dr. Gregory Fuller. This section will be written without subjective evaluation from the author or other external sources. The author is a student of Dr. Fuller and desires to prevent any conflict of interest while still including the developments of the last ten years in the work. The body of this section will simply state the choral directors, various ensembles in existence, and list major tours, performances, and other choral events.
Chapter VIII, “Conclusions,” will summarize the findings and offer the author’s opinions regarding the birth, history and development of the Southern Miss choral program.

Following Chapter VIII are five appendices. Appendix A is a List of Choral Directors. Appendix B is A Timeline of Choral Ensembles at Southern Miss. Appendix C is A Chronological Catalog of Choral Repertoire performed by Southern Miss choral ensembles. Appendix D contains Photographs. Appendix E is A List of Questions Asked in Interviews and A Copy of the Alumni Questionnaire. Appendix F includes copies of letters from the IRB board. The bibliography follows these appendices.
CHAPTER II
REVIEW OF LITERATURE

Many sources were consulted as groundwork for this study. Such sources included books on historical research in music, model dissertations, and books pertaining to history at Southern Miss. The most important literature directly related to the study, however, has been the archival materials, along with the interviews and questionnaires. This review specifically focuses on the various archival materials, which have been so necessary to this research.

One of the principal archives consulted is found in McCain Library on the Southern Miss Hattiesburg campus. Materials here include yearbooks, bulletins/catalogs, and boxes/file folders containing various flyers, newspaper articles, brochures, and a few programs.

The yearbooks were originally entitled, *Neka Camon*, and included the years 1914-1931 and 1938-1939. The school was founded in 1910, but the first class did not start until 1912, and the first yearbook was not published until 1914. There was also a noted gap in the yearbooks from 1932-1937 when no yearbook was published. The 1940 yearbook changed to the name, *The Southerner* for this is the year that the school’s name changed from State Teachers College to Mississippi Southern College. The yearbook has maintained the name *The Southerner* from 1940-2010. In the review of yearbooks, the primary information sought out included photographs, names, and directors of choral organizations. At times, names of the singers are listed, and at other times they are not. It has been primarily from these yearbooks that the list of choral directors has been confirmed.
Bulletins in print in McCain Library include the years 1912-2005. The 2006-2010 bulletins are available on electronic file and will be consulted as needed. The printed bulletins contain faculty names and courses offered. This was most useful for the very early years. The descriptions of the various choral ensembles add much to the research. Also, the very early bulletins (1912 through the 1935) included a printed copy of the previous year’s commencement programs. The various glee clubs, quartets, and choral ensembles participated in these ceremonies, and these programs are among the very limited sources of information preserved about literature the choirs sang.

Among the other archival information on the music department in McCain are two boxes and three file folders. Included here are some miscellaneous and somewhat disorganized papers, both copies and originals, of programs and newspaper articles from both Student Printz and The Hattiesburg American. These pertain to the various choir concerts, tours, recordings, radio broadcasts of the choirs, special guest touring choirs and more. This is the only source of choral programs from 1933-1958, and this collection has many missing programs and gaps. Nevertheless, this limited collection is vital to the research.

The archives in the School of Music were carefully searched, and NASM reports were surveyed there as well. The only programs and information found there were duplicated from materials found in McCain Library and the choral library program notebooks. As it turns out, no formal, organized collections of choral programs exist

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4 McCain Library Box: RG73 “School of Music: Programs, Publications, and Misc.” in two boxes, 1919-current misc. files. (hanging files in boxes and the pieces inside each are dated).

5 McCain Library File Folders: “USM School of Music,” “USM Musical Activities,” and “USM Music Library,” (files not dated, each piece is dated and ranges from 1986-2007).
before 1960. Before this period are only remnants of annual *Messiah* programs, commencement programs, and a few others in miscellaneous files from McCain Library.

At the onset of this research, Dr. Jay Dean provided access to two notebooks in the Leech House (the orchestra office at Southern Miss), which offered useful historical information. They are copies of The University of Southern Mississippi Symphony Orchestra programs from 1914-1949 (vol. 1) and from 1950-1969 (vol. 2). These are not formally published or even bound, but have been previously assembled from various archives on orchestral activities. In addition to programs, they show photocopied pictures from many of the early yearbooks. The primary benefit to the history of the choral program is that they are an important source for choral music performed with orchestral accompaniment. For example, the programs show that the choirs and orchestra sang Handel’s *Messiah* annually from the years 1931-1960. This took place during the tenure of Frank Marsh. Records of choral performances are relatively complete from 1960 to the present, but before that, much less information is available. While these orchestral archives from the earliest days are far from complete, the records from 1950-1960 were fairly well documented and cite the use of the choirs in many orchestral programs.

The choral library in the Performing Arts Center at Southern Miss houses its own archive of choral programs. These are stored in ten notebooks, organized chronologically in the library. They span the years 1960-2006 with an average of a few years represented in each notebook. Some programs are photocopies, and some are original copies. The programs from 2007-2010 have been collected from the choral library and from the files of Dr. Gregory Fuller and Dr. John Flanery. These collections of programs have provided
indispensable information for this research. The collections are incomplete but provide insight to all three aspects of this study: leadership, ensembles, and special activities.


Bitsy Browne Miller’s collection includes various concert programs, USM Oratorio Chorus syllabi, and various handouts regarding concert details (call times, concert dress, etc).

Rebecca Crews Polk’s collection included undated newspaper clippings of the Vesper Choir (newspaper title also cut off), a magazine article about the University Singers under Dr. David Foltz (magazine title missing), photos of David Foltz and actor Basil Rathbone during rehearsals for Honegger’s *King David*, various other programs, papers, photos of choral program activities, and a typed speech by David Foltz to university women. Also included was Foltz’s copy of the choral score to Honegger’s *King David*, with his autograph on the front and various score markings throughout.

Rebecca Crews said that she obtained all these items as Foltz’s secretary during her years at Southern Miss.

Mary Lou Lott’s collection included programs from off-campus performances, such as choral-orchestral works with the New Orleans Symphony, in addition to on-

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6 Personal Collection of Bitsy Browne Miller.
7 Personal Collection of Rebecca Crews Polk.
8 Personal Collection of Mary Lou Lott.
9 Personal Collection of Dr. William Bullock. This Collection was donated to the university and has now been filed in the McCain Library and Archives.
campus performance programs. A copy of the University Singers Membership Handbook for 1963-64 gives guidelines and expectations much like a syllabus. Also included are copies of the fine arts calendar for the year 1965-66, newspaper clippings advertising choral concerts and a typewritten review in the Student Printz of the Britten War Requiem performance in 1966.

Dr. William Bullock’s collection included many programs but also included five copies of Choral Notes, a choral music department newsletter that Bullock produced from Fall 1977 to Fall 1980. These important secondary source publications, which describe various choral activities of this time, are not found elsewhere in the archives. They have helped to confirm interviews and other printed sources. Also included are programs from the tenth and twelfth annual conductors conferences, which drew choral conductors from the region to learn from noted guest conductors. The archives from the choral library include many more of these conductor’s conference programs.

As the archives and university historical information were incomplete and contain many gaps, the research turned to those alumni and former faculty who are still living and able to contribute information. Appendix E is the list of questions the faculty were asked, and a copy of the questionnaire filled out by alumni. This material was crucial in synthesizing the available and missing archival information.

The alumni who filled out the questionnaires and checked yes to be contacted if further information was required numbered twenty-four (over fifty alumni were asked to fill out a form and return it). Many of these were contacted for further information and for names of others who should be contacted. The thirteen faculty and others interviewed included Thomas Brown (email interview), William Bullock, Peter Ciurczak, Margaret
CHAPTER III
THE BEGINNINGS (1910-1930)

In the early part of the 20th century, the Mississippi government addressed a need for teachers in the southern part of the state. According to Chester Morgan’s research in *Dearly Bought, Deeply Treasured*,10 most of the public schools in south Mississippi were rural, and there were no institutions in the area that could train teachers to fill these schools. The 1910 charter to open Mississippi Normal College became a solution to this problem. This college would not grant degrees in education but would offer “two courses of instruction: a two-year certificate program that qualified the graduate for a teaching license good for five years, and a four-year diploma program leading to a lifetime professional license.”11

After some discussion and planning, a site west of downtown Hattiesburg was chosen as the ideal location for this school. “Hattiesburg in 1910 was Mississippi’s fastest growing city and had been so for a decade…Hattiesburg boasted the state’s wealthiest bank, largest lumber mill, largest electrical generating plant, fourth largest population (almost 12,000), and now, the state’s new normal college.”12 A trolley car would make the three-mile trip back and forth from the city to bring students. Money was allotted to build six large brick buildings to house the school. The first president of the college was Joseph Cook. While the school was officially chartered in 1910, the buildings had to be

10 Morgan, 3.
11 Ibid., 9.
12 Ibid., 4-5.
built, and other planning was necessary, so students did not register and begin to attend school until 1912.\textsuperscript{13}

Music began at Mississippi Normal College in 1912 with one teacher, Miss Lorena Tomson, who taught “school music”\textsuperscript{14} as one of the required subjects for these future schoolteachers.

The course of study required one credit hour of school music for the 2-year certificate course or the 4-year professional diploma course.\textsuperscript{15} By the next year, 1913, the bulletin was expanded, and the college required two units for either diploma. Each course in this significantly larger catalog was described by the corresponding professor. It is noteworthy to see the views of the earliest music instructor. Under the course description for School Music, Miss Tomson writes,

There is an increasing interest being manifested by school authorities in school music, and in consequence of this interest, there is a growing demand for teachers who are capable of understanding the training of children in music. Mississippi Normal College is thoroughly prepared to give this training. The great aim of this course is to create in the children of Mississippi, through our student teachers, a love for music for its great cultural value. Through the song we become acquainted with the best literature. As a science, music teaches us habits of quick seeing, attention and application. Memory and imagination are strengthened, reason and judgment are developed, and the sensibilities are quickened. Thus the head and heart are developed to make the perfect man and woman.

1. This course is to familiarize students with the elements of music, and covers all work corresponding to that taught in the first four grades of school music, including syllables, intervals, ear-training, oral and written dictation. Much emphasis will be placed on individual work, and all students to complete this course must be able to read and sing at sight such exercises as will apply to these first four grades.

\textsuperscript{13} These general statements about the college are all from Morgan, \textit{Dearly Bought, Deeply Treasured}.

\textsuperscript{14} \textit{Bulletin: Mississippi Normal College, 1912, Vol. 1} (Nashville: Marshall and Bruce Co. N.D.), 5.

\textsuperscript{15} According to the 1912 Bulletin.
Harmonic First Reader
Two Lessons a week for five terms, two credits.

2. This course covers materials used in the last four grades in school and is elective.

Much emphasis is placed on individual work. Each member will be thoroughly drilled in methods of teaching in graded and rural schools, and will be required to demonstrate practice teaching before the class and in practice school.

Harmonic Second Reader
Two lessons a week for five terms, two credits.

Supervisor’s course.

3. Many applications have come to us during the past year for supervisors of music, and in view of this growing demand, we have decided to offer this very thorough course to those who wish to specialize in this branch.

Harmony will be studied. Questions pertaining to the administration, to the establishment of music in schools where it has never been taught before, practice teaching, chorus conducting, and many other topics which affect the supervisor, as history of music, psychology of music, etc.

Textbook to be selected. Course: Two lessons a week for five terms, two credits.

Chorus Class.

4. This course is open to all who are interested in music and can sing, and will come regularly to rehearsals.

Course: Two lessons a week for six terms, one credit. 16

And so according to the catalog of 1913, a chorus class was offered to those interested, sight-singing from “syllables”17 (presumably solfege) was a required part of every students training, and choral conducting was offered as part of the “Supervisor’s Course.”18 This was the beginning of choral music at the college. The 1913 catalog also states that piano and voice lessons will be offered as desired. A piano teacher, Miss Lorene Thames was brought to the college and started offering piano lessons, but according to the course offerings in the bulletins, it would be several years before there was sufficient demand for voice lessons. The piano lessons offered would no doubt prepare students to be accompanists (as well as soloists) for their classrooms or civic and

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16 According to the 1912 Bulletin, 55-56.

17 Ibid.

18 Ibid., 56.
church choirs in the future. Based upon all these findings, the author asserts that the very first music at Mississippi Normal College pointed toward choral music.

Information about the choral music performed in these classes is largely lost. The only documentation available of music performed comes from the early commencement programs, a copy of which was published with the following year’s catalog. The first graduating class was in 1914, and while the program lists a performance by the “Normal College Glee Club,” it only lists “Song” in place of a title. Also missing is the conductor’s name. Since Lorena Tomson was the only music teacher at that time, it is possible to surmise she directed them. The only question is if the choir was called Chorus Class in the catalog and if this was called Normal College Glee Club, are these the same ensemble? There are a few early glee club photos that exist, along with a mention of the glee clubs in the school’s first newspaper, Normal College News, but there is never a mention of the chorus class, except as listed in the commencement programs and the bulletins. This may have been the same ensemble simply called Glee Club informally, and Chorus Class for formal documents.

What is available, however, is a list of several titles of choral music sung at commencement exercises. Springtime, by Rubenstein, Who is Sylvia, by Schubert, Wanderer’s Night Song, by Rubenstein, Spring Song, by Pinsuti, and Soldiers Chorus, by Gounod, were the titles listed in the programs from the 1916 and 1917 commencement exercises. These were cited as being performed by the Chorus Class, Lorena Tomson, conductor. One can note all the titles from this period in Appendix C.

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There are a few photos of the ensembles from Tomson’s tenure (See Appendix D). One unique photo, from 1919, was taken at the school’s pageant, *Neka Camon* (the new spirit), about the spirit and history of Mississippi. In this photo, the glee club is dressed in costume from the period of Mississippi history under Spanish control. This photo and a program of the pageant were included in the bound volumes of bulletins from 1916-1920.20

Miss Tomson was in charge of music at the college until 1921. From then the program of study and courses offered remained about the same with the next few teachers. Alta Hallock was the next Director of Glee Clubs and the Quartet from 1920-21. Terry Anderson succeeded her in 1921-22, who was followed by Julia Cuddeback in fall of 1922.21 Photos of these ensembles and their directors can be viewed in Appendix D.

Little is known about the activities and performances of the glee clubs and quartet at this time. It seems that the ensembles changed each year according to interest, for in 1920, the yearbook shows a photo of a girls glee club, a music study club (no description is given anywhere else about this group), and a boys quartet.22 In 1921, there are photos of a girls and a boys glee club and of the Normal College Male Quartet.23 The yearbooks for the years 1922-1924, however, show photos of the Glee Club, which contain both men and women, sometimes in a mixed formation and sometimes grouped by gender on

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21 This information was compiled through a search of faculty listed in yearbooks, bulletins, and other printed archival materials.


23 *Neka Camon, 1921*, (Hattiesburg: Mississippi Normal College, 1921), n.p.
opposite sides of the stage. Did they simply take a picture together and remain separate ensembles, or had they joined to become a mixed ensemble? We also find many listings in the bulletins (which list the faculty members) that name Miss. Hallock, Miss. Anderson, and Miss. Cuddeback as Directors of Glee Clubs and Quartette. This use of the plural form for Glee clubs indicates of course that multiple clubs or choirs may have existed. It may have been that the glee clubs were separate and posed for a photo together.

One full program of Christmas music survives from Terry Anderson’s year at the college (1921-22). It cites several standard Christmas carols sung by the glee clubs and quartette, several solos, piano music, and carols for the audience to sing as well.\(^{24}\) The picture of the glee club from the 1922 yearbook shows small Christmas trees in the foreground. It may be safe to assume that this photo was taken at the time of this Christmas concert. See the photo and program in Appendix D.

By 1924, Mississippi Normal College had grown and had begun to add programs of study and grant degrees. Its name was therefore changed to State Teacher’s College.\(^{25}\) Julia Cuddeback came in 1922 as director of the Department of Music. She was also Director of Glee Clubs.

While no programs from this era survive, the *Student Printz* and its predecessors, *Normal College News* and *Teachers College News*, include a few occasional articles that mentioned performances by the glee clubs in chapel services or other events. Some of the repertoire in Appendix C is drawn from these articles.

\(^{24}\) A photo of this program, found in the music files in McCain archives is included in Appendix D.

\(^{25}\) Morgan, v, 41-42.
An article somewhat related to choral singing at this time tells how all the various student organizations donated five dollars each to the cause of replacing the worn out song books. The glee club made up the difference by giving the balance after the various donations. “We have 210 new Victory Song Books for chapel…everybody on the hill directly or indirectly had a hand in buying them…the glee club made up the amount by giving $17.50.”

The college still focused on preparing teachers, and no degrees in music were offered though the college offered diplomas or certificates in voice or piano. The bulletins of this period still show that the basic music classes offered instruction in sight-singing. Advanced classes continued to offer some training in chorus conducting. This instruction in addition to the glee clubs was the limit of choral music at State Teachers College at this point.

While all available materials list Mrs. Cuddeback as the director of Glee clubs throughout her tenure, an interesting line was found in a 1927 edition of the Student Printz, regarding the men’s glee club’s advertisement. “Miss Ruth Metcalfe will act as our director.” Miss Metcalfe very well may have been a student director as she is listed nowhere on the faculty. The college was training teachers and this may have been the very first recorded student conductor.

Only a few photos of the glee clubs from Mrs. Cuddeback’s era made it into the yearbooks. The 1928 edition included a photo of the men’s glee club, which included

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The 1930 yearbook contains a photo of the Men’s Glee Club, including eight men and a list of the Music Supervisor’s class (eleven names). This yearbook also contains a photo of the “Joint Glee Club in Concert, Jan. 31, in College Hall.” See Appendix D for photographs.

Since so little specific information is available through school archives, it was hoped that the early newspapers in Hattiesburg at the time would be a source of advertising for glee club programs or concert reviews. The Hattiesburg News was a major newspaper before the Hattiesburg American. The author researched old microfilm from this time period. While much was found about community music societies and church choir performances, nothing was mentioned about any kind of choral music at the college.

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28 Neka Camon 1928 (Mississippi State Teachers College, 1928), 110.

29 Neka Camon 1930 (Mississippi State Teachers College, 1930), 122-123.
CHAPTER IV
THE TENURE OF FRANK MARSH (1930-1961)

As State Teachers College grew, the administration felt the desire and need to expand its music department. President Claude Bennett thought that an expanded and more visible music program would benefit the college, so “in 1930, the board… authorized the college to grant degrees in music. To head the music department, Bennett hired Frank E. Marsh Jr., a graduate of the New England Conservatory of Music, who came to State Teachers College in 1930 with a master’s degree from Syracuse University. He would remain until 1961.”\(^{30}\) For most of that time, Marsh would be the principal choral conductor. \(^{31}\)

The development of ensembles during the Marsh tenure would set the stage for choral ensemble formation at the college for the next 80 years. In 1930, “Frank Marsh…organized the *A Cappella* Choir, which became the Vesper Choir a year later.”\(^{32}\) This seemed to be a choir who sang more serious, sacred, and often unaccompanied works than the previous glee clubs. It would be a touring choir that made music at State Teachers College very visible. “Marsh initiated an annual tour that took the young singers into schools and churches throughout the state, generating goodwill for the college and exhibiting the quality of its musical program.”\(^{33}\) This has become an ancestor to what would one day become University Singers I, the USM Chorale, and the Southern

\(^{30}\) Morgan 54.

\(^{31}\) See Appendix A, timeline of choral directors, and appendix B, timeline of the choral ensembles.

\(^{32}\) Morgan, 59.

\(^{33}\) Ibid., 59-60.
Chorale, all varied names for the top auditioned touring choir that tends to sing more a cappella literature and that represents the highest standard of choral music for the school.

Another ensemble formed was the Hattiesburg Choral Union, a combined choir including the Vesper Choir and members of the community, which met each Monday night to rehearse large-scale choral-orchestral works. This became known informally through the years as Monday Night Choir by faculty and students interviewed from this point through 2010. The tradition of an annual Messiah performance began in 1931 with the Vesper Choir, but “In 1932 the choir joined with the Hattiesburg Choral Union to present what would become another annual college tradition, the December performance of Handel’s Messiah.”

This would continue each December without interruption for 29 years. While the early programs are lost, the preserved programs of annual Messiah performances date from 1933, 1936, 1937, 1947, and 1950-1960. Many of these programs state the number of the annual season (i.e. the 1936 program states that it is the “fifth season,” and the 1950 program states that it is “the nineteenth season.”) With this information, simple math reveals that the year the tradition began was 1931. This makes sense since Marsh arrived in the school year 1930-31.

There are several other ensembles formed during the Marsh tenure that are noteworthy. According to a survey of ensemble names and photos from yearbooks, the Troubadours were a smaller sized mixed ensemble that sang lighter and more popular

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34 Morgan, 60.

35 Program of Messiah, 1936, (McCain archive files) n.p.

repertoire. They probably began in 1945-46 as this is the first mention of them in yearbooks or records and catalogs do not specify particular choral ensembles at this time. The following year, 1946-47, this group was renamed the Madrigalians. This name lasted until 1952, when the Madrigalians became the Folk Singers.\footnote{See copies of The Southerner, 1946-1952, McCain Library.}

Another ensemble from this period was the Southern Singers. This was a women’s ensemble that started in the 1943-44 school year. This year, likely due to the war, very few men were involved in the choral program. (By the 1946 yearbook, there were almost no men in the choral program. That year, the Vesper Choir had forty-six women in the yearbook photo, and not a single male. There was an additional Girl’s Chorus. This was the only known year of its existence, and it contained about forty-five girls. The Troubadours did have a few men.) The 1947 yearbook describes the Southern Singers:

The Southern Singers is an ensemble of girls voices, whereas the Madrigalians is a mixed group. The Southern Singers furnish the lighter element of music on the choir program. They sing selections from light operas and sacred numbers for Sunday performances and sacred programs. The group was first organized during the school year 1943-44, the first year of WWII. There were then eight girls. The two following years, they were an ensemble of twelve voices. This year there are eight singers. Director: Miss. Forrest DeLano.\footnote{The Southerner 1947, (Hattiesburg: Mississippi Southern College, 1947), 41.}

Marsh began to really put State Teachers College (expanded and called Mississippi Southern College in 1940) on the map with big-name guest artists. In 1937, Charlotte Symons and Austin Kane, “world class singers” came to perform Mendelssohn’s \textit{Hymn of Praise} with the HCU as part of a concert series.\footnote{From a small invitation card to this concert, Box RG73, McCain Library.} The Vienna
Boys Choir sang at the college in 1951, and in 1952, the Robert Shaw Chorale and Orchestra came to Mississippi Southern College. By 1957, the Augustana College choir sang here as well.

Another program started during the Marsh tenure was the Annual Summer Music Camp. This was for junior and senior high school music students (band, orchestral and choral). It ran annually for eight years from 1953-1960. This would presumably have been a major recruiting tool for future music students at MSC. It was started by the band director, Raymond Mannoni, but had activities for choral participants as well. Morgan writes of the camp, “Mannoni instituted two other annual events that fulfilled President Cook’s prescription for using music as a promotional instrument for the college. In the summer of 1953 the new band director organized a summer music camp that would become an annual affair, bringing to the campus high school musicians from throughout Mississippi and neighboring states. Many of the campers would later return as MSC students.”

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40 From a flyer found in the McCain Archive Program files, Box RG73. Repertoire from this concert included, Canite Tuba, Jacobus Gallus; O Salutaris Hostia, Nascus; Cantate Domino, Giovanni Croce; Omnes de Saba Venient, J.M. Asula; Laudí Alle Virgine Madre, Verdi; Tales From Old Vienna (operetta) J Strauss; Zigeunerleben, Schumann; Hymne a la Nuit, Rameau; Der Brautigam, Brahms; Vogelhochzeit, arr. Bohm; Regensburger Schneider, arr. Burkhart; Geschichten aus dem Wienerwald Walzer, J. Strauss.

41 Ibid. This concert’s repertoire included, Three Motets, Schütz; Mass in G, Schubert; Sacred Service, Bloch; Songs for Chorus, Brahms; Trois Chansons, Debussy; Spanish Carols and Choruses from Die Fledermaus, Strauss.

42 See photo of the Augustana Choir flyer in appendix D. The Augustana repertoire included, Cherubic Hymn, Hanson; Dirge for two Veterans, McDonald; Ceremony of Carols, Britten; The Last Words of David, Thompson; Psalm 23, Paul Creston; Hymn to St Cecelia, Britten; A Christmas Wish, Regina Fryxell; Hymn to King Stephen, Kodaly; Souls of the Righteous, Vaughan Williams; There is A Balm in Gilead, arr. Dawson.

43 Morgan, 90.
As well as bringing in guest artists and recruiting through the summer camp, Marsh brought national recognition to the music department. The 1938 *Neka Camon* states the following:

> Under the able direction of Mr. Frank E. Marsh Jr., the choir has made national recognition. In the spring of 1935, the choir was invited to sing at the convention of the National Federation of Music Clubs in Philadelphia, Pa. The choir performed there with a great success.

> Last Year invitations were accepted from the Centennial in Dallas, Texas and the convention of the National Federation of Music Clubs which was held in Indianapolis, Ind.

> Besides making a state tour this year, the choir, being a part of the choral union, helped present the *Messiah* and *Creation*.44

Another example of the choral program’s influential activities is the Fine Arts Building. The choral program in the 1949-50 school year had a significant role in helping to obtain funding for the FAB (Fine Arts Building), Marsh Hall, which the School of Music still occupies today. Chester Morgan describes how it happened:

> As the division of fine arts expanded, it began to outgrow its temporary frame quarters on the Demonstration School grounds. When Cook [the college president at the time] raised the question of a new fine arts building, Governor Hugh White scoffed at the chances of persuading a legislature highly sensitive to the needs of Delta planters and hill farms to open the floodgates of the treasury ‘for a group of fiddlers.’ Undaunted, Cook invited the lawmakers to a banquet at Jackson’s Hotel Heidelberg, where MSC’s orchestra, chorus, notable athletes, and others gave them ‘quite a show.’ Before the festivities ended, according to Cook, the legislators were solidly committed to a $450,000 appropriation for the needed facility.45

The Southern Singers women’s ensemble is pictured at this event standing around the governor’s banquet table (see Appendix D). Marsh Hall would be built and dedicated in 1954.

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44 *Neka Camon 1938*, (Hattiesburg: State Teachers College, 1938), 56.

45 Morgan, 90.
Though Marsh remained director of the department of fine arts until his retirement in 1961, he stopped conducting the Vesper Choir in 1955. Dr. Jack Lyall was brought in as a choral conductor in 1955. According to Paul Cotton and Aubrey Lucas, Dr. Lyall came from William Carey College in Hattiesburg where he was on the music faculty.

“Lyall was a good musician, showman, and salesman, [but also] still [did] very good choral music. We loosened up… Marsh was very traditional…we did more contemporary arrangements.”

The style of choir robes the choir wore also was a change (see the 1957 yearbook photo in Appendix D). This caption from the 1957 yearbook describes the choral program under Jack Lyall (and perhaps the somewhat prevailing influence of Marsh):

The Mississippi Southern Vesper Choir is the major choral organization on campus. Each fall there are auditions for membership. This fall over 100 students auditioned and 50 were chosen. This choir appears in concert throughout the state of Mississippi and, in some instances, in adjoining states. Every member of the Vesper choir is also a member of the Hattiesburg Choral Union which presents Handel’s Messiah each Christmas. One week before the presentation of the Choral Union program of the ‘Messiah,’ the Vesper Choir presents this great oratorio at both morning and evening services of some churches outside Hattiesburg.

Each Spring there is a state tour of the Vesper Choir which lasts for an entire week. High Schools, churches, and junior colleges are visited, and programs are presented. This is only a part of the public relation program of the choir. For example, each civic club in Hattiesburg has at least one program from the Vesper Choir during the school year. Other activities include: Religious Emphasis Week Concert; Fine Arts Week Concert; cooperation with the Hattiesburg Choral Union in their Spring Concert.

This year, the Mississippi Southern Vesper Choir was honored by being represented-along with thirteen other major colleges- in an album, ‘American Colleges Sing Stephen Collins Foster,’ which is receiving national attention.”

Dr. Jack Lyall directs the Vesper Choir.

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47 The Southerner, 1957 (Hattiesburg: Mississippi State College, 1957), 43.
Dr. Lyall also began to direct the Hattiesburg Choral Union as well as the Vesper Choir. By 1956, Jack Lyall was listed in the programs as the conductor of the Hattiesburg Choral Union with Marsh “conducting this performance.”\textsuperscript{48} The 1958 yearbook reads, “The group was trained by William Presser and Roger Phelps. Frank E. Marsh Jr. conducted.”\textsuperscript{49} In 1958, Paul Cotten was listed in the program as “Student Conductor” of the Hattiesburg Choral Union, with Marsh “conducting this performance.”\textsuperscript{50} Paul Cotten remembers that “Marsh would have me take turns in the practices, and when we went on tour, I would conduct some of the numbers. He always did the Hattiesburg performances though.”\textsuperscript{51} In 1959, the year Dr. Lyall left Mississippi Southern College and was replaced by Warren Joseph as choral director, there were three \textit{Messiah} performances. Two were at churches in Jackson and Laurel with the Vesper Choir alone (not the full combined choral union) and one was with the choral union on-campus. The Vesper Choir program states that Warren Joseph and Frank Marsh were “musical directors,” but for the performance on-campus, the program indicated Warren Joseph was the Hattiesburg Choral Union director with Marsh conducting “this performance.”\textsuperscript{52} By 1960, Warren Joseph was given full credit for the \textit{Messiah} performance.

As well as preparing the choral union, Warren Joseph was conductor of the Vesper choir from 1959-1961. Even during this short time, the few surviving programs from his time at Mississippi Southern show a drastic change in repertoire from Frank

\textsuperscript{48} Program of \textit{Messiah}, 1956 (McCain Library Archives), n.p.

\textsuperscript{49} \textit{The Southerner, 1958} (Hattiesburg: Mississippi State College, 1958), 169.

\textsuperscript{50} Program of \textit{Messiah}, 1958 (choral library program files), n.p.

\textsuperscript{51} Cotten, interview, n.p.

\textsuperscript{52} From two programs of \textit{Messiah}, 1959, (choral library program files), n.p.
Marsh. The 1962 concert season boasted more literature in Latin and German, an increase in Renaissance pieces, and even some Hindemith. The available sources of repertoire sung during Marsh’s tenure were almost all in English (including English translations of foreign works) and never included anything as modern as Hindemith. Marsh seemed to love tradition; *Messiah*, *Elijah*, *Creation*, and *Hymn of Praise* were repeated countless times with almost every program closing with Lutkin’s *The Lord Bless you and Keep You*. The repertoire list in Appendix C shows these repeated patterns and also reveals in detail the changes Warren Joseph made with repertoire in 1961.

Additionally, under Joseph, a new men’s group was formed at the beginning of the 1959-1960 school year. This group was called the Mississippians. Very little information is available about this group. There is only one surviving program in which they were cited, December 8, 1959, and the repertoire is light and popular (see Appendix C). There were 27 men listed in the group in that program.

Joseph left in 1961, and Marsh would retire from the department in 1961 after 31 years of influencing the choral program. By the end of his career, several students who remember him seem to portray him in a way that is less than inspiring. Rebecca Crews Polk remembers, “After Mr. Marsh retired, he would still come to Marsh Hall and sit in ‘his’ chair in the lobby. If a student left any books there, he would pick them up and they would never see them again.”53 Joanne Edwards who sang and studied under Marsh for one year in 1960 stated, “He was a nice man, but he was in his twilight.”54

He may have been past his prime by the time of his retirement, and a bit eccentric, but Marsh brought substantial literature to Southern. Aubrey Lucas said of Marsh, “I

53 Rebecca Crews Polk, Alumni Questionnaire response, November 5, 2010, 2.
believe Frank Marsh was the beginning of serious music at USM. He was a very forceful individual…during rehearsals he would shout at the instrumentalists- a very demanding person, and consequently he had a good faculty, and good students.”

He built up a choral program from a few sporadic glee clubs and designed a course of study for the degree in music to be offered. His Vesper Choir tours made a name for the college and its music. These things made Marsh an important building block in the development of music at Mississippi Southern College.

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CHAPTER V
THE TENURE OF DR. DAVID FOLTZ (1961-1976)

In 1961, upon the retirement of Frank Marsh, Dr. David Foltz came from the University of Nebraska to be Director of Choral Activities and Director of the Music Department for the next sixteen years. This would be a new era for Mississippi Southern College as it became The University of Southern Mississippi (Southern Miss) in 1962. Graduate programs were offered in several disciplines, including master’s degrees in music education. It would also be a new era for the choral program.

Foltz had significant notoriety in the choral music world before coming to Southern Miss. In addition to his work as chairman of the music department at the University of Nebraska, he had published around 50 choral octavos and was a well-known clinician at choral workshops across the country. A brochure from Mills Music (c. 1957) advertising the choral series of Foltz gives a brief biography as to his work before he came to Southern Miss:

David Foltz, chairman of the University of Nebraska’s Music Department, earned his Bachelor of Music degree and his Master of Music degree at Illinois Wesleyan University, following which he studied at the American Conservatory in Chicago. After teaching for several years in the Illinois public schools, he became voice teacher and choir director at Simpson College in Indianola, Iowa. He joined the faculty of the Music Department at the University of Nebraska in Lincoln in 1945.

In 1951, Dr. Foltz received national recognition for his achievements, when he was given an honorary Doctor of Music degree from Texas Wesleyan College in Fort Worth, Texas.

Dr. Foltz is well-known throughout the United States as a choral conductor, having directed choral clinics and state choruses in approximately thirty of the forty-eight states. Each summer, Dr. Foltz serves as director of the University’s All-State High School Fine Arts Course, which brings some 350 high school students to the campus each June. Aside from his activities as All-State’s general director, he directs its excellent chorus of two hundred voices. His
work as a composer and arranger is becoming increasingly familiar through the publication of the David Foltz Choral Series.\textsuperscript{56}

Foltz’s acclaim as a composer added to the sort of fame that many people remember about him. President Emeritus Aubrey Lucas says, “Foltz had a personality that made him attractive to not only the singer, but also to his audiences. The singers really enjoyed singing under his direction.”\textsuperscript{57}

His most popular composition among the people interviewed was probably “She Walks In Beauty.” It is a setting of a text from Lord Byron about a beautiful lady. He wrote it not about romantic love but for his handicapped daughter. It was sung countless times through his tenure and was performed at the centennial choral reunion in 2010 in memory of Foltz. When asked about David Foltz’s influence at Southern Miss, Rolland Shaw, graduate student under Foltz and later Director of Choral Activities at Southern Miss said, “‘She Walks In Beauty.’ That was David Foltz.”\textsuperscript{58} In a telephone conversation in April 2011, Sylvia Anderson, of Richton, MS, was asked if she knew David Foltz. She immediately remembered him after having attended a high school choral festival at Southern Miss in the 1960s. She immediately said, “He wrote a piece called ‘She Walks in Beauty.’” It seemed by many to define David Foltz.

Foltz came to Mississippi at the beginning of the 1961-1962 school year, the year that Mississippi Southern College became The University of Southern Mississippi (Southern Miss). He brought many changes with him.

\textsuperscript{56} The David Foltz Choral Series, pamphlet (New York: Mills Music, 1957), 2.

\textsuperscript{57} Lucas, interview, n.p.

\textsuperscript{58} Rolland Shaw, interview by author, Hattiesburg, MS, November 5, 2010, n.p.
In his first year, Foltz changed the name of the major choral ensemble from the Vesper choir, which it had been called since 1931, to the Southern Singers. This is interesting because, for many years under Marsh, the Southern Singers was a small women’s ensemble that sang musical theatre repertoire. According to yearbook photos, that ensemble lasted right up until 1961, a semester before Foltz came. The new Southern Singers would have a new look, too, as photos show a drastic change from the Vesper Choir’s robes to the Southern Singers’ short, sleeveless, black velvet dresses for the women and tuxes for the men (see photos in Appendix D). According to an informal conversation with alumni Rebecca Crews Polk in November 2010, Foltz designed the women’s dresses himself and had them made of black velvet. He was apparently very concerned with appearances, for according to emeritus professor of composition, Luigi Zaninelli, auditions were not solely based on musical ability. “He often chose the women for their beauty, and the men for their height.” The interest to keep up to date in appearance never waned, for by the 1968 yearbook photos, the girls had a new style of dress again. This was in rather stark contrast to the Marsh era Vesper Choir who mostly wore robes for over 30 years, and for about 25 of those years, they were the same style (see Appendix D for photos of the choir robes and dresses in the respective eras).

The next year, 1962-1963, the Southern Singers name was changed again to the University Singers, no doubt due to the new excitement over Mississippi Southern College becoming The University of Southern Mississippi. One also wonders if it was in

59 In The Southerner, 1962, 222, The Southern Singers are described as “the major choral organization on the campus.” His caption is under the photo of a large mixed voice choir.

60 Rebecca Crews is shown modeling the dress in a photo in The Hattiesburg American, Dec. 1, 1961, pg 2-A.

part due to confusion over the Southern Singers being the main mixed ensemble when for
years it was a women’s ensemble. The numbers auditioning to be in the University
Singers grew so large that a second section of the choir was formed, creating what would
be called for many years University Singers I and University Singers II. Foltz would
conduct the first and most select group, and the recently hired associate choral director
Clifton Ware (who, according to Paul Cotten, came from Millsaps College) would
conduct the second choir. Other ensembles seemed to take on the word university as well.
The Hattiesburg Choral Union became the University Choral Union.

By 1964, another ensemble was formed: the University Chorus. This was
conducted by Foltz and by associate conductor Jack Donovan who came, according to his
wife, Margaret Donovan, to Southern Miss to finish his PhD in Music Administration. 62
No programs exist of their concerts, but they are almost always listed as one of the
ensembles that make up the HCU.

The date of Jack Donovan’s arrival at Southern Miss is an interesting example of
the reconciliation of printed archival documentation and interview information. An
original survey of the literature listed 1964 as the year of Donovan’s arrival. During an
interview with his wife (he is deceased), however, Mrs. Donovan insisted that they did
not come to Hattiesburg until 1967. The records were reviewed more carefully. There are
programs dated in 1964 that welcome Jack Donovan as the new associate conductor. In
fact, all programs of the University Singers II from this date through 1967 (and beyond)
cite Donovan as the conductor. So, in this instance, the documents have illuminated the
facts stronger than the interviews.

Also formed in 1964 were the Highlander’s Male Glee Club, directed by Clifton Ware, and The Highlander’s Girls Glee Club, directed by Mrs. W. H. Early. The 1965 edition of *The Southerner* describes the Highlander’s Male Glee Club as,

one of the busiest and most popular performing groups on the USM campus. Directed by Clifton Ware, assistant professor of music and voice in the School of Fine Arts, this 34 voice male chorus has drawn accolades from audiences for its excellent musicianship and showmanship. The chorus…was organized in late September and since has performed on many occasions.63

The name Highlander probably was developed in response to the new bagpipe team on campus called The Highlanders. It marched on the field as an addition to The Pride Marching Band.

The University Madrigal Singers I and II were two additional ensembles developed during the Foltz era. The first records of this group date from 1970. The two sections were at first conducted by Foltz and Donovan, respectively, but by 1971, Rolland Shaw, then a graduate student in conducting under Foltz, would conduct the madrigal programs. It is interesting to see history repeat as various ensembles have faded and then been reborn. As we recall, from 1945-1956, the Troubadours, Madrigalians, and Folk Singers from the Marsh era sang many of the same madrigals (see repertoire list, Appendix C). After so many years, even despite name changes and some changes in repertoire, these groups died out. Several years without them renewed interest for madrigals, and a similar group was formed again. This reveals something about traditions and the proverbial swinging pendulum of history.

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63 *The Southerner 1965* (Hattiesburg: The University of Southern Mississippi, 1965), 193.
The final new ensemble developed during the Foltz era was the Studio Singers. This ensemble, according to Luigi Zaninelli,\(^6^4\) its conductor, existed from 1973-1975. Comprised of about 25 singers, they sang arrangements of popular standards with mics. They had their own sound equipment, soundman, and bus, and would tour regionally, performing and promoting the university. Zaninelli, who had studied and taught at the Curtis Institute, worked abroad and had a successful career as a professional composer, was hired by Dr. Raymond Mannoni (dean of the College of Fine Arts) to be a choral conductor at the university. He later became professor of composition and composer in residence for many years.

As well as the many new ensembles and the new directors Foltz hired for them, Foltz brought notoriety to Southern Miss with many significant performances and other events. In 1961, “during Fall quarter, the Southern Singers journeyed to New Orleans, in order to make a recording for the Columbia Broadcasting System. On December 19, this recording was broadcast coast to coast on the CBS network radio stations to celebrate the Christmas season.”\(^6^5\)

Also, in 1962, the new production of Menotti’s *Amahl and the Night Visitors* would be performed at Southern Miss with members of the cast of the NBC-TV Christmas Opera. The University Singers were the Peasants Chorus, and Leonard Stocker (director of opera and musical theatre for many years) directed the off stage choir. Foltz conducted the symphony.\(^6^6\)

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\(^6^4\) Zaninelli, interview, 1.

\(^6^5\) *The Southerner 1962* (Hattiesburg: The University of Southern Mississippi, 1962), 222.

\(^6^6\) According to the program in the choral library program archives.
In 1963, the University Singers were invited to sing at the Southern Division of the Music Educators National Convention in Charleston, West Virginia. They performed Poulenc’s *Mass in G.* In 1968, the choir toured Mexico City and sang excerpts of Orff’s *Carmina Burana*, along with other pieces, for the Mexico City Oratorio Festival. This tour was part of the pre-Olympic games festivities in Mexico City.

Other significant performances included being invited to sing with the region’s major symphonies. The University Singers performed with the New Orleans Philharmonic Symphony, the Mobile Symphony, and the Jackson Symphony such works as the Berlioz *Requiem* and *L’Enfance Du Christ*, Beethoven’s *Symphony no. 9*, Honegger’s *King David* and *Jeanne D’Arc*, and many more. The Mobile Symphony performed the Berlioz *Requiem* with the choir for the 1969 Southern Division Convention of the Music Educator’s National Conference (see repertoire list in Appendix C).

Aside from notable performances of major works with major orchestras, Foltz began three other events that would draw attention to the university. These included the annual Christmas Carol Concert, the Summer School Chorus, and the Choral Conductor’s Conference.

The Christmas Carol Concerts started by Foltz became an important Christmas tradition with the community. Lucas says of these concerts, “One of his [Foltz] most effective concerts was the Christmas concert. The large audiences required two presentations in an afternoon. It was held in Marsh Auditorium.”

Not every program has been saved, but most of them can be pieced together, showing that this was an annual

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67 This documentation can be found in program notebooks from 1963 and was cited in the 1964 yearbook, *The Southerner, 156*.

68 Lucas, interview, 1.
tradition started in 1961, when Foltz arrived, and lasting several years past his retirement under Lewis Gordon’s and William Bullock’s leadership. At times there were two performances of these concerts, and at other times, one performance was given by University Singers I and the other by University Singers II. In the early years, they were combined into one program. The repertoire consisted of many traditional Christmas carols, a few Christmas examples of plainchant, and often a larger work, such as the Britten *Ceremony of Carols* or the Vaughan Williams *Fantasia on Christmas Carols*. Seasonally decorated brochures and/or letters were sent out to the Hattiesburg community from the choral office with a note of invitation from Dr. Foltz. A few of these brochures and letters have been preserved in the archives at McCain library.

The Summer School Chorus was an opportunity for students and community members to sing for fun. This was geared toward including music teachers and church choral directors to have a place to sing new music. Here is a description of the Summer Chorus from the 1971 Summer Chorus Concert program:

> The Summer School Chorus is open to all students in the University who want to sing for the sheer pleasure of singing. Music for summer is selected from all periods and styles and a large quantity is read in rehearsals that is not performed. Many chorus members are choral directors who use this experience as a source of new materials for their schools and as a renewal of technique and enthusiasm for the next school year. Tonight’s program is a representative selection of numbers from the large quantity read during the summer.\(^69\)

In addition to the Summer Chorus’ efforts to aid local choral conductors, Foltz started a Choral Conductor’s Conference in 1971, which would run annually for twenty-six years, through 1997, long past his retirement. This conference would prove to be a great recruiting tool for the university’s choral program. Faculty gave lectures and

\(^69\) From Summer School Chorus program, 1971 (USM choral library program archives), n.p.
demonstrations, the University Singers gave concerts, high school choirs were brought from across the region for a festival, and important clinicians were brought in from across the nation. With all this activity, Southern Miss became a true Hub of choral music in the deep south. Luigi Zaninelli was first brought to Southern Miss as a clinician for the 1971 and 1972 conferences. He recalls that there were countless attendees in those years and it had to be divided into two tracks over two days due to the large crowds. He says of the Southern Miss choral program at the time, “It was the center of music from Tallahassee to Austin. It had the best music education program,” and of Foltz, “He built that program. He was a real icon in choral music, and people came from all over to pay homage…he was never better than at an open house or a reading session.”

Indeed, it was an important part of the strength of the Southern Miss choral program.

Another important part of the choral program was Foltz’s associate choral director, Dr. Jack Donovan. He came to Southern Miss in 1964 to finish his doctorate. He ended up working as an associate choral conductor under Foltz and under several directors who would follow him until 1984 when he would retire. In addition to his duties with the choirs, he was appointed Graduate Studies Coordinator for the College of Fine Arts. According to Rolland Shaw, Foltz hired Donovan, and he remained there for twenty years as an assistant director of the choral program, working under Foltz, Gordon, Bullock, and Shaw. Shaw said of Donovan, “He smoked a lot, was a high tenor, came here for his doctorate, and was lots of fun. The kids loved him.”

The Foltz era was full of activity to say the least. It was a time when the University was birthed and developing, and the choral program seems to have developed

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70 Zaninelli, interview, n.p.
71 Shaw, interview, n.p.
as well. Many ensembles, traditions, events and notable performances helped to put Southern Miss choral activities on the map.
CHAPTER VI

A PERIOD OF MANY CHANGES (1976-2000)

The next twenty-five years would show a choral program still large and strong but with many more changes in leadership, ensembles, and special events. Frank Marsh had such a long tenure, he defined many aspects of the choral program. The same held true with David Foltz. When Foltz came, much of the long-standing Marsh traditions were changed, but Foltz developed his own traditions. The period between 1975 and 2000 brought in and out five different directors of the choral program and two interim directors. In order they are Mr. Lewis Gordon, Choral Conductor, 1975-77 (interim between Foltz and Bullock); Dr. William Bullock, Director of Choral Activities, 1977-1982; Dr. Rolland Shaw, Director of Choral Activities, 1982-87; Mr. Marshall Hill, Director of Choral Activities, 1987-1989; Mr. Thomas Walker Brown, Assistant Director of Choral Activities, 1986-1990 (assistant to Hill and Weinert); Dr. William Weinert, Director of Choral Activities, 1989-1994; Dr. Timothy Koch, Director of Choral Activities, 1994-1999; and Dr. Christopher D. White, Interim Director of Choral Activities, 1999-2000.

A unique aspect of this period of change is the noticeable lack of archival documentation. Materials in each of the archive locations retain less information about this period than would be expected. Though it is comparatively recent and it is during the age of the increasing use of desktop computers (which would seem to make documentation and archiving easier), there is relatively little printed material outside of programs (and even programs are incomplete). One of the reasons for this, suggested in an interview with Dr. Gregory Fuller, is that when most conductors are about to leave an
institution, they know at least about a semester in advance. Often, when they are preparing to leave, they may not put forth the same care and attention to archiving and filing as they are thinking about their new position elsewhere. During this period, there would have existed at least eight semesters when this possible explanation prevailed.

Foltz retired from choral conducting, but would remain for several years the director of the College of Fine Arts. Zaninelli says, “I think he [Foltz] had a strong influence on who the university hired until he died.”\(^{72}\) On speaking of the choirs after the Foltz era, Mrs. Jack Donovan (the surviving widow of the former associate choral conductor) stated that when the various new conductors came, her husband was never quite as happy as when he worked with Foltz. “Foltz was so good that the choirs were just not up to par with what they had been under Foltz… a student came back to hear the University Singers I and said, ‘that’s not the same choir I sang in’… It just never was the same.”\(^{73}\)

Thomas Brown, who came as Associate Conductor (upon the retirement of Jack Donovan) under Shaw, Hill, and Weinert, asserts that,

The lingering ‘death’ of the David Foltz mystique & influence, partly kept USM eclipsed from optimal recruiting and impact. Dave had a large and loyal group of ‘disciples’ teaching all over the state who lamented his retirement and considered his tenure as ‘the golden age’ of choral music at USM… since that time USM has been through a long list of conductors with relatively brief tenure… Go Figure.\(^ {74}\)

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\(^{72}\) Zaninelli, interview, n.p.

\(^{73}\) Donovan, interview, n.p.

\(^{74}\) Thomas Brown, email message to author, May 18, 2011, 1.
When asked about his opinion of the state of the choral program during his time at Southern Miss (1986-1992), Thomas Brown speaks well of the conductors he worked with (Shaw, Hill, and Weinert) in this period: “Generally, excellent leadership and conductors (I didn’t really know Roland’s [Shaw’s] work but Marshall [Hill] and Bill [Weinert] were first rate).”  

Lewis Gordon (1975-1977)

Lewis Gordon was appointed as choral director upon the retirement of Foltz. According to programs, he conducted the Chamber Singers, apparently a new ensemble not mentioned heretofore, as well as the University Singers I and II, at various times, and the University Chorus. He came in 1975 before Foltz would retire and conducted the University Singers II and some of the programs of the Chamber Singers.

Gordon’s conducting of University Singers II brought up questions about Jack Donovan. His wife and several others say he directed the University Singers II until he retired in 1984. Donovan was not listed anywhere on programs in 1975-1976. Instead Gordon is listed as conductor. This is a time where the interviews reconciled and informed the documents. His wife Margaret says “I am not sure why, it was so long ago, but it may have been the year he had his heart attack…I don’t remember what year that was.”  

This seems to be the only explanation. Lewis Gordon conducted Donovan’s choir until Foltz retired in 1976 when Gordon would take Foltz’s choirs and Donovan returned to University Singers II.

The annual Carol Concerts and the Conductors Conferences were maintained. Other than programs, almost nothing is mentioned about him anywhere. Several attempts

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75 Thomas Brown, email message to author, May 18, 2011, 1.

76 Donovan, interview, 1.
were made to locate and contact Gordon through the Internet and through several persons who might have contact information for him, but all were to no avail. William Bullock only remembers meeting him once or twice and mentions a Rheinberger Christmas Cantata that Gordon performed. Margaret Donovan said that he lived across the street from her and Jack Donovan, but she remembers very little as he was only here for a short time.

William Bullock 1977-1982

The next conductor would be William Bullock. Bullock (who had earned masters and doctoral degrees from Florida State University) had come to Southern Miss several times as a guest clinician through the Choral Conductor’s Conference, and according to Bullock, “when Foltz retired, he called me [Bullock] and asked me to apply, and so I did.” He came in 1977.

During the Bullock tenure, there were two choirs, University Singers I and II. Bullock directed group I, and Jack Donovan directed group II, along with grad students. There was also the combined Monday night choir called University Chorus. These were the same as during the Foltz years. New ensembles developed were a Women’s Chorus and a Men’s Chorus. During the Bullock era, one or both of these were usually conducted by a graduate student (according to Choral Notes, there was only one graduate assistant listed as assistant conductor each year, but several graduate students graduated each year).

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78 Donovan, interview, n.p.

Robert Curtis Hamlett was one of these graduate students. According to an interview with Hamlett, he came to Southern Miss in 1980 for his Masters in conducting and would remain to complete a Ph.D. in Music Education in 1983. Hamlett was assigned a men’s choir to conduct his first year. He assisted with various choirs after that.\(^{80}\)

Special events during this time include the annual Christmas Carol concerts, also continuing from the Foltz era, and the Choral Conductors Conference, to which the famous Gregg Smith Singers came in 1980. Another notable clinician was Alice Parker who came to the conference in 1978. A chorus and orchestra supported by The National Endowment for the Arts was compiled by Bullock from the University Singers, the Laurel Community Chorus, and the Pike County Community Chorus, and sang a final concert (after a regional tour) of Mozart, Lambert, and Dello Joio for the 1981 conference.

Also significant was a Southern Division ACDA performance in Knoxville\(^{81}\) in the spring of 1980 when the University Singers I sang Webern, opus 1, Schumann, and Byrd. In addition to this, the University Singers I made two regional tours. They also sang in 1981 for the Mississippi Music Educators Association conference held at Southern Miss. *Alexander Nevsky* was performed with the New Orleans Symphony under the new symphony conductor Leonard Slatkin. “After a two-year hiatus, this appearance will reinstate the working relationship between USM Singers and the New Orleans Symphony. Over the past twelve years the Symphony, under the direction of

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\(^{80}\) Robert Curtis Hamlett, telephone interview by author, June 12, 2011.

\(^{81}\) Another example of the reconciliation of archives and interviews: Dr. Bullock could not remember which city the convention was held in, and according to a phone call to ACDA on April 21, 2011, they are unable to provide any archival information, as they are in the process of hiring a new archivist and have no access to information about Southern Miss participation in conventions at this time. *Choral Notes* Vol. 2, no.2. states that it took place in Knoxville in 1980. There is little reason to doubt this.
Werner Torkanowsky, and Singers, under the direction of David Foltz, have cooperated in the presentation of several choral masterpieces."\(^{82}\) The University Singers I also performed Poulenc’s *Gloria* with the Meridian Symphony in 1979.\(^{83}\)

Another noteworthy contribution of the Bullock era was *Choral Notes*, a newsletter from the choral division to alumni and friends of the program. “The newsletter is designed to help keep interested parties informed of the varied activities of the USM choral music program. The newsletter is currently scheduled for publication twice yearly, fall and spring. It will be distributed statewide and to selected out-of-state readers at no charge.”\(^{84}\) It has acted as a secondary source (after other archival documentation) for confirming tours, special concerts, and literature performed. Bullock started this newsletter, and only a few issues were preserved in his personal archive. It did not continue after his time at Southern Miss.

**Rolland Shaw 1982-1987**

After Bullock left, Rolland Shaw was appointed Director of Choral Activities in 1982. Shaw had earned his B.S. from Mississippi College, and two degrees from Southern: his MA and PhD in the summers of 1968-1972, studying under Foltz (He finished his dissertation in 1975). Shaw returned to Southern Miss after ten years as director of the choral department at Arkansas Tech. in Russellville.

The premiere choir continued to be called University Singers I. At first it was composed of upperclassmen only, but eventually Shaw allowed freshmen and

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\(^{82}\) *Choral Notes* Vol. 1, no. 1, 1.

\(^{83}\) *Choral Notes* Vol. 2, no. 1, 1.

\(^{84}\) *Choral Notes* Vol. 1, no. 1, 1.
sophomores in this top group. The other group was University Singers II. There were about 65-75 singers in each of these two choirs. Jack Donovan continued to conduct the Singers II. This was the same organization and layout of ensembles as the Foltz years. To add to this format, Shaw started a Graduate Chamber Choir (there were Master’s students in conducting [band, orchestral, and choral], but no doctoral students in conducting at that time.)

He chose singers by audition with this philosophy for a good choir: “A few good voices, a few good readers to keep everybody honest, and a lot of good kids,” he says, “that philosophy worked back then, but I don’t think it works anymore.”

Another ensemble during this time was started through the church music division. Voice and church music professor Dr. Larry D. Smith directed this group, called Covenant. According to Dr. Smith, it was composed of eight singers (a double quartet, mixed voices) and toured extensively to churches and to church music conventions, singing sacred anthems such as “the hymn arrangements of John Ness Beck… the Mozart Ave Verum Corpus was the heaviest piece of music on the program.” Discussing the formation and purpose of the ensemble, Smith states: “we are in the Bible belt, and the director of the School of Music who hired me [McReery] wanted us to reach out to all the Baptist churches in the area. That’s one of the reasons he hired me, because I was Baptist and came from the Baptist seminary.”

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85 Shaw, interview, 1.
86 Shaw, interview, 1.
87 Larry Smith, interview by author, Hattiesburg, MS, May 9, 2011, 1.
88 Ibid, 1.
Special activities during Shaw’s tenure included the continuation of the annual Choral Conductors Conference to which Shaw brought in such notable clinicians as Howard Swann, Eric Ericson, and Jester Hairston. One of the major works was the Vaughan Williams’s *Hodie*, which requires a children’s choir. He organized a group of children for this special performance, and it ended up being the beginnings for the Hattiesburg Children’s Chorus.

Another major performance that Shaw seemed eager to discuss in his interview was the Brahms Requiem. According to Shaw, due to scheduling problems with the orchestra, they were unable to play with the choirs. He searched the Library of Congress Music Library for Brahms’ arrangement of the accompaniment for two pianos. This same arrangement of the movement, *How Lovely is Thy Dwelling Place*, would be played again and conducted by Shaw in 2010 at the Choral Activities Centennial Alumni Concert.

Marshall Hill 1987-1989

Marshall Hill came to Southern Miss in 1987. According to my interview with Hill, he did not remember exactly how he heard about the position, but he thinks it was “through a job posting somewhere.”

It was during the Hill era that the name of the premiere choir changed from University Singers to the USM Chorale. Assistant Conductor Tom Brown remembers, “the groups were changed to avoid overly hierarchical names.” Hill also called the Monday night combined choir the Oratorio Chorus instead of the former names, Hattiesburg Choral Union and University Chorus. Ensembles that Hill conducted

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89 Marshall Hill, telephone interview by author, April 21, 2011, 1.

90 Email interview with Thomas Brown, May 18, 2011, 1.
included the University Singers (later called the USM Chorale) and the Hattiesburg Choral Union. He recalls that “Tom Brown conducted a jazz group and the lesser choirs, but I don’t remember what they were called, and Larry Smith had a group.” Program records indicate that he conducted University Singers I (later called the USM Chorale) and Brown conducted University Singers II (later called University Singers). Hill remembers, “the total choral enrollment at the time was…250-300.” He recalls the budget for choral scholarships being around $26,000.

The ensemble recalled by Hill that Larry Smith directed was the University Men’s Chorus (in addition to the Covenant ensemble). Smith remembers, “I had a men’s choir for just one year. There were sixty to seventy men. It was mostly a cappella and some pieces with piano.” This took place in the 1986-87 school year. The Men’s Chorus was broadcast on Mississippi Public Radio July 2 and 5, 1987. They sang The Pasture, from Randall Thompson’s Frostiana.

This is yet another example of the synthesis and reconciliation of documents and interviews. Both Smith and Hill remembered this men’s chorus, but neither remembered what year it existed. The article about the broadcast of the chorus was dated, but did not list a conductor. Later, a program was discovered from the 1987 Conductor’s Conference, which listed Smith as conductor of the men’s chorus who sang Frostiana on that program. This became the final confirmation to the mystery.

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91 Email interview with Thomas Brown, May 18, 2011, 1.
92 Ibid, 1.
93 Smith, interview, 1.
Assistant Conductor Thomas Brown was hired just before Hill came to Southern Miss. He conducted the University Singers II, taught voice, choral conducting, and choral methods. He also started the USM Jazz Singers:

ranged from 8-12 select, auditioned voices, performing all the best vocal jazz being written at the time with arrangements by Phil Mattson, Gene Puerling and the Singers Unlimited, Manhattan Transfer, etc. The group did twice yearly concerts, sang for civic functions and at State & regional choral events and made quite a stir. On a few occasions we performed with the USM stage band.95

Special performances and events during the Hill era included the annual Choral Conductors Conference and performances of Stravinsky’s Symphony of Psalms and Poulenc’s Gloria. He recalls teaching graduate conducting with a class of about 10-12 students. He also conducted the symphony for one year before Dr. Jay Dean was hired in 1988.

William Weinert 1989-1994

Dr. William Weinert came from the University of Wisconsin at Madison where he was an assistant choral director. His position there was not on a tenure track, and he desired to further his career, which led him to Southern Miss. 96

The ensembles Weinert conducted included the USM Chorale and the Oratorio Chorus. There were 40-50 members in the USM Chorale. The second choir was the University Singers, conducted by Tom Brown until 1992 and then by graduate students and Weinert. Larry Smith directed Covenant, still through the church music department and not directly related to choral activities, and Thomas Brown directed the Jazz Singers. In 1993, the USM Madrigal Singers started as a small madrigal ensemble conducted by

95 Brown, email interview, 1.

graduate students, which lasted only that year. According to Weinert, he had about one master’s graduate student in conducting at a time, and the DMA program in conducting was added in 1994-95. 97

Another ensemble related to the choral program at the time was Pro Musica. This was an early music ensemble directed by Dr. Dana Ragsdale. There were instrumental and vocal groups in Pro Musica, and Dr. Ragsdale supervised both. The vocal groups, however, were often formed as needed for various performances by Dr. Weinert and his graduate students. Dr. Ragsdale says, “Weinert was very interested in early music, and was very helpful and supportive.” 98

Special events during the Weinert years included tours of Mississippi, Atlanta, and Orlando, 99 and the annual Choral Conductors Conference. Under Weinert, major works sung included the Verdi and Brahms requiem, Carmina Burana, and Messiah.

One of the significant events during the Weinert time was the Choral Festival in France, which drew choirs from several European countries as well as from the United States. Weinert took the USM Chorale to the festival and on a tour of France to sing at various cathedrals. Dr. Aubrey Lucas remembers traveling to France to hear the choir perform there:

My wife and I came to the church where they were to sing about twenty minutes before the concert was to start. We thought we would have no problem getting a seat, but the place was packed. Finally, we found two seats way up front. There were other choirs singing that night besides the chorale. The French audience showed no emotion during the first choir. When our choir began to sing, the French began to look at each other and shake their heads in an affirmative way. It was obvious that the choir had done really well with those super-critical French.

97 Weinert, interview, 1.

98 Dana Ragsdale, interview by author, Hattiesburg, MS, May 24, 2011, 1.

Several people who worked with Weinert had glowing remarks about his work. Joanne Edwards who was a past graduate of USM but continued contact with the choral program through various choral clinics and workshops said, “I enjoyed his professionalism,” and Aubrey Lucas stated, “I think Weinert was a strong scholar of Music and came here with superb preparation. We [under Weinert] really had serious choral work here.” The former director of the School of Music Peter Ciurczak said of Weinert, “Within Weinert’s first semester…the choruses increased in size, public performances improved in quality, audience size grew, and the students showed motivation.”

Tim Koch 1994-1999

Dr. Tim Koch earned his DMA in conducting from Eastman under Donald Neuen, and then shortly after came to Southern Miss. Dr. Aubrey Lucas says of the transition from Weinert to Koch, “Weinert came here and was very successful, but who could turn down an offer from Eastman? Tim Koch had earned his doctorate at Eastman so he was out of consideration [for their job], and he came here.”

Koch changed the names of the choral ensembles; the USM Chorale became the Southern Chorale (still the premier choir at Southern Miss), and the University Singers (which had been the second choir under Weinert) would be called the Concert Choir, with a third choir, being formed, called the University Singers. These new ensemble

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100 Edwards, interview, 1.
101 Lucas, interview, 1.
102 Peter Ciurczak, letter in response to phone interview, June, 6, 2011, 1.
103 Ibid, 1.
names would last, with some adaptations, to the time of this research. The combined choirs were called Oratorio Chorus (the same from the Weinert era).  

Koch took the Southern Chorale on a tour of Poland, Germany, and the Czech Republic in 1996. In fundraising for that trip, the Southern Chorale gave a regional tour of “Popular Music in America,” singing arrangements by Lou Hayward (also known as Luigi Zaninelli) of the music of Joplin, Kern, Gershwin, Porter, Lennon, McCartney, and others. The regional performances took place in Hattiesburg, Long Beach, and Biloxi.  

Another major musical and fundraising undertaking was a trip to New York. In 1998, he raised $700-750 per traveler (multiplied by 235) to take the Oratorio Chorus and Symphony Orchestra on buses to New York City. Part of that money ($7,500) came from a grant from The Aaron Copland Fund for Music. At New York’s Lincoln Center, they performed the New York City premiere of Samuel Adler’s Choose Life. This work was a two-movement oratorio of about thirty-five minutes in length. It premiered in Rochester, New York at Eastman. Koch then brought it to Southern Miss before it played in New York City. This was a very memorable event for many of the students at the time. Several questionnaires filled out by students from this period list Choose Life as a major work they remember. Johnny Milsap, choral alumni from Laurel, MS writes, “The most memorable moment was our New York trip to perform Choose Life. I made life-long

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104 Timothy Koch, interview by author, Hattiesburg, MS, November 5, 2010. Also confirmed by programs and other documents.

105 From an invitation advertisement card, “The Southern Chorale presents Popular Music in America,” found in McCain Archives Musical Activities File Folder.

friends and performed one of the hardest pieces I had ever encountered. [I] would not change it for anything.”

The Southern Chorale under Dr. Koch was included in two recordings with the USM Symphony and the USM Wind Ensemble. The first of these was Russian Masterpieces, celebrating a special art exhibit in Jackson, Palaces of St Petersburg. The chorale’s repertoire on this recording included choral works by Golovanov, Tolstiaakov, and Mussorgsky.

The second recording, called Splendors of Versailles, was a recording of French music, also in conjunction with an international art exhibit, and included the Southern Chorale conducted by Koch and the USM Concert Choir conducted by graduate student Rebecca Brown.

Also under Koch’s time was the Twenty-Sixth Annual Conductors Conference in 1997. This was the final annual conference of its kind. Koch also started an All-South Festival of Choirs in 1996. It took place during the Choral Conductors Conference. Neither of these events lasted beyond Dr. Koch’s tenure at Southern Miss.

Of Koch’s time in Mississippi, he said that he found “a reverence for choral singing here [in Mississippi] that is not found elsewhere.” He remembers this as he recruited by driving to high schools and sitting in rehearsals.

Those who reflect on Koch’s work speak well of his professionalism and promotion of new music. Joanne Edwards says, “Things really took off when Tim Koch

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109 Ibid., 60.
110 Koch, interview, 1.
came. There was quality and professionalism.”

Aubrey Lucas says, “Tim Koch came here from Eastman, and continued a high level of choral work… His choirs sang a great variety of music.” Dana Ragsdale said, “He was committed to new music…” Koch’s student, Johnny Milsap, said, “Dr. Koch’s style was twentieth century—avant-garde.” Peter Ciurczak said, “Tim Koch took over a choral program for which there was much regional respect… Under Koch, our choral program gained national attention.”

Dr. Christopher White 1999-2000

Dr. White was a one-year interim director after Dr. Koch left and before Dr. Gregory Fuller would come to Southern Miss. According to an interview with White, he conducted the Southern Chorale, and Dr. Anita Davis (professor of music education) conducted the Concert Choir and the Women’s Choir. By his second semester, Todd Simmons (a graduate assistant who began under Koch and was finishing his last year under White) took over the Concert Choir, and Davis continued only with the Women’s Choir. White recalls that “Dr. Dean conducted the community group [Oratorio Chorus] in the Faure Requiem that year. I prepared the chorus, and in exchange, I conducted the opera The Marriage of Figaro.”

111 Edwards, interview, 1.
112 Lucas, interview, 1.
113 Ragsdale, interview, 1.
115 Peter Ciurczak, letter response to a phone interview, June 6, 2011, 1.
116 Christopher White, telephone interview by author, June 13, 2011, 1.
117 Ibid, 1.
Because of his short time as director, many people said they could not remember Dr. White very well. Of the many who were interviewed, Joanne Edwards remembers him as being “very personable and kind.”\footnote{Edwards, interview, 1.} Johnny Milsap was a student under Dr. Koch and Dr. White. He compares the two:

The style of music changed. Dr. Koch was twentieth century-avant-garde, and Dr. White picked more Renaissance, like Palestrina. The University Chorus did the Faure \textit{Requiem}. White conducted the orchestra and chorus.\footnote{Milsap, interview, 1.}

Indeed, it seems that \textit{change} and \textit{different} were key descriptions of this entire era.
CHAPTER VII

THE CURRENT ERA (2000-2010)

This chapter is unique from the previous chapters. As a student in the choral program at Southern Miss, whose major professor, Dr. Gregory Fuller, is the chair of this dissertation committee, the potential for a chapter about the present era to contain significant bias and conflicts of interest is recognized. One option would have been to avoid any information about the current era of the choral program at Southern Miss. While this was considered, such an exclusion of the past decade of the choral programs activities would leave this century of singing incomplete. The compromise to this issue has been an attempt to write a chapter on ensembles, leaders, and events of the choral program within the last decade, which excludes editorializing on the part of the author and/or other contributors. This chapter seeks to provide information and to allow the readers to draw their own conclusions.

Dr. Gregory Fuller was hired as Director of Choral Activities at the University of Southern Mississippi in 2000. He holds degrees from Oklahoma Baptist University and The University of Missouri. 120

Ensembles at Southern Miss when Fuller first arrived included the Southern Chorale (which he has conducted since that time), the Concert Choir, and the University Singers (second and third choirs, respectively). 121 These three ensembles have been colloquially called the daily choirs by choral students and choral faculty.

In addition to these daily choirs, there was the continuation of Pro Musica, the early music vocal ensemble under the supervision of Dr. Dana Ragsdale. That ensemble

120 Curriculum Vitae: Gregory Fuller, Ph.D. (updated 2011), 1.

121 Gregory Fuller, interview by author, Hattiesburg, MS, May 23, 2011.
gradually transformed into the current Chamber Singers. Eventually, the Chamber
Singers became a practice choir for the growing number of graduate students to have
podium time. 122

Another group was Aquilae Voce, a jazz ensemble started by graduate student
Andy Jensen in 2006. He describes the ensemble:

As I recall, Dr. Fuller asked me to direct a new vocal jazz group starting Fall
2006. It was a group of appx. 8-10. I sang in the group and led, but did not
conduct. Dr. Fuller named it Aquilae Voce. The name did not last past that year.
Since we had more student interest the next year we split into 2 groups of 8-10 for
2007-2008. I led one and J.D. Frizzell led the other group. None of us were
experts, but had fun experimenting and learning about the genre. We did a mix of
a cappella lit. and song with a piano/drums/bass combo of students. Charles
Bridges was the piano player. The bass/drum varied from gig to gig. We
performed on choral concerts, but our main gigs were independent. We played
restaurants, etc. and even performed as a featured group at the Mississippi ACDA
conference. I think that was Spring 2007. 123

There was also the Monday night choir. While there are records of it being called
Oratorio Chorus under Dr. Koch, the Student Printz called it the University Chorus when
Fuller arrived. Johnny Milsap, a student under Koch and White, remembers it was always
called University Chorus during his time (1997-2000). 124 According to the Student
Printz, Fuller changed the name to the Hattiesburg Choral Union (as Marsh had first
named the chorus in 1931). 125 It was an attempt to be more welcoming to community
singers.

In the 2006-07 school year, the Hattiesburg Choral Union was divided to form the
Southern Miss Men and the Southern Miss Women. The only surviving program does not

122 Fuller, interview.
123 Andy Jensen, email message to author, June 7, 2011, 1.
124 Milsap, interview. Milsap’s dates of attendance were taken from the alumni questionnaire.
name the conductors of these groups, but John Flanery recalls “I did [the] women’s group, Dr. Fuller did [the] men’s.”

Finally, in 2008, John Flanery started directing a men’s a cappella ensemble called Spirit of Southern, which sings popular arrangements, has 12-16 men, and performs very frequently as a publicity tool for Southern Miss and the choral program. This is much in the vein of the Mississippians and the Highlander Men’s Chorus from the 1960s.

In 2010, some girls from the choirs, led by female graduate students, formed the Southern Belletones, a female equivalent to the Spirit of Southern. This is also history repeating itself from the days of the Southern Singers of the 1940s and ‘50s.

During Fuller’s first few years, he often conducted the second and/or third choirs, sometimes offering a choir for a semester or a year to capable graduate students. Fuller was the only choral conductor on staff, except for a brief period in 2000, when Dr. Anita Davis conducted the Hattiesburg Choral Union.

In 2006, John Flanery was hired as the Assistant Director of Choral Activities. Since then, he has conducted the Concert Choir and, with the exception of one school year, the University Singers. In the 2009-2010 school year, Dr. Christopher Bechtler was hired as a single-year interim music education professor and was appointed to direct the University Singers ensemble that year alone (incidentally, it was one of three years that this third choir was an all female ensemble).

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126 John Flanery, text message to author, June 6, 2011, n.p.

127 The author participated in this ensemble in its first two years.

128 Fuller, interview.
Events during the last decade include the beginning of the Southern Invitational Choral Conference (SICC) in 2004. According to Dr. Fuller, the conference began through the administration’s desire to reinstate something similar to the Conductor’s Conference, which ceased after 1997. SICC is geared toward recruiting talented high school and community college choral students from Mississippi and surrounding states to Southern Miss. Teachers are contacted in advance and asked to bring eight of their best students. Students arrive and work with nationally recognized clinicians (one for the high school choir and one for the community college choir) while teachers also have optional continuing education workshops. A concert is presented as a culmination of the student’s work. In 2010, over fifty schools from the region participated in the conference, the highest number since its founding in 2004.

Another recruiting and educational tool that the choral program offers is the Southern Experience Show Choir and Choral Camp. Started by John Flanery in the summer of 2009, this one week summer camp for junior high and high school choir and show choir students was designed in part to be a bridge connecting show choirs to traditional choral music. The camp brings students and faculty from the region to Southern Miss to learn music and choreography by nationally recognized show choir clinicians. Students stay in the dorms, eat in the cafeteria, and have a full schedule of lessons and activities for the week. At the end of the week the teachers present a show to their students, and the students present a show to teachers and parents. The camp has averaged over 100 attendees.

In addition to these events, the choirs in the current era have toured regionally, nationally, and internationally. International travel has included Mexico, Italy, France,
Czech Republic, Austria, Germany, and England.\textsuperscript{129} National travel has included an ACDA national convention performance at Los Angeles’ Walt Disney Concert Hall, and New York’s Carnegie Hall.\textsuperscript{130} Regional travel has included a performance at the Memphis Canon Center for the Southern Division ACDA convention in 2010 and performances at three state ACDA conventions in Jackson, MS.\textsuperscript{131}

Recordings made in the current era include the Martin Mass, Handel’s Dixit Dominus; a series of pieces by Luigi Zaninelli; a selection of pieces with brass ensemble, including the Rutter Gloria; a recording from the 2006 Holiday Spectacular concerts; the 2008 Hymn Festival; a demo recording of choral music by James Quitman Mulholland; and the premiere of An American Requiem by Edwin Penhorwood.

The choral program has developed several events related to church music. In 2002, the Hattiesburg Choral Union, combined with other area choirs, presented A Celebration of Sacred Music for Organ, Brass, Percussion, and Chorus.\textsuperscript{132} In 2008, the Southern Hymn Festival brought together Southern Miss Choirs with regional church choirs to form a choir of over 600 at Main Street Baptist Church in Hattiesburg. Four church music clinicians, Howard Helvey, K. Lee Scott, Benjamin Harlan, and Carolyn Hamlin came to conduct and or play hymns and anthems with choir and orchestra. In 2010, Dr. Fuller commissioned a setting of The Seven Last Words of Christ from composer Benjamin Harlan to be performed in multiple venues by multiple choirs throughout the region in the Lenten season of 2011. Also, plans have already been made

\begin{itemize}
\item \textsuperscript{129} Curriculum Vitae: Gregory Fuller, Ph.D. (updated 2011), 3.
\item \textsuperscript{130} Ibid.
\item \textsuperscript{131} This information has come from programs in addition to the author’s participation in several of these events.
\item \textsuperscript{132} Curriculum Vitae: Gregory Fuller, Ph.D. (updated 2011), 6.
\end{itemize}
to bring noted choral composer Mack Wilberg for a church music conference at Southern Miss in 2012.

The graduate program in choral conducting in the current era contains an average of 10-12 graduate residents. According to Dr. Fuller, “there was zero when I arrived, and I have gradually added one or two per year.” 133 These graduate students assist with the administration of the choral program in many areas, a majority being master’s students, with an average of two to four doctoral students during the last three or four years. 134

The list of repertoire performed during this era can be seen in Appendix C.

133 Fuller, interview, 1.

134 Author’s observations as part of the graduate staff.
CHAPTER VIII

CONCLUSIONS

The past five chapters have sought to present a history of the choral program at The University of Southern Mississippi. They have named the various directors of the choral programs and in some instances offered commentary by students or faculty members about the choral program during their time here. The ensembles have been listed, with some commentary on the various changes of ensemble names, according to the purpose or nature of the ensemble at its respective place in history. Finally, various events, conferences, unusual performances, and tours have been mentioned with the goal of showing deeper insight into the choral program during a given era. All these elements have combined to form the story of the choral program. Of course, there are many sides to a story, and no single study can totally capture every angle and facet of a history. Nevertheless, this is the viewpoint that this author has developed from the available research. Here are my observations and conclusions from each of the eras.

Mississippi Normal College was founded in 1910 (started in 1912) to train rural Mississippi teachers. Music was considered a popular and important part of the life of the school. The existence of glee clubs and men’s quartets seem to prove that the students desired choral music in those early years. It was an enjoyable activity worth pursuing without college credit or scholarship dollars. That is something wonderful from those early years that has been lost at Southern Miss (and many other institutions, no doubt) for decades. Even though students undoubtedly enjoy choral singing now, it seems that almost all singers in the current program receive at least a small amount of scholarship money, and they all get college credit. There are few choral groups in Hattiesburg,
whether church or school, that are able to draw volunteer singers from the college student age bracket. Even several local churches offer scholarship dollars to students who sing in church choirs. While it is certainly positive that the financial support is available toward the art of choral music, and while it is good that it helps students pay for school, it is a bit lamentable that, without such money and course credit, few students sing.

By the Frank Marsh era, music became less student-driven and more academic. This also had positive and negative aspects. The music of the early glee clubs that is available in Appendix C is largely not a part of the standard choral repertoire. While it was healthy to have students voluntarily involved in the extracurricular choirs, the students missed out on the opportunity to experience some of the great standard choral literature by well-known western composers. Frank Marsh brought the academic aspect of choral music to State Teachers College and Mississippi Southern College through the music of Mendelssohn, Handel, Haydn, Bach, and many others. The most well known oratorios of western music were performed over and over. Some today may criticize the constant repetition of a handful of works, but with such repetition, Marsh created comfort by the familiarity of great music for both the students who sang in the choirs and for the audiences all over Mississippi where they made annual tours. This created an audience that loved hearing great masterworks, which should be commended.

David Foltz in many ways continued and revitalized the Marsh era. Marsh had been there so long that almost all the choir’s activities were steeped in strong traditions (Messiah, the same choral benediction at every concert for thirty years, etc.). Those traditions probably started to go stale as Marsh grew older and new students coming in did not understand them. Foltz brought a new sense of freshness to the choral program
with his personal flair and new attractive pieces like Honnegan’s *King David* and Foltz’s own *She Walks in Beauty*. His connections brought them to all the major symphony orchestras in the region and made them famous. Foltz was about good visibility and notoriety for the program and himself. This is all an important aspect for a choral program, but, over time, his music programming became very predictable like Marsh’s, and though the choirs had many pictures in the yearbooks in the first several years of the Foltz era, they were excluded from yearbooks in the 1970’s. This is an indication that choral music may have lost its appeal with the general student body. Yearbooks were instead including photographs of student government sponsored rock concerts with famous stars and bands. The culture was shifting, and Foltz retirement came within a few years of this.

The next period for the program was in almost constant flux. It is difficult to recruit and retain students during a time with so many changes in leadership. The school has little time to build a reputation through the director. The people in this region knew and loved Foltz, and after he was gone, it was hard to regain stability. There were skilled and competent conductors through this period. A benefit to this rapid change of conductors was that it brought a greater variety of repertoire and different ideas about choral education. It broke what one might even call the *monarchy* that had been here with Marsh for thirty years and with Foltz for fifteen. Without the regional presence and consistency drawing students from far and near, it probably brought some very good students who were committed to learning choral music, both graduates and undergraduates alike. There were many meaningful musical moments and much good education that occurred during this era.
In the last chapter on the current era, I mentioned that I would try to be objective. I have decided to also exclude conclusions and personal opinions about the current state of the choral program, letting the events in this era documented in the last chapter speak for themselves.
APPENDIX A

CHRONOLOGICAL LIST OF CHORAL DIRECTORS

Miss. Lorena Thomson, Instructor in School Music, 1912-1921.

Miss. Alta Hallock, Director of Glee Clubs and Quartette, 1920-1921.

Miss. Terry Anderson, Director of Glee Clubs, 1921-1922.

Miss. Julia Cuddeback, Director of Glee Clubs, 1922-1930.

Mr. Frank Earl Marsh, Director of Music School and Choirs, 1930-1961.

Mr. Jack Lawrence Lyall, Choral Conductor, 1955-1959.


Dr. David Foltz, Director of Choral Activities, 1961-1976.

Mr. Clifton Ware, Choral Conductor, 1963-1968.


Mr. Luigi Zaninelli, Choral Conductor, 1973-1975.

Mr. Lewis Gordon, Choral Conductor, 1975-1977.

Dr. William Bullock, Director of Choral Activities, 1977-1982.

Dr. Rolland Shaw, Director of Choral Activities, 1982-1987.


Dr. Timothy Koch, Director of Choral Activities, 1994-1999.

Dr. Christopher D. White, Interim Director of Choral Activities, 1999-2000.

Dr. Anita Davis, assistant conductor, 1999-2000.
Dr. Gregory Fuller, Director of Choral Activities, 2000-present.

Dr. John Flanery, Assistant Director of Choral Activities, 2006-present.

Dr. Christopher Bechtler, Interim Music Ed./Assistant Choral Conductor, 2009-2010.
APPENDIX B

A TIMELINE OF THE CHORAL ENSEMBLES AND THEIR Conductors

1912-1920
Normal College Glee Club (Lorena Tomson)
Chorus Class (this may have been separate, or may be the glee club above-Lorena Tomson)
Normal College Quartet (male-Lorena Tomson)

1920-1921
Normal College Glee Club (Alta Hallock)
Chorus Class (this may have been separate, or may be the glee club above-Alta Hallock)
Normal College Quartet (male-Alta Hallock)

1921-1922
Normal College Glee Club (Terry Anderson)
Chorus Class (this may have been separate, or may be the glee club above- Terry Anderson)
Normal College Quartet (male- Terry Anderson)

1922-1930
State Teacher’s College Glee Club (sometimes divided into men’s and women’s, sometimes mixed-Julia Cuddeback)
Male Quartet (Julia Cuddeback)

1930-1931
A Cappella Choir (Frank Marsh)

1931-1940
State Teacher’s College Vesper Choir (Frank Marsh)
Hattiesburg Choral Union (Vesper Choir plus all choral/vocal music majors, and community members or other students who wished to sing major works with orchestra-Frank Marsh)

1940-1943
The Mississippi Southern Vesper Choir (Frank Marsh)
Hattiesburg Choral Union (sometimes abbreviated “The Choral Union”- Frank Marsh)

1943-1945
The Mississippi Southern Vesper Choir (Frank Marsh)
Hattiesburg Choral Union (sometimes abbreviated “The Choral Union” Frank Marsh)
The Southern Singers (small women’s ensemble-popular music-no conductor)

1945-46
The Mississippi Southern Vesper Choir (Frank Marsh)
Hattiesburg Choral Union (sometimes abbreviated “The Choral Union” - Frank Marsh)
The Troubadours (small mixed ensemble - lighter music - student conductors)
The Southern Singers (student conductors)

1946-1952
The Mississippi Southern Vesper Choir (Frank Marsh)
Hattiesburg Choral Union (sometimes abbreviated “The Choral Union” - Frank Marsh)
The Madrigalians (formerly known as The Troubadours - student conductors)
The Southern Singers (student conductors)

1952-55
The Mississippi Southern Vesper Choir (Frank Marsh)
Hattiesburg Choral Union (sometimes abbreviated “The Choral Union” - Frank Marsh)
The Folk Singers (formerly known as the Madrigalians - Leonard Stocker)
The Southern Singers (student conductors)

1955-1961
Hattiesburg Choral Union (Jack Lyall and Warren Joseph)
The Southern Singers (student conductors)
The Mississippians (men’s ensemble - first year, 1959- student conductors)

1961-1962
The Southern Singers (no longer small women’s group - the main mixed ensemble - David Foltz)
The University Choral Union (formerly HCU - David Foltz)

1962-1963
University Singers I (David Foltz)
University Singers II (Clifton Ware)
University Choral Union (combined choirs - David Foltz)

1963-1964
University Singers I (David Foltz)
University Singers II (Clifton Ware)
University Chorus (David Foltz and Jack Donovan)
Highlander Male Glee Club (Clifton Ware)
Highlander Girls Glee Club (Mrs. W.H. Early)
University Choral Union (combined choirs - David Foltz)

1967–1970
University Singers I (David Foltz)
University Singers II (Jack Donovan)
University Chorus (Foltz and Donovan)
1970-1971
University Singers I (David Foltz)
University Singers II (Jack Donovan)
University Chorus (Foltz and Donovan)
University Madrigal Ensembles I and II (Foltz and Donovan)

1971-1976
University Singers I (David Foltz)
University Singers II (Jack Donovan, Lewis Gordon, starting in 1975)
University Chorus (David Foltz and Jack Donovan)
Chamber Singers (graduate student conductors and Lewis Gordon in 1975)
University Madrigal Ensembles I and II (David Foltz and Jack Donovan)
Madrigals I and II (graduate student conductor)

1976-1977
University Singers I (David Foltz and Lewis Gordon)
University Singers II (Jack Donovan and Lewis Gordon)
University Chorus (Lewis Gordon)

1977-1982
University Singers I (William Bullock)
University Singers II (Jack Donovan)
Women’s Choir (Jack Donovan)
Men’s Choir (graduate student conductor)
University Chamber Singers (William Bullock)
University Chorus (combined choirs- William Bullock)

1982-1987
University Singers I (William Bullock)
University Singers II (Jack Donovan)
Graduate Chamber Singers (graduate student conductors)
Madrigal Singers (graduate student conductors)
Covenant (Larry Smith)
University Men’s Chorus (1986-1987- Larry Smith)
University Women’s Chorus (1986-1987- Thomas Brown)
University Chorus (William Bullock)

1987-1989
USM Chorale (Marshall Hill)
University Singers (Thomas Brown)
USM Jazz Singers (Thomas Brown)
Covenant (Larry Smith)
University Chorus (Marshall Hill)

1989-1994
USM Chorale (William Weinert)
University Singers (alternated graduate students and/or William Weinert)
Covenant (Larry Smith)
Oratorio Chorus (former University Chorus- William Weinert)
USM Madrigal Singers (1993 only- graduate student conductors)
Pro Musica (graduate student conducted chamber group for early music-Dana Ragsdale, supervisor)

1994-1999
Southern Chorale (Timothy Koch)
Concert Choir (graduate student conductors)
University Singers (graduate student conductors)
Pro Musica (graduate student conducted chamber group for early music-Dana Ragsdale, supervisor)
Oratorio Chorus/Symphony Chorus (sources vary as to the name of the combined choir-Timothy Koch)

1999-2000
Southern Chorale (Christopher White)
Men’s Chorus (Christopher White)
Women’s Chorus (Anita Davis)
Pro Musica (graduate student conducted chamber group for early music-Dana Ragsdale, supervisor)
University Chorus (Christopher White)

2000-2006
Southern Chorale (Gregory Fuller)
Concert Choir (Gregory Fuller and/or graduate Student Conductors)
University Singers (alternated between mixed and women’s ensembles- Gregory Fuller and/or graduate student conductors)
Pro Musica (graduate student conducted chamber group for early music-Dana Ragsdale, supervisor-last year was 2002)
Chamber Singers (intermittent at first, developed gradually into a lab choir for graduate conductors)
Hattiesburg Choral Union (former University Chorus-Gregory Fuller)

2006-2010
Southern Chorale (Dr. Gregory Fuller)
Concert Choir (John Flanery)
University Singers (alternated between mixed and women’s ensembles, John Flanery 2006-09, Christopher Bechtler 2009-2010)
Spirit of Southern (men’s a cappella ensemble, no conductor, John Flanery, director)
Southern Belletones (women’s a cappella ensemble, no conductor, graduate student directed)
Hattiesburg Choral Union (Gregory Fuller)
APPENDIX C

A CHRONOLOGICAL CATALOG OF CHORAL REPERTOIRE

This list was originally to be only a selected list of significant major works. Through the research however, it became apparent that if all available music was listed, more conclusions could be drawn about patterns in repertoire choice among various conductors. It also reveals the balance of the selection of large well-known choral works with the smaller and/or more popular selections.

Because of these reasons, the entire repertoire available in records has been included. There are still many gaps, as data is missing. In many cases, persons interviewed were only able to recall the major works performed, so the oral history did not prove a strong aid in this area. Despite its incompletion, this list offers a great wealth about the history of choral music at Southern Miss.

1914
Song (title not listed), (Normal College Glee Club, presumably Lorena Tomson, conductor)

Song (title not listed), (Normal College Glee Club, presumably Lorena Tomson, conductor)

1915
Song (title not listed), (Normal College Glee Club, presumably Lorena Tomson, conductor)

Song (title not listed), (Normal College Quartet)

1916
Springtime, Rubenstein, (Chorus Class, presumably Lorena Tomson, conductor)

Who is Sylvia, Schubert, (Chorus Class, presumably Lorena Tomson, conductor)

Wanderer’s Night Song, Rubenstein, (Chorus Class, presumably Lorena Tomson, conductor)
1917
_Spring Song_, Pinsuti, (Chorus Class, presumably Lorena Tomson, conductor)

_Soldiers Chorus_, Gounod, (Chorus Class, presumably Lorena Tomson, conductor)

1918
_A Musical Interpretation of the Spirit of some of the Allied Nations at War_, anon.,
(chorus class, presumably Lorena Tomson, conductor)

_Carmena_, Wilson, (Chorus Class, presumably Lorena Tomson, conductor)

_Love’s Old Sweet Song_, Malloy, (Chorus Class, presumably Lorena Tomson, conductor)

1919
_Estudiantina_, Lacome (Glee Club, presumably Lorena Tomson, conductor)

_I’m a Longin’ Fo’ You_, Hathaway (Glee Club, presumably Lorena Tomson, conductor,
accompanied by violins and piano)

_Lullaby_, Godard (Glee Club, presumably Lorena Tomson, conductor)

1920
_Pippa’s Song_, W.W. Gilchrist (Chorus Class, presumably Lorena Tomson, conductor)

_White Butterflies_, M. Lang (Chorus Class, presumably Lorena Tomson, conductor)

_Listen to the Lambs_, Dett (Chorus Class, presumably Lorena Tomson, conductor)

_The Lord Bless You and Keep You_, Lutkin (Chorus Class, presumably Lorena Tomson,
conductor)

1921
_Christ in Flanders_, anon. (Normal College Quartette, Frances Hallock, director, with
Normal College Orchestra, Lorena Tomson, director)

_The Star Spangled Banner_, arr. unknown (Normal College Quartette, Frances Hallock,
director, with Normal College Orchestra, Lorena Tomson, director)

_Gloria in Excelsis_, Mozart (Men’s Glee Club, accompanied by College Orchestra,
conductor unknown)

1922
_Good King Wenceslas_, traditional (Glee Club, Terry Anderson, conductor)

_The First Noel_, traditional (Glee Club, Terry Anderson, conductor)
Cantique de Noel, Adam (Glee Club, Terry Anderson, conductor)

Cradle Hymn, anon. (soloist Ruth Lipscomb, accompanied by Male Quartette)

Silent Night, Gruber (Double Male Quartet)

Praise Ye the Father, Gounod (Mixed Chorus, presumably Terry Anderson, conductor)

O Columbia, Columbia, Beloved, Donizetti (Mixed Chorus, presumably Terry Anderson, conductor)

A Merry Life, Denza (Mixed Chorus, presumably Terry Anderson, conductor)

1924
The Lost Chord, A. Sullivan (Chorus, presumably Julia Cuddeback, conductor)

Morning Invitation, Veazie (Chorus, presumably Julia Cuddeback, conductor)

We Meet Again Tonight, anon. (Men’s Glee Club, Julia Cuddeback, conductor)

Down in Mobile, anon. (Men’s Glee Club, Julia Cuddeback, conductor)

All Hail The Power of Jesus’ Name, traditional (Glee Club and audience, Julia Cuddeback, conductor)

1925
God of Boundless Night, anon. (Glee Club, Julia Cuddeback, conductor)

Praise the Lord, anon. (Men’s Double Quartet, Julia Cuddeback, conductor)

Jesus Savior Pilot Me, anon. (Men’s Double Quartet, Julia Cuddeback, conductor)

To A Wild Rose, from Jocelyn, anon. (Girl’s Glee Club, Julia Cuddeback, conductor)

1926 (no records of repertoire)

1927 (no records of repertoire)

1928
Miller’s Wooing, Faning, (Glee Club, presumably Julia Cuddeback, conductor)

A Spring Romance, Hosmer, (Glee Club, presumably Julia Cuddeback, conductor)

Star of Descending Night (Glee Club, presumably Julia Cuddeback, conductor)
1929
*Blow, Soft Winds*, Vincent (Glee Club, presumably Julia Cuddeback, conductor)

*The Song and the Breeze*, Dvorak (Glee Club, presumably Julia Cuddeback, conductor)

*Sundown*, Kreisler (Glee Club, presumably Julia Cuddeback, conductor)

1930
*National Hymn*, trad. (Choir and Congregation, Julia Cuddeback, conductor)

Song (not listed), (Quartet)

*Dear Lord and Father of Mankind*, trad. (Choir and Congregation, Julia Cuddeback, conductor)

1931
*Messiah*, G.F. Handel (The State Teacher’s College Vesper Choir or Hattiesburg Choral Union, Frank Marsh, conductor- this first of an annual tradition)

*Lord For Thy Tender Mercies Sake*, J. Rogers, (mixed quartet)

*Hark! Hark My Soul*, H. R. Shelley (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

1932
*Messiah*, G.F. Handel (The State Teacher’s College Vesper Choir or Hattiesburg Choral Union, Frank Marsh, conductor)

*The Volga Boatman*, arr. Stoessel (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

*God is a Spirit*, D. H. Jones (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

*Aria*, Pergolesi (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

*Ave Maria*, Bach-Gounod (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

*Romance*, Wieniawski (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

*Swing Low, Sweet Chariot*, Arr. F. Hall (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

*Were You There*, H. Burleigh (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)
Listen to the Lambs, N. Dett (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Goin’ Home, Dvorak/arr. Fischer (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

The Seraphic Song, Rubenstein/arr. S. R. Gaines (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

1933
Elijah, Mendelssohn (Hattiesburg Choral Union, Frank Marsh, conductor)

 Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

The Seraphic Song, Rubenstein/arr. S. R. Gaines (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

God is a Spirit, D. H. Jones (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Were You There, H. Burleigh (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

The Heavens are Telling, F. J. Haydn (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Romance, Wieniawski (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Listen to the Lambs, N. Dett (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Swing Low, Sweet Chariot, Arr. F. Hall (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Alleluia, Christ is Risen, Kopyloff, arr. Gaul (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Hallowed be Thy Name, Hallelujah, H.K. Andrews (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

The Shepherd’s Story, Clarence Dickinson (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

My Heart is Weary from Nadeschda, A. Goring Thomas (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)
Let Us Cheer the Weary Traveller, Nathaniel Dett (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

Der Sohn de Haide, Kela Bela (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

1934
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1935
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

Spring Bursts Today, Van Denman Thompson, (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

God is a Spirit, D. H. Jones, (The State Teacher’s College Vesper Choir, Frank Marsh, conductor)

1936
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1937
Hymn of Praise, Mendelssohn (Hattiesburg Choral Union, Frank Marsh, conductor)

1938
Creation, Haydn (Hattiesburg Choral Union, Frank Marsh, conductor)

1939
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1940
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1941
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1942
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1943
Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)
1944
*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1945
*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1946
*Adoramus Te*, Palestrina (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Wade in the Water*, Cain (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Beautiful Savior*, Christiansen (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*God Is A Spirit*, Jones (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Serenade (The Student Prince)*, Romberg (Mississippi Southern Singers)

*Italian Street Song (Naughty Marietta)*, Herbert (Mississippi Southern Singers)

*One Alone*, Romberg (Mississippi Southern Troubadours, Forrest DeLano, conductor)

*Giannina Mia (The Firefly)*, Friml (Mississippi Southern Troubadours, Forrest DeLano, conductor)

*An Evening’s Pastorale*, Shaw (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Vanka ’n Tanka*, Dargomijsky (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Stenkin Razin*, Sergei (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Kathryn’s Wedding Day*, trad. arr. Luvass (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*The Monastery*, Whitol (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Lord Our God, Have Mercy*, Lvovsky (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*A City Called Heaven*, Wihtol (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*The Shepherd’s Story*, Dickinson (Mississippi Southern Vesper Choir, Frank Marsh, conductor)
*Remember Now Thy Creator*, Adams (Mississippi Southern Singers)

*Even Me*, Warren (Mississippi Southern Troubadours)

*The Seraphic Song*, Samuel Richard Gaines (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1947
*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1948
*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1949
*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

*The Earth is the Lord’s*, Nikolsky (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Excerpt from the motet *Sing Ye to the Lord*, J.S. Bach

*Alleluia*, Randall Thompson (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*A Mighty Fortress Is Our God*, Luther/Mueller (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)


*Rock-a My Soul*, Carroll (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Year that Trembled*, Roy Harris (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)


*One World*, Geoffery O’Hara (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Excerpts from *The Creation, Haydn* (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)
Excerpts from *Elijah*, Mendelssohn (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Excerpts from *Messiah*, Handel (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*The Lord Bless You and Keep You*, Lutkin (The Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Matona, Lovely Maiden*, Di Lasso (The Mississippi Southern Madrigalians, Betty Jean Hill Davis [student?], conductor)

*I Know a Young Maiden Wondrous Fair*, Di Lasso (The Mississippi Southern Madrigalians [mixed madrigal ensemble], Betty Jean Hill Davis [student?], conductor)

*Cloud Messengers*, Cui (The Mississippi Southern Madrigalians, Betty Jean Hill Davis [student], conductor)

*Deep in My Heart, Dear* (Student Prince), Romberg (Mississippi Southern Singers [women’s ensemble], Forrest DeLano, conductor)

‘*Neath the Southern Moon* (Naughty Marietta), Herbert (Mississippi Southern Singers [women’s ensemble], Forrest DeLano, conductor)

*Romany Life* (The Fortune Teller), Herbert (Mississippi Southern Singers [women’s ensemble], Forrest DeLano, conductor)

*Hymn of Praise*, Mendelssohn (Mississippi Southern College Summer Chorus, Frank Marsh, conductor)

*The Lord Bless You and Keep You*, Lutkin (Mississippi Southern College Summer Chorus, Frank Marsh, conductor)

**1950**

*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

*Oh Lord, We Worship Thee*, J.S. Bach (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Good it is to Thank Jehovah*, Schubert (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*Agnus Dei*, Bizet (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

*It’s Me, O Lord*, arr. Noble Cain (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Go 'Way From My Window, Niles (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Soldier, Soldier, John Powell (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Dry Bones, Livingston Gearheart (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Cindy, Harry R. Wilson (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Give Me Your Tired, Your Poor, Berlin (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Elijah, Mendelssohn (Hattiesburg Choral Union, Frank Marsh, conductor)

1951

Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

Requiem, Faure (Hattiesburg Choral Union, Frank Marsh, conductor)

Hymn of Praise, Mendelssohn (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

The Lord Bless You and Keep You, Lutkin (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

A Mighty Fortress is Our God, arr. Mueller (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Song of Mary, Carl Fischer (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Wake, Awake, For the Night is Flying, Christiansen (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Six Love Song Waltzes, Brahms (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Go 'Way from my Window, Niles (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

The Deaf Woman's Courtship, Powell (Mississippi Southern Vesper Choir, Frank Marsh, conductor)
Set Down Servant, arr. Robert Shaw (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

My Bonny Lass, Morley (Madrigaliens, Mary Stuart Harmon, conductor)

My Heart Doth Beg, Di Lasso (Madrigaliens, Mary Stuart Harmon, conductor)

Flora Gave Me Fairest Flowers, Wilbye (Madrigaliens, Mary Stuart Harmon, conductor)

Tea for Two, Vincent Youmans (Mississippi Southern Singers, Forrest DeLano, conductor)

I’m Falling in Love with Someone, Herbert (Mississippi Southern Singers, Forrest DeLano, conductor)

I Can’t Do the Sum, Herbert (Mississippi Southern Singers, Forrest DeLano, conductor)

Serenade (Student Prince), Romberg (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Some Enchanted Evening, Rodgers (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

One World, O’Hara (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

1952
Oh Lord, We Worship Thee, J.S. Bach (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Beautiful Savior, F. M. Christiansen (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

The Nutcracker Suite, Tchaikovsky, arr. Harry Simeone (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

I Wonder as I Wander, Niles/arr. Horton (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Lane County Batchelor, trad. arr. Dickson-O’Hara (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Witness, arr. Halloran (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

A Tribute to Romberg Romberg, arr. Douglas MacLean (Mississippi Southern Vesper Choir, Frank Marsh, conductor)
Ruth, Alfred Gaul (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Sing We and Chant It, Morley (Mississippi Southern Madrigalians)

The Silver Swan, Gibbons (Mississippi Southern Madrigalians)

My Heart Doth Beg You’ll Not Forget, Di Lasso (Mississippi Southern Madrigalians)

With a Song in My Heart, Rodgers (The Mississippi Southern Singers)

So in Love, Porter (The Mississippi Southern Singers)

Play Gypsies-Dance Gypsies, Kalman (The Mississippi Southern Singers)

Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

1953

Messiah, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

Creation, Haydn (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Thee God We Praise, Peter Tkach (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Lost in the Night, F.M. Christiansen (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Religion is a Fortune, arr. Cain (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

Four Love Song Waltzes, op.52, Brahms (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

I’m A Poor Wayfaring Stranger, arr. Tom Scott (Mississippi Southern Folksingers, Leonard Stocker, conductor)

Sourwood Mountain, arr. Arthur Lief (Mississippi Southern Folksingers, Leonard Stocker, conductor)

The Erie Canal, arr. Tom Scott (Mississippi Southern Folksingers, Leonard Stocker, conductor)

Bali Ha’i, Rodgers (The Mississippi Southern Singers, Ellen Stuart, student conductor)

Speak Low, Weill (The Mississippi Southern Singers, Ellen Stuart, student conductor)
*June is Bustin’ Out All Over*, Rodgers (The Mississippi Southern Singers, Ellen Stuart, student conductor)

*Victor Herbert Favorites*, trans. Douglas MacLean (Mississippi Southern Vesper Choir, Frank Marsh, conductor)

**1954**

*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

**1955**

*Messiah*, G.F. Handel (Hattiesburg Choral Union, Frank Marsh, conductor)

**1956**

*Messiah*, G.F. Handel (The Hattiesburg Choral Union, Frank Marsh, conductor)

Various traditional hymns: *Doxology, Come Thou Almighty King, When I Survey The Wondrous Cross* (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*My Song Forever Shall Record*, Praetorius/Lundquist (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*Go Not Far From Me*, Nicola Zingarelli (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*Jesu Priceless Treasure*, Bach (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*A Ceremony of Carols*, Britten (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*Three Spanish Carols*, Shaw/Parker (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*Deep River*, Cain (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*If I Got My Ticket, Can I Ride*, arr. Shaw (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*Were You There*, arr. Burleigh (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*Soon ah Will be Done*, arr. Dawson (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

*The Lord Bless You and Keep You*, Lutkin (Mississippi Southern Vesper Choir, Gladys Mack, conductor)
Liebeslieder Waltzer, Brahms (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

Songs on Old Texts, Hindemith (Mississippi Southern Vesper Choir, Gladys Mack, conductor)

The Keys of Heaven, Cain (Mississippi Southern Folksingers, Leonard Stocker, conductor)

I Won’t Kiss Katy, trad. arr. Smith-Aschenbrenner (Mississippi Southern Folksingers, Leonard Stocker, conductor)

Johnnie Schmoker, trad. arr. Strickling (Mississippi Southern Folksingers, Leonard Stocker, conductor)

Cranberry Corners, John Klein (Mississippi Southern Folksingers, Leonard Stocker, conductor)

Out of My Dreams, Rogers (Mississippi Southern Singers, Walter R. Hinds, conductor)

Hello Young Lovers, Rogers (Mississippi Southern Singers, Walter R. Hinds, conductor)

I’m Gonna Wash That Man Right Outa My Hair, Rogers (Mississippi Southern Singers, Walter R. Hinds, conductor)

1957

Messiah, G.F. Handel (The Hattiesburg Choral Union, Frank Marsh, conductor)

Let thy Holy Spirit Come Upon Us, Tschesnokoff/Lyall (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

To the Spirit of Music, Stephens (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

Hear The Singing (Cantigas), Berger (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

Song of Destiny (Schicksalied), Brahms (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

The Ringing of the Bells, Senfl (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

Deep Bell, Woods (Mississippi Southern Vesper Choir, Jack Lyall, conductor)
Palestinian laborer’s Chant, arr. H. Gaul (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

Timber Cutter’s Chant, arr. H. Gaul (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

The Little White Hen, Scandello (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

Misty Moon, Lutkin (Mississippi Southern Vesper Choir, male section, Jack Lyall, conductor)

Vale of Tuoni, Sibelius (Mississippi Southern Vesper Choir, male section, Jack Lyall, conductor)

Nostalgia, Torroba (Mississippi Southern Vesper Choir, male section, Jack Lyall, conductor)

Stomp Your Foot (The Tender Land), Copeland (Mississippi Southern Vesper Choir, male section, Jack Lyall, conductor)

The Harp, Cain (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

The Marshes of Glynn, Clokey (Mississippi Southern Vesper Choir, Jack Lyall, conductor)

I Will Not Let Thee Go, J.C. Bach (Summer School Chorus, Jack, Lyall, conductor)

Three Fuguing Tunes, William Billings (Summer School Chorus, Jack, Lyall, conductor)

The Canticle of the Sun, Mrs. H. H. A. Beach (Summer School Chorus, Jack, Lyall, conductor)

1958

Messiah, G.F. Handel (The Hattiesburg Choral Union, Frank Marsh, conductor)

1959

Messiah, G.F. Handel (The Hattiesburg Choral Union, Frank Marsh, conductor)

O Bone Jesu, Palestrina (The Southern Singers, Adam Ortiz, student conductor)

I Wonder As I Wander, Appalachian Carol (The Southern Singers, Adam Ortiz, student conductor)

In the Still of the Night, Cole Porter (The Southern Singers, Adam Ortiz, student conductor)
Halls of Ivy, College Song (The Southern Singers, Adam Ortiz, student conductor)

The 23rd Psalm, Alfred Newman (The Mississippians, Adam Ortiz, student conductor)

Eternal Father Strong To Save, Tom Scott (The Mississippians, Adam Ortiz, student conductor)

L’il Liza Jane, American Folk Song (The Mississippians, Adam Ortiz, student conductor)

Tumblin Tumbleweeds, Bob Nolan (The Mississippians, Adam Ortiz, student conductor)

1960

Messiah, G.F. Handel (The Hattiesburg Choral Union, Frank Marsh, conductor)

Two Psalms, Heinrich Schütz (The Vesper Choir, Warren Joseph, conductor)

Mon Coeur se Recommande a Vous, Orlando Lassus (The Vesper Choir, Warren Joseph, conductor)

Weep o Mine Eyes, John Bennet (The Vesper Choir, Warren Joseph, conductor)

Cantate Domino, Hans Leo Hassler (The Vesper Choir, Warren Joseph, conductor)

Pleni Sunt Coeli, J.S. Bach (The Vesper Choir, Warren Joseph, conductor)

O Susser Mai, Brahms (The Vesper Choir, Warren Joseph, conductor)

By The Waters of Babylon, Philip James (The Vesper Choir, Warren Joseph, conductor)

The Rose of Tralee, Roger Quilter (The Vesper Choir, Warren Joseph, conductor)

I Sat Down Under His Shadow, Edward Bairstow (The Vesper Choir, Warren Joseph, conductor)

Orchard, Hindemith (The Vesper Choir, Warren Joseph, conductor)

Since All is Passing, Hindemith (The Vesper Choir, Warren Joseph, conductor)

Benedictus es, Domine, Warren Joseph (The Vesper Choir, Warren Joseph, conductor)

Through the Years, Vincent Youmans (The Vesper Choir, Warren Joseph, conductor)

1961

O Savior, Hear Me, Gluck (The Southern Singers, Francis Benner, conductor)
Black is the Color of my True Love’s Hair, arr. Niles (The Southern Singers, Francis Benner, conductor)

Mother, I Will Have A Husband, Thomas Vautor (The Southern Singers, Francis Benner, conductor)

Young and Foolish, Albert Hague (The Southern Singers, Francis Benner, conductor)

They Call the Wind Maria, F. Loewe (The Mississippians, Walter Hinds, conductor)

Arkansas Traveller, arr. Charles Touchette (The Mississippians, Walter Hinds, conductor)

Pore Jud, Rodgers (The Mississippians, Walter Hinds, conductor)

The Pasture, Thompson (The Mississippians, Walter Hinds, conductor)

Parking Space, Schmertz-Touchette (The Mississippians, Walter Hinds, conductor)

Tu Solus Qui Facis Mirabilia, Des Prez (The Vesper Choir, Warren Joseph, conductor)

Hosanna to the Son of David, Gibbons (The Vesper Choir, Warren Joseph, conductor)

Ave Maria, de Victoria (The Vesper Choir, Warren Joseph, conductor)

Missa Brevis, Buxtehude (The Vesper Choir, Warren Joseph, conductor)

Ich Lasse dich nicht, J.C. Bach (The Vesper Choir, Warren Joseph, conductor)

Souls of the Righteous, T. Tertius Noble (The Vesper Choir, Warren Joseph, conductor)

Fire, Fire my Heart, Morley (The Vesper Choir, Warren Joseph, conductor)

Io Piango, Marenzio (The Vesper Choir, Warren Joseph, conductor)

Serenade, op. 135, Schubert (The Vesper Choir, Warren Joseph, conductor)

Go, Lovely Rose, Eric Thiman (The Vesper Choir, Warren Joseph, conductor)

The Night has a Thousand Eyes, Noble Cain (The Vesper Choir, Warren Joseph, conductor)

Waters Ripple and Flow, arr. Deems Taylor (The Vesper Choir, Warren Joseph, conductor)

Lost in the Stars, Kurt Weill, (The Vesper Choir, Warren Joseph, conductor)
Missa Aeterna Christi munera, Palestrina (Hattiesburg Choral Union, Warren Joseph, conductor)

Sing Ye To The Lord, J.S. Bach (Hattiesburg Choral Union, Warren Joseph, conductor)

Apparebit Repentina Dies, Hindemith (Hattiesburg Choral Union, Warren Joseph, conductor)

Ceremony of Carols, Britten (The Southern Singers-the new mixed ensemble, David Foltz, conductor)

Various Traditional Christmas Carols, first annual carol concert (University Singers, David Foltz, conductor)

1962
Amahl and the Night Visitors, Menotti (with The University Singers, The University Symphony, and cast members from the NBC-TV Christmas Opera, David Foltz, conductor)

Messiah, Handel (The University Choral Union, David Foltz, conductor)

King David, Honegger (The University Choral Union with Guest Narrator Basil Rathbone, David Foltz, conductor)

“An Evening on Broadway” (various choral and solo selections from Broadway; University Singers, David Foltz, conductor)

O Vos Omnes, Vittoria (University Singers, David Foltz, conductor)

O Man Thy Grief and Sin Bemoan, Williams (University Singers, David Foltz, conductor)

In the Beginning God, Foltz (University Singers, David Foltz, conductor)

Agnus Dei, Dieterich, (University Singers, David Foltz, conductor)

Heavenly Light, Kopylov (University Singers, David Foltz, conductor)

Song of Galilee, Chajes (University Singers, David Foltz, conductor)

Australian Up Country Song, Grainger (University Singers, David Foltz, conductor)

She Walks in Beauty, Foltz (University Singers, David Foltz, conductor)

Spring, Grieg (University Singers, David Foltz, conductor)
White Evening, Shelley (University Singers, David Foltz, conductor)

The Lonely Birch Tree, Luboff (University Singers, David Foltz, conductor)

Yonder! Yonder! Gaines (University Singers, David Foltz, conductor)

Liebeslieder Waltzer, Brahms (University Singers, David Foltz, conductor)

Fantasia on Christmas Carols, Vaughan Williams (University Singers, David Foltz, conductor)

Various Traditional Christmas Carols, second annual carol concert (University Singers, David Foltz, conductor)

1963
Mass in G, Poulenc (University Singers, David Foltz, conductor)

Jeanne D’Arc, Honegger (The University Choral Union, David Foltz, conductor)

Laud to the Nativity, Respighi (University Singers I, David Foltz, conductor)

Various Traditional Christmas Carols, third annual carol concert (University Singers, David Foltz, conductor, and University Singers II, Clifton Ware, conductor)

L’Enfance Du Christ, Berlioz (The University Choral Union, David Foltz, conductor)

1964
L’Enfant et les Sortileges, Ravel (The University Singers I and Opera Workshop, David Foltz, conductor)

Three Chansons (A Doe, A Swan, Since All is Passing), Hindemith (The University Singers I, David Foltz, conductor)

I Love My Love, Holst (The University Singers I, David Foltz, conductor)

Go Lovely Rose, Thiman (The University Singers I, David Foltz, conductor)

Voix Celeste, Alcock (The University Singers I, David Foltz, conductor)

Views in the Night, Williams (The University Singers I, David Foltz, conductor)

Requiem, Faure (The University Chorus, David Foltz, conductor)

Serenade To Music, Vaughan Williams (The University Singers and University Chorus, David Foltz, conductor)
To the memory of the Author, Robert Hays (The University Singers I, David Foltz, conductor)

Ceremony of Carols, Britten (University Singers, David Foltz, conductor, Jack Donovan, associate conductor)

Various Traditional Christmas Carols, fourth annual carol concert (University Singers, David Foltz, conductor, Jack Donovan, associate conductor—program doesn’t specify that the choirs were divided by I and II, but it is likely, since the associate conductor is mentioned)

Messiah, Handel (University Choral Union, David Foltz, conductor)

Symphony No. 9, Beethoven, (University Singers, David Foltz, conductor)

1965
Seek Not Afar for Beauty, Sateran (University Singers, David Foltz, conductor)

Choose Something Like A Star, Thompson (University Singers, David Foltz, conductor)

Come Away Death, Vaughan Williams (University Singers, Thomas Chisholm, guest conductor)

Yonder Yonder, Gaines (University Singers, David Foltz, conductor)

Black is the Color, Luboff (University Singers, Donnie Taylor, student conductor)

Beautiful Dreamer, Kubik (University Singers, Jack Donovan, associate conductor)

Fugue in C minor, Bach/Swingle (University Singers, David Foltz, conductor)

Unforgettable, Gordon/Cassey (University Singers, David Foltz, conductor)

Let’s Fall In Love, Arlen/Cassey (University Singers, David Foltz, conductor)

Messiah, Handel (University Choral Union, David Foltz, conductor)

Requiem, Verdi (University Singers and University Chorus, David Foltz, conductor)

Various Traditional Christmas Carols, fifth annual carol concert (University Singers I, David Foltz, conductor)

Various Traditional Christmas Carols, fifth annual carol concert (University Singers II, Clifton Ware, conductor—a separate concert from University Singers I)
1966

**War Requiem**, Britten (University Singers I, Werner Torkanowsky, conductor of New Orleans Philharmonic Symphony-Foltz prepared the chorus; This concert was in the University Coliseum, not in New Orleans)

**The Seasons**, Haydn (University Choral Union, David Foltz, conductor)

**Mass in G**, Schubert (Summer School Chorus, David Foltz, conductor, with student conductors Harry Spell, James Cox, and Joe Nesom)

**The Best of Rooms**, Thompson (Summer School Chorus, David Foltz, conductor)

**Bird of Youth**, Sveshnikov (Summer School Chorus, David Foltz, conductor)

**Go Way From My Window**, Zaninelli (Summer School Chorus, David Foltz, conductor)

**Everything’s Coming Up Roses**, Cacavas (Summer School Chorus, David Foltz, conductor)

Various Traditional Christmas Carols, sixth annual carol concert (University Singers I, David Foltz, conductor)

**Christmas Oratorio**, J.S. Bach (University Choral Union, David Foltz, conductor)

1967

**Cosi Fan Tutte**, Mozart (concert version), (University Singers I, Werner Torkanowsky, conductor of the New Orleans Philharmonic Symphony- Foltz prepared the chorus)

**Five Songs for Mixed Chorus**, Albert Gower (University Singers Ensemble-not entire choir-selected for this new music performance, John LeBlanc, Harry Spell, and Michael Howard, student conductors)

**Simultaneous Music**, Humphrey Evans (University Singers I, Werner Torkanowsky, conductor of the New Orleans Philharmonic Symphony- Foltz prepared the chorus)

**Synthesis**, Otto Luening (University Singers I, Werner Torkanowsky, conductor of the New Orleans Philharmonic Symphony- Foltz prepared the chorus)

**The Captives**, Richard Felciano (University Singers I, Werner Torkanowsky, conductor of the New Orleans Philharmonic Symphony- Foltz prepared the chorus)

**Serenade To Music**, Vaughan Williams (University Choral Union, David Foltz, conductor)

**Requiem**, Faure (University Choral Union, David Foltz, conductor)

**Hiawatha’s Wedding Feast**, Coleridge/Taylor (Summer Chorus, David Foltz, conductor)
Mood Indigo, Ellington/Simeone (Summer Chorus, David Foltz, conductor)

Nobody knows the Trouble I’ve Seen, Luboff (Summer Chorus, David Foltz, conductor)

A Joyful Alleluia, Young (Summer Chorus, David Foltz, conductor)

Various Traditional Christmas Carols, seventh annual carol concert (University Singers I, David Foltz, conductor, James Fleming and William Herring, graduate assistant conductors)

Various Traditional Christmas Carols, seventh annual carol concert (University Singers II, Jack Donovan, conductor)

Messiah, Handel (University Choral Union, David Foltz, conductor)

1968

Carmina Burana, Orff (University Singers, James Yestadt, conductor of the Mobile Symphony, Foltz prepared the chorus)

O Jesu Christ, mein’s Lebens Licht, Cantata #118, J.S. Bach, (University Singers II, Jack Donovan, conductor)

Hear My Prayer, Mendelssohn (University Singers II, Jack Donovan, conductor)

Christ lay in the Bonds of Death, Cantata #4, J.S. Bach (University Singers I, David Foltz, conductor)

Elijah, Mendelssohn (University Choral Union, David Foltz, conductor)

Various Traditional Christmas Carols, eighth annual carol concert (University Singers I, David Foltz, conductor)

Hodie, Vaughan Williams (University Choral Union, David Foltz, conductor)

Benedictus, Dieterich (University Singers I, David Foltz, conductor)

Ave Maria, Bruckner (University Singers I, David Foltz, conductor)

From Grief To Glory, Christiansen (University Singers I, David Foltz, conductor)

Song of Galilee, Chajes (University Singers I, David Foltz, conductor)

Seek not Afar for Beauty, Sateren (University Singers I, David Foltz, conductor)
1969

*Come Away Death*, Vaughan Williams (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*The Omnipotence*, Schubert (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Weep, O Willow*, Lekberg (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Star, Moon and Wind*, Bright (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Sure On This Shining Night*, Barber (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Tenebrae Factae Sunt*, Ingegneri (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Jesu, Joy of Man’s Desiring*, Bach (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Love In Grief*, Christiansen (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Cantique de Jean Racine*, Faure (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Choose Something Like A Star*, Thompson (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Liebeslieder Walzes*, Brahms (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

*Requiem*, Berlioz (University Singers I, James Yestadt, conductor of the Mobile Symphony Orchestra, at the Music Educator’s National Conference; Foltz prepared the chorus)

*Mass in G*, Schubert (University Choral Union, David Foltz, conductor)

*America the Beautiful*, Ward/Carmen Dragon (University Singers I, Alan Drake, USM Wind Symphony conductor, Foltz prepared chorus)

*Glory To God*, Bach/Harry Wilson and Phillip Lang (University Singers I, Alan Drake, USM Wind Symphony conductor, Foltz prepared chorus)
The Battle Hymn of the Republic, arr. Wilhousky/James Neilson (University Singers I, Alan Drake, USM Wind Symphony conductor, Foltz prepared chorus)

Hear our Prayer, O Lord, Williams (Summer Chorus, Rolland Shaw, conductor)

I saw a Stranger Yestreen, Glarum (Summer Chorus, David Foltz, conductor)

White Moon, Butler (Summer Chorus, David Foltz, conductor)

Commendation of Music, Clements (Summer Chorus, David Foltz, conductor)

Autumn Madrigal, Meyers (Summer Chorus, David Foltz, conductor)

Down In The Valley, Kurt Weill (Summer Chorus, David Foltz, conductor)

Various Opera Choruses with New Orleans Philharmonic Symphony (University Singers, Werner Torkanowsky, conductor; Foltz prepared the chorus)

Various Traditional Christmas Carols, ninth annual carol concert (University Singers I, David Foltz, conductor)

Various Traditional Christmas Carols, ninth annual carol concert (University Singers II, Jack Donovan, conductor)

Messiah, Handel (University Choral Union, David Foltz, conductor)

1970

Belshazzar’s Feast, Walton (University Choral Union, David Foltz, conductor)

Cry out and Shout, Nystedt (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

Wondrous Cool Thou Woodland Quiet, Brahms (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

Three Gypsy Songs, Brahms (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

Fa Una Canzona, Vecchi (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

O Vos Omnes, Vittoria (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

O Man Thy Grief and Sin Bemoan, Williams (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)
The people That Walked In Darkness, Bright (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

The White Moon, Butler (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor—program is unclear)

Missa Brevis, Kodaly (University Singers I, David Foltz, conductor, or University Singers II, Jack Donovan, conductor, or both choirs combined—program is unclear)

Serenade To Music, Vaughan Williams (University Choral Union, David Foltz, conductor)

Hiawatha’s Wedding Feast, Coleridge-Taylor (University Choral Union, David Foltz, conductor)

A program of various madrigals (University Madrigal Singers, David Foltz and Jack Donovan, conductors)

The Lord is a Mighty God, Mendelssohn (Summer Chorus, Leonard Metts, student or guest conductor)

Adoramus Te, Mozart (Summer Chorus, Leonard Metts, graduate student conductor)

Good Night, Schumann (Summer Chorus, Leonard Metts, graduate student conductor)

The Stars, Cui/Glarum (Summer Chorus, David Foltz, conductor)

Deep River, spiritual, arr. Trant (Summer Chorus, David Foltz, conductor)

Ye Followers of the Lamb, Ferguson (Summer Chorus, David Foltz, conductor)

God Bless the Child, arr. Kerr (Summer Chorus, David Foltz, conductor)

Liebeslieder Waltzes, Brahms (Summer Chorus, David Foltz, conductor)

1971
A Mighty Fortress is Our God, Hassler (Summer Chorus, Leonard Metts, graduate student conductor)

Praise Christ, Alleluia, Butler (Summer Chorus, Leonard Metts, graduate student conductor)

O Lovely Night, Brahms (Summer Chorus, Leonard Metts, graduate student conductor)

Down By The Sparkling Fountain, Lekberg (Summer Chorus, Leonard Metts, graduate student conductor)
A Lover and His Lass, Butler (Summer Chorus, Leonard Metts, graduate student conductor)

Missa Brevis, Kodaly (Summer Chorus, Rolland Shaw, graduate student conductor)

Various Traditional Christmas Carols, eleventh annual carol concert, no records of a tenth annual carol service, (University Singers I, David Foltz, conductor, Rolland Shaw and Eric Loftus, graduate assistant conductors)

Various Traditional Christmas Carols, eleventh annual carol concert, no records of a tenth annual carol service (University Singers II, Jack Donovan, conductor, Rolland Shaw, graduate assistant conductor)

Messiah, Handel (University Choral Union, David Foltz, conductor)

A program of Christmas Madrigals (University Madrigal Ensembles I and II, Rolland Shaw, graduate student conductor)

1972

Two Faces of Faust, Gounod/Boito (James Yestadt conducting, with University Singers I and II, David Foltz and Jack Donovan, preparing the chorus)

King David, Honneger (University Choral Union, David Foltz, conductor)

Mass In G, Schubert (University Singers II, Jack Donovan, conductor)

The Beauty of Holiness, Lekberg (Summer Chorus, David Foltz, conductor)

Fall Leaves, fall, Bright (Summer Chorus, David Foltz, conductor)

Night Hymn, Butler (Summer Chorus, David Foltz, conductor)

I Saw Her, Rustin (Summer Chorus, David Foltz, conductor)

Mass in G, Schubert (Summer Chorus, David Foltz, conductor)

L’Enfance du Christ, Berlioz (University Choral Union, David Foltz, conductor)

Various Traditional Christmas Carols, twelfth annual carol concert (University Singers II, Jack Donovan, conductor)

“A Concert of Ancient German Music,” (The Madrigal Singers with the Collegium Musicum, William Akers and Karl Neumann, conductors)
1973

*Boris Godounov*, Mussorgsky (concert version, with the University Singers I and II, James Yestadt, guest conductor)

A program including *L’Italiana* (Rossini), selections from *West Side Story* (Bernstein), and *Carmina Burana* (Orff), (University Choral Union, William T. Gower or David Foltz, conductor-program is unclear)

A Program of Madrigals (University Madrigal Singers, William Akers, graduate student conductor)

*Liebeslieder Waltzes*, Brahms (Summer Chorus, David Foltz, conductor)

*Ave Maria*, Rachmaninoff (Summer Chorus, David Foltz, conductor)

*My God is A Rock*, Shaw/Parker (Summer Chorus, David Foltz, conductor)

*Alouette*, Luboff (Summer Chorus, David Foltz, conductor)

*Steal Away*, Luboff (Summer Chorus, David Foltz, conductor)

*She’s Like The Swallow*, Zaninelli (Summer Chorus, David Foltz, conductor)

Various Traditional Christmas Carols, thirteenth annual carol concert (University Singers I, David Foltz, conductor, Claude Gossett and Malcolm Breda, graduate assistant conductors)

*Messiah*, Handel (The University Choral Union, and The University Symphony Orchestra David Foltz, conductor)

Various Traditional Christmas Carols, thirteenth annual carol concert (University Singers II, Jack Donovan and Luigi Zaninelli, conductors, Claude Gossett and Malcolm Breda, graduate assistant conductors)

1974

*Requiem*, Faure (The University Choral Union, and The University Symphony Orchestra David Foltz, conductor)

*Christ Lay in Death’s Strong Bands*, J.S. Bach (Summer School Chorus, David Foltz, conductor)

*Noon*, Effinger (Summer School Chorus, David Foltz, conductor)

*Rise Up My Love, My Fair One*, Fried (Summer School Chorus, David Foltz, conductor)

*Madame Jeanette*, Murray (Summer School Chorus, David Foltz, conductor)
Go and Tell John, Pfautsch (Summer School Chorus, David Foltz, conductor)

Serenade To Music, Vaughan Williams (The University Choral Union, and The University Symphony Orchestra David Foltz, conductor)

Christmas Cantata, Pinkham (University Singers I, David Foltz, conductor)

Christmas Oratorio, Bach (The University Choral Union, and The University Symphony Orchestra David Foltz, conductor)

Fanfare for Christmas Day, M. Shaw (University Singers II, Jack Donovan, conductor)

Exultate Deo, A. Scarlatti (University Singers II, Jack Donovan, conductor)

Hodie Christus Natus Est, H. Willan (University Singers II, Jack Donovan, conductor)

Christmas Day, G. Holst (University Singers II, Jack Donovan, conductor)

Various Traditional Christmas Carols, fourteenth annual carol concert (University Singers II, Jack Donovan, conductor)

Uns ist ein Kind geboren, Cantata #142, J.S. Bach (University Singers II, Jack Donovan, conductor)

1975

Requiem, Mozart (The University of Southern Mississippi Singers, Meridian Symphony Orchestra, Vernon Raines, conductor)

March and Chorus from Carmen (University Singers and The University of Southern Mississippi Symphony, James Yestadt, conductor)

Triumphant Chorus from Aida, Bizet (University Singers and The University of Southern Mississippi Symphony, James Yestadt, conductor)

The Seasons, Haydn (University Singers and The University of Southern Mississippi Symphony, David Foltz, conductor)

The Star Spangled Banner, arr. Santelmann/ed. B.J.Mullins (University Singers and Symphonic Band, Barry Joe Mullins, conductor)

The Closing Doxology (Psalm 150), Normand Lockwood (University Singers and Symphonic Band, Barry Joe Mullins, conductor)

America, The Beautiful, Ward, arr. C. Dragon (University Singers and Symphonic Band, Barry Joe Mullins, conductor)
The Peaceable Kingdom, R. Thompson (Summer School Chorus, David Foltz, conductor)

The Nightingale, L. Zaninelli (Summer School Chorus, David Foltz, conductor, Lyndell Downey, flute)

All the Pretty Little Horses, L. Zaninelli (Summer School Chorus, David Foltz, conductor, Lyndell Downey, piccolo)

A Jubilant Song, N. Dello Joio (Summer School Chorus, David Foltz, conductor, Shannon Williams, soprano)

Various carols, 15th Annual Carol Concert (University Singers I, David Foltz, conductor)

Messiah, G.F. Handel (University Singers I and II, David Foltz, conductor)

Magnificat, Pergolesi, (University Singers II, Lewis Gordon, conductor)

Locus Iste, Bruckner, (University Singers II, Lewis Gordon, conductor)

Alleluia, R. Thompson, (University Singers II, Lewis Gordon, conductor)

O Magnum Mysterium, Victoria, (Chamber Singers, Lewis Gordon, conductor)

Magnificat, Pachelbel, (Chamber Singers, Lewis Gordon, conductor)

A Hymn to the Virgin, Britten (combined University Singers and Chamber Singers, Lewis Gordon, conductor)

Christmas Cantata, Pinkham, (Chamber Singers, Lewis Gordon, conductor)

1976
La Traviata, Verdi, concert version, (University Singers I and II, James Yestadt, conductor)

Magnificat, H. Stevens, (University Singers, William Bullock, guest clinician conductor)

Exultate Deo, A. Scarlatti, (University Singers II, Lewis Gordon, conductor)

Cantique de Jean Racine, Faure, (University Singers II, Lewis Gordon, conductor)

Zigeunerlieder (excerpts), Brahms, (University Singers II, Lewis Gordon, conductor)

Rejoice in the Lamb, Britten, (Chamber Singers, Robin Rogers, conductor)

Psalm 100, Zimmerman, (University Singers I, David Foltz, conductor)
Shall I Compare Thee to a Summer’s Day, Butler, (University Singers I, David Foltz, conductor)

Serenade To Music, Vaughan Williams, (University Singers I, David Foltz, conductor)

Carmina Burana, C. Orff, (University Choral Union, Symphony Orchestra, David Foltz)

Messe Solennelle, C. Gounod, (Summer School Chorus, Lewis Gordon, conductor)

Hodie Christus Natus Est, Palestrina, (University Singers, Lewis Gordon, conductor)

Hodie Christus Natus Est, Plainchant, (University Singers, Lewis Gordon, conductor)

Hodie Christus Natus Est, Willan, (University Singers, Lewis Gordon, conductor)
Ave Maria, G. Donizetti, (University Singers, Roland Dobard, conductor, Mary Collier, soprano)

Ave Maria, Z. Kodaly, (University Singers, Roland Dobard, graduate student conductor)

Ave Maria, F. Peters, (University Singers, Roland Dobard, conductor)

Ave Maria, A. Bruckner, (University Singers, Roland Dobard, conductor)

Various Carols, sixteenth annual carol concert (University Singers I, Lewis Gordon, conductor)

Various Carols, sixteenth annual carol concert (University Singers II, Jack Donovan, conductor)

Magnificat, H. Stevens, (University Singers, Lewis Gordon, conductor)

Magnificat, D. Buxtehude, (University Singers, Lewis Gordon, conductor)

O Magnum Mysterium, T.Victoria, (University Singers, Lewis Gordon, conductor)

O Magnum Mysterium, F. Poulenc, (University Singers, Lewis Gordon, conductor)

O Magnum Mysterium, Plainchant, (University Singers, Lewis Gordon, conductor)

O Magnum Mysterium, G. Gabrieli, (University Singers, Lewis Gordon, conductor)

Der Stern Von Bethlehem, J. Rheinberger, (University Chorus, Lewis Gordon, conductor)

Adoramus Te, Christe, Palestrina, (University Singers, Jack Donovan, conductor)
There is No Rose *(Ceremony of Carols)*, B. Britten, (University Singers, Jack Donovan, conductor)

_Videntes Stellam*, F. Poulenc, (University Singers, Jack Donovan, conductor)

_Six Modernistic Carols*, B. Gross, (University Singers, Jack Donovan, conductor)

_December Day*, Holst, (University Singers, Jack Donovan, conductor, Dennis Spruill, chimes, Shannon Williams, soprano)

**1977**

_Heil sei euch Geweihten* (from *The Magic Flute*), Mozart, (University Singers I and II, University Symphony, Vernon Raines, conductor)

_O Isis und Osiris*, (from *The Magic Flute*), Mozart, (University Singers I and II, University Symphony, Vernon Raines, conductor)

_Love Scene* (from *Romeo et Juliette*), Berlioz, (off-stage male chorus and orchestra, Vernon Raines, conductor)

_Wach’ auf*, and _Hans Sachs Apotheosis*, (from *Die Meistersinger*), Wagner, (University Singers I and II, University Symphony, Vernon Raines, conductor)

_Prayer of St. Francis of Assisi*, D. Foltz, (Summer School Chorus, Jack Donovan, conductor)

_She’s Like A Swallow*, L. Zaninelli, (Summer School Chorus, Jack Donovan, conductor)

_Mass in G*, Schubert, (Summer School Chorus, Jack Donovan, conductor, Loucinda Herrington, soprano, James Frome, tenor, Hal Horton, Baritone, Donald Reagan, piano)

_Messiah* (part I), G. F. Handel, (University Chorus and University Symphony Orchestra, William Bullock, conductor)

Various carols, seventeenth annual carol concert, (University Singers I, William Bullock, conductor)

Various carols, seventeenth annual carol concert featuring *The Christmas Story*, R. Nelson, (University Singers II, Jack Donovan, conductor)

**1978**

_There and Back Again*, A. Parker, (University Singers I and woodwind quartet, Alice Parker, conductor)

_At the River*, arr. Copland, (University Singers I and woodwind quartet, Alice Parker, conductor)
Wondrous Cool, Thou Woodland Quiet, J. Brahms, (University Singers II, Jack Donovan, conductor)

Der Gang Zum Liebchen, J. Brahms, (University Singers II, Jack Donovan, conductor)

In Stiller Nacht, J. Brahms, (University Singers II, Jack Donovan, conductor)

Two German Folksongs: I'd Enter Your Garden and How Sad Flow the Streams, J. Brahms, (University Singers II, Jack Donovan, conductor)

Four Quartets, Op. 92, J. Brahms, (Chamber Singers, William Bullock, conductor)

Adoramus Te, Palestrina, (University Singers I, William Bullock, conductor)

Two Anthems: Agnus Dei and God Guide Us Hence, M. Reger, (University Singers I, William Bullock, conductor)

At the River, arr. A. Copland, (University Singers I, William Bullock, conductor)

Three Contemporary Madrigals, E. Butler, (University Singers I, Martin Bittick, conductor)

Kansas Boys (from American Madrigals), K. Mechem, (University Singers I, William Bullock, conductor)

Antiphon: Venit Ad Petrum, anon, (Chamber Singers and Instrumentalists of the Collegium Musicum, Charles Heiden, conductor)

Missa Caput, G. Dufay, (Chamber Singers and Instrumentalists of the Collegium Musicum, Charles Heiden, conductor)

Meine Seufzer, meine Thränen (cantata #13), J. S. Bach, (Chamber Singers and instrumentalists of the Collegium Musicum, Charles Heiden, conductor)

The Storm, F. J. Haydn, (University Chorus and Symphony Orchestra, William Bullock, conductor)

Calm Sea and Prosperous Voyage, L. V. Beethoven (University Chorus and Symphony Orchestra, William Bullock, conductor)

Mass in F (Deutsche Messe), Schubert, (University Chorus, William Bullock, conductor)

Three Choruses from Alice in Wonderland, I. Fine, (University Chorus, William Bullock, conductor)

Ave Maria, Z. Koldaly, (Women’s Chorus, Jack Donovan, conductor)
Two Love Songs (op. 52), J. Brahms, (University Chorus, William Bullock, conductor)

Man of La Mancha, M. Leigh/arr. M. Frank, (Men’s Chorus, Martin Bittick, conductor)

Plaudite Omnis Terra, G. Gabrieli, (Combined Choruses, William Bullock, conductor)

Carols Three, A Christmas Overture, arr. L. Zaninelli, (University Chorus and Brass, Luigi Zaninelli, conductor)

Gloria (from Mass in E minor), A. Bruckner, (University Chorus and Symphonic Wind Symphony, Joe Barry Mullins, conductor)

Various carols, eighteenth annual carol concert, (University Singers I, William Bullock, conductor)

Various carols, eighteenth annual carol concert (University Singers II, Jack Donovan, conductor)

A Ceremony of Carols, B. Britten, (Women’s Chorus, Jack Donovan, Sharon Lebsack)

1979

Misericordias Domini, Mozart (University Chorus, University Symphony Orchestra, William Bullock, conductor)

Te Deum, Charpentier, (University Chorus, University Symphony Orchestra, William Bullock, conductor)

A Sea Symphony, H. Hanson, (University Chorus, University Symphony Orchestra, Ronald McCreery, conductor)

Exsultate Deo, A. Scarlatti, (University Singers and Chamber Singers, William Bullock, conductor)

Gloria, F. Poulenc, (University Singers and Chamber Singers, William Bullock, conductor)

Un Cygne, P. Hindemith, (University Singers, William Bullock, conductor)

Zum Schluss, J. Brahms, (University Singers, William Bullock, conductor)

Dieu, qu’il la fait bon regarder, C. Debussy, (Chamber Singers, Rick Kyle, conductor)

Der gang zum Liebchen, J. Brahms, (Chamber Singers, Rick Kyle, conductor)

Now Thank We All Our God, J. Pachelbel, (University Chorus and Brass Ensemble, William Bullock, conductor)
O Clap Your Hands, Vaughan Williams, (University Chorus and Brass Ensemble, William Bullock, conductor)

Et Exsultavit (from Magnificat Primi Toni), Victoria, (Women’s Chorus, William Bullock, conductor)

Stabat Mater, Pergolesi, (Women’s Chorus, William Bullock, conductor)

Ave Maria, J. Arcadelt, (Men’s Chorus, Jack Donovan, conductor)

The Last Words of David, R. Thompson, (Men’s Chorus, Jack Donovan, conductor)

Ave Maria, Victoria, (University Singers, William Bullock, conductor)

Design for October, I. Fine, (University Singers, William Bullock, conductor)

Chorus of Homage, J. Brahms, (Combined Choruses, William Bullock, conductor)

Harmony in Marriage, F. J. Haydn, (University Singers, William Bullock, conductor)

Vom Hausregiment, P. Hindemith, (University Singers, William Bullock, conductor)

Dunkler Lichtglanz, R. Schumann, (University Singers, William Bullock, conductor)


Magnificat in D, D. Buxtehude, (University Chorus and Instrumental Ensemble, William Bullock, conductor)

Hymn to the Virgin Mary, F. Liszt, (University Chorus and Instrumental Ensemble, William Bullock, conductor)

Psalm of Peace, N. Dello Joio, (University Chorus and Instrumental Ensemble, William Bullock, conductor)

Ave Maria, J. Arcadelt, (Men’s Chorus, Jack Donovan, conductor)

Veni Domine, F. Mendelssohn, (Women’s Chorus, Tim Coker, conductor, Lisa Jayroe, soprano)

Epiphania, C. Zelter, (Men’s Chorus, Jack Donovan, conductor)

Various carols, nineteenth annual carol concert, (University Singers I, William Bullock, conductor)
Various carols, nineteenth annual carol concert (University Singers II, Jack Donovan, conductor)

*Fantasia on Christmas Carols*, Vaughan Williams, (Women’s and Men’s Choruses, Jack Donovan, conductor)

*O Lord, Give Thy Holy Spirit*, T. Tallis, (Chamber Singers, William Bullock, conductor)

1980


*Ave Maria*, Victoria, (University Singers, William Bullock, conductor)

*Alleluia! Cognoverunt Discipuli*, W. Byrd, (University Singers, William Bullock, conductor)

*Magnificat in D*, D. Buxtehude, (University Singers, William Bullock, conductor)

*Vom Hausregiment*, P. Hindemith, (University Singers, William Bullock, conductor)

*Entflieht auf Leichten Kähnen*, A. Webern, (University Singers, William Bullock, conductor)


*Come Mighty Father, Mighty Lord* (from *Theodora*), G.F. Handel, (University Singers, William Bullock, conductor)

*Messiah* (excerpts), G.F. Handel, (University Singers, William Bullock, conductor)

Seven Chorales (from *St. Matthew Passion*), J.S. Bach, (University Singers, William Bullock, conductor)

*Canticle of the Lamb*, N. Rorem, (University Singers, William Bullock, conductor)

*Ave Verum*, L. Zaninelli, (University Singers, William Bullock, conductor)

*Harmony in Marriage*, F. J. Haydn, (University Singers, William Bullock, conductor)

*Dunkler Lichtglanz*, R. Schumann, (University Singers, William Bullock, conductor)

*Messiah* (Pt. II and III), G.F. Handel, (The University Chorus and Symphony Orchestra, William Bullock, conductor)
Magnificat, Pachelbel, (Chamber Singers, Walt Mauldin, conductor, with instrumental ensemble)

Reincarnations, S. Barber, (University Singers, Tim Coker, conductor)

Aure Volanti, Caccini, (Women’s Chorus, Tim Coker, conductor)

Lauda Alla Vergine Maria (Quattro Pezzi Sacri), G. Verdi, (Women’s Chorus, Tim Coker, conductor)

Vier Gesänge, J. Brahms, (Women’s Chorus, Tim Coker, conductor, Mimi Draut, Randy Dennis, horns, Sharon Lebsack, harp)

La Pastorella, F. Schubert, (Men’s Chorus, Jack Donovan, conductor)

Contradiction (Wiederspruch), F. Schubert, (Men’s Chorus, Jack Donovan, conductor)

1981
O Magnum Mysterium, Morales (University Singers I, William Bullock, conductor)

Sei Lob und Preis Mit Ehren (BWV 231), J.S. Bach (University Singers I, William Bullock, conductor)

Messiah, Handel (University Singers I, William Bullock, conductor)

Welcome to All the Pleasures (excerpt), Purcell (University Singers I, William Bullock, conductor)

Laudate Dominum, Mozart (University Singers I, William Bullock, conductor)

Celebrations, op.103, Persichetti (University Chorus, William Bullock, conductor)

In Ecclesiis, Gabrieli (University Chorus, William Bullock, conductor)

Benedictus from Missa Primi Toni, Palestrina (University Singers Women, Rita Richmond, conductor)

Mi Lagerno Tracendo, Mozart (University Singers Women, Rita Richmond, conductor)

The Snow, Elgar (University Singers Women, Rita Richmond, conductor)

Meneate, Buena Moza, arr. Don Malin (University Singers Women, Rita Richmond, conductor)

Gloria in Excelsis Deo, J.S. Bach (University Singers I, Curtis Hamlett, conductor)
Sicut locutus est, from Magnificat, J.S. Bach (University Singers I, William Bullock, conductor)

All of My Heart’s Deep Yearning, Op.62 No. 5, Brahms (University Singers I, William Bullock, conductor)

1982
Cantata #35, J.S. Bach, (University Chorus, Robert Hamlett, graduate student conductor)

Fanfare for a Festival, Ron Nelson (University Chorus, Robert Hamlett, graduate student conductor)

She Walks in Beauty, David Foltz (University Chorus, Robert Hamlett, graduate student conductor)

Flower of Beauty, John Clements, (University Chorus, Robert Hamlett, graduate student conductor)

Christ, Be Thine, the Glory (from St. Mathew’s Passion), Heinrich Schutz (University Chorus, Robert Hamlett, graduate student conductor)

Exsultate Justi, Lodovico Viadana (University Chorus, Robert Hamlett, graduate student conductor)

Hallelujah Chorus from Mount of Olives, Beethoven (University Chorus, Robert Hamlett, graduate student conductor)

The Best of Rooms, Randall Thompson (University Chorus, Robert Hamlett graduate student conductor)

Waters Ripple and Flow, Deems Taylor (University Chorus, Robert Hamlett, graduate student conductor)

Roll Jordan Roll, Charles Brown (University Chorus, Robert Hamlett, graduate student conductor)

Shadrack, Robert MacGimsey (University Chorus, Robert Hamlett, graduate student conductor)

Ave Maria, Jacob Arcadelt (University Singers II, Jack Donovan, conductor)

Cantate Domino, Hans Leo Hassler (University Singers II, Jack Donovan, conductor)

Wohl Mir Dass Ich Jesu Habe, J.S. Bach (University Singers II, Jack Donovan, conductor)
Placido e Il Mar, Mozart (University Singers II, Jack Donovan, conductor)

Abendlied, Brahms (University Singers II, Jack Donovan, conductor)

Down by the Sparkling Fountain, Sven Lekberg, (University Singers II, Jack Donovan, conductor)

Tu Pauperum Refugium, Josquin des Prez (University Singers I, Rolland Shaw, conductor)

Gaudete Omnes, Jan Sweelinck (University Singers I, Rolland Shaw, conductor)

Lobet den Herrn, alle Heiden, J.S. Bach (University Singers I, Rolland Shaw, conductor)

Ich Weiss mir ein Meidlein, Orlando di Lasso (Graduate Madrigal Ensemble, Rolland Shaw, conductor)

Ecco l’aurora con l’aurata fronte, Marenzio, (Graduate Madrigal Ensemble, Rolland Shaw, conductor)

Warum is das Licht gegeben dem Muhseligen, Brahms (Graduate Madrigal Ensemble, Rolland Shaw, conductor)

I Love my Love, Gustav Holst (Graduate Madrigal Ensemble, Tom Grant, graduate student conductor)

At the Round Earth's Imagined Corners, Williametta Spencer (Graduate Madrigal Ensemble, Doug Wall, graduate student conductor)

Herrick Songs, James Sclater (Graduate Madrigal Ensemble, Tom Grant, conductor)

O Come, O Come Emmanuuel, 13th Century Plainsong (Combined University Singers, Rolland Shaw, conductor)

Fanfare for Christmas Day, Martin Shaw (Combined University Singers, Rolland Shaw, conductor)

Let All Mortal Flesh Keep Silent, James Sclater (Combined Choirs, Sheila Lemley, graduate student conductor)

What is this Lovely Fragrance, Healy Willan (Combined Choirs, Rolland Shaw, conductor)

The Angel Gabriel, Basque Carol (Combined Choirs, Rolland Shaw, conductor)
Le Sommeil de l'Enfant Jesus, French Carol (Combined Choirs, Rolland Shaw, conductor)

A Dove Flew down from Heaven, German Carol (Combined Choirs, Rolland Shaw, conductor)

Still, Still, Still, Austrian Carol (Combined Choirs, Pelham Pearce, graduate student conductor)

Jesu Parvole, Alfred Burt (Combined Choirs, Pelham Pearce, graduate student conductor)

Carol of the Birds, Spanish Carol (Combined Choirs, Rolland Shaw, conductor)

Mary’s Little Boy Chile, West Indian Spiritual (Combined Choirs, Rolland Shaw, conductor)

Los Negritos, Juan de Araujo (Combined Choirs, Robert Hamlett, graduate student conductor)

Gloria, John Rutter (Combined Choirs, Robert Hamlett, graduate student conductor)

Joy to the World, Handel (Combined Choirs, Robert Hamlett, graduate student conductor)

Hodie, Vaughan Williams (The University Chorus, Rolland Shaw, conductor)

1983
Surely He Hath Borne our Griefs, Antonio Lotti (University Singers II, Jack Donovan, conductor)

With the Voice of Praise from Chandos Anthem No. 6, Handel (University Singers II, Jack Donovan, conductor)

Ergebung, Wolf (University Singers II, Jack Donovan, conductor)

Evening (Op. 64), Brahms (University Singers II, Jack Donovan, conductor)

In Stiller Nacht, Brahms (University Singers II, Jack Donovan, conductor)

A Gypsy’s Life (Op. 29), Robert Schumann (University Singers II, Jack Donovan, conductor)

Sing to the Lord a Marvelous Song, Eugene Butler (University Singers II, Jack Donovan, conductor)
Go Gently from Me, Lover, Robert De Cormier (University Singers II, Jack Donovan, conductor)

Super Flumina Babylonis, Orlando di Lasso (University Singers I, Rolland Shaw, conductor)

Trotz, Trotz dem alten Drachen, J. S. Bach (University Singers I, Rolland Shaw, conductor)

Haste thee, Nymph (from L’Allegro), Handel (University Singers I, Rolland Shaw, conductor)

Wenn wir in Hochsten Noten sein (Op. 110), Brahms (University Singers I, Rolland Shaw, conductor)

Song to the Moon (from Rusalka), Dvorak (University Singers I, Rolland Shaw, conductor)

See the Chariot at Hand, Vaughan Williams (University Singers I, Rolland Shaw, conductor)

Nigra sum, Pablo Casals (University Singers I, Rolland Shaw, conductor)

Three Psalms, James Sclater (University Singers I, Rolland Shaw, conductor)

The Earle of Oxford’s March, Byrd (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

Canzon non toni (from Sacri concentus), Hans Leo Hassler (University Singers I and II, Allan Cox, conductor)

Gloria Patri, Palestrina (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

Lord, Let at Last Thine Angels Come, Hans Leo Hassler (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

Echo Song, Orlando di Lasso (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

I Will Lift Up Now Mine Eyes, Orlando di Lasso (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

Heilig, Felix Mendelssohn (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)
But I Am Afflicted (Op. 110), Brahms (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

Lord, Thou Hast Been Our Refuge, Vaughan Williams (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

Sanctus (from Requiem), Verdi (The University Singers I and II, Jack Donovan and Rolland Shaw, conductors)

O Jesu Christe, Jachet de Berchem (University Chorus, Rolland Shaw, conductor)

Stella ista sicut flamma, Giacomo Antonio Perti (University Chorus, Rolland Shaw, conductor)

Ubi caritas, Maurice Durufle (University Chorus, Rolland Shaw, conductor)

Ach, arme Welt, du trugest mich (Op. 110), Brahms (University Chorus, Rolland Shaw, conductor)

Sing unto God, Paul Fetler (University Chorus, Cindy Peeples, graduate student conductor)

Three Chorales (from Jesus, My Great Treasure), J.S. Bach (University Chorus, Florence Carlson, graduate student conductor)

Two Chorales (from Elijah), Felix Mendelssohn (University Chorus, Robert Manning, graduate student conductor)

All my trials, Norman Luboff (University Chorus, Cynthia Morrison, graduate student conductor)

The Lobster Quadrille, Irving Fine (University Chorus, Gay Box, graduate student conductor)

Come, all you fair and tender ladies, Zaninelli (University Chorus, Rolland Shaw, conductor)

Weep, O willow, Sven Lekberg (University Chorus, Rolland Shaw, conductor)

Every night when the sun goes in, Harold Owen (University Chorus, Rolland Shaw, conductor)

Quiet nights of quiet stars, Antonio Carlos Jobim (University Chorus, Rolland Shaw, conductor)

Kansas Boys (Op. 46), Kirke Mechem (University Chorus, Rolland Shaw, conductor)
Cry Out and Shout, Knut Nystedt (University Singers II, Jack Donovan, conductor)

Ave Verum, Mozart (University Singers II, Jack Donovan, conductor)

Shall I Compare Thee to a Summer’s Day, Eugene Butler (University Singers II, Jack Donovan, conductor)

Sanctus-Benedictus-Osanna, Johann Hummel (University Singers II, Jack Donovan, conductor)

Little Innocent Lamb, Bartholomew (University Singers II, Jack Donovan, conductor)

Holy, Holy, Holy is the Lord, Healey Willan (University Singers II, Jack Donovan, conductor)

Sure on this Shining Night, Barber (University Singers II, Jack Donovan, conductor)

Sicut Cervus, Palestrina (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

When David Heard, Thomas Weelkes (Graduate Chamber Singers, Doug Wall, graduate student conductor)

Dixit Dominus, Handel (Graduate Chamber Singers, Rolland Shaw, conductor)

Six Chansons, Hindemith (Graduate Chamber Singers, Rolland Shaw, conductor)

Zum Schluss (Op. 65), Brahms (Graduate Chamber Singers, Rolland Shaw, conductor)

Touro-Louro-Louro, Provencal Carol (Graduate Chamber Singers, Elaine Yates, graduate student conductor)

Fum, Fum, Fum, Spanish Carol (Graduate Chamber Singers, David Ayers, graduate student conductor)

Whence Comes This Rush of Wings, French Carol (Graduate Chamber Singers, Barbara Locke, graduate student conductor)

Come, Dear Children, American Carol (Graduate Chamber Singers, Harold Powell, graduate student conductor)

I Saw Three Ships, English Carol (Graduate Chamber Singers, Wayne Waller, graduate student conductor)

What Cheer, English Carol (Graduate Chamber Singers, Norma Locke, graduate student conductor)
Riu Riu Riu, Spanish Carol (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Caroling Caroling, American Carol (Graduate Chamber Singers, Sherry Simmons, conductor)

Hodie Christus Natus Est, Poulenc (Graduate Chamber Singers, James Robbins, graduate student conductor)

We Wish You a Merry Christmas, English Carol (Graduate Chamber Singers, Melissa Kendrick, graduate student conductor)

Adeste Fidelis, Traditional (University Singers I and II, Rolland Shaw, conductor)

Glory to God in the Highest, Randall Thompson (University Singers I and II, Rolland Shaw, conductor)

Hodie Christus natus est, Healey Willan (University Singers I and II, Rolland Shaw, conductor)

Ever Gainst’ that Season, Michael Fink (University Singers I and II, Rolland Shaw, conductor, John De Chiaro, guitar)

In the Bleak Mid-Winter, Gustav Holst (University Singers I and II, Rolland Shaw, conductor)

Hymn to the Virgin, Britten (University Singers I and II, Rolland Shaw, conductor)

Ya viene la vieja, Spanish Carol (University Singers I and II, Rolland Shaw, conductor)

The Holy Infant’s Lullaby, Dello Joio (University Singers I and II, Rolland Shaw, conductor)

What Strangers Are These, Old Scottish Carol (University Singers I and II, Rolland Shaw, conductor)

Three Kings, Healey Willan (University Singers I and II, Wayne Waller, conductor)

Thou Must Leave Thy Dwelling Place, Berlioz (University Singers I and II, Rolland Shaw, conductor)

Christmas Day, Gustav Holst (University Singers I and II, Rolland Shaw, conductor)

Christmas Cantata, Daniel Pinkham (University Singers I and II)

Silent Night, Sjolund (Combined Choirs, Rolland Shaw, conductor)
The Messiah, Handel (University Chorus, The University Symphony Orchestra, Rolland Shaw, conductor)

1984
Sanctus and Benedictus, Lotti (Graduate Chamber Singers, Rolland Shaw, conductor)

Jesu, Meine Freude, J.S. Bach (Graduate Chamber Singers, Rolland Shaw, conductor)

Terrae Cedunt Curae, Ludvig Norman (Graduate Chamber Singers, Rolland Shaw, conductor)

Music: To Music, James Sclater (Graduate Chamber Singers, Rolland Shaw, conductor)

Berceuse, Ives (Graduate Chamber Singers, Melissa Kendrick, conductor)

He Was Despised, Tom Ed Moore (Graduate Chamber Singers, Tom Ed Moore, conductor)

Reincarnations, Barber (Graduate Chamber Singers, Harold Powell, conductor)

Mirjam's Slegesgesang, Schubert (Graduate Chamber Singers, Rolland Shaw, conductor)

The Silver Swan, Orlando Gibbons (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Laetatus Sum (Psalm 22), Vivaldi (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Magnificat, Buxetehude (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Kyrie, Mozart (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Inno A MariaVergine, Liszt (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Neue Liebeslieder (Opus 65), Brahms (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Rejoice in the Lamb, Britten (Graduate Chamber Singers, Florence Carlson, graduate student conductor)

Four Pieces After the Seasons, Ron Nelson (Graduate Chamber Singers, Florence Carlson, graduate student conductor)
Sanctus, Benedictus-Osanna, Hummel (University Singers II, Jack Donovan, conductor)

Credo (from “Mass in G”), Schubert (University Singers II, Jack Donovan, conductor)

Cantique de Jean Racine, Faure (University Singers II, Jack Donovan, conductor)

Choose Something Like a Star (from “Frostiana”), Randall Thompson (University Singers II, Jack Donovan, conductor)

Every Night When the Sun Goes In, Harold Owen (University Singers II, Jack Donovan, conductor)

Ain’t Got Time to Die, Harold Owen (University Singers II, Jack Donovan, conductor)

Kansas Boys, Kirke Mecham (University Singers II, Jack Donovan, conductor)

O Clap Your Hands, Vaughan Williams (University Singers I, Rolland Shaw, conductor)

O Vos Omnes, Tomas Luis de la Vittoria (University Singers I, Wayne Walker, graduate student conductor)

Lobet den Herrn alle Heiden, J.S. Bach (University Singers I, Rolland Shaw, conductor)

Ave Maris Stella, Trond Kverno (University Singers I, Rolland Shaw, conductor)

Nocturns, Hildor Lundvik (University Singers I, Rolland Shaw, conductor)

Evening, Hugo Alfven (University Singers I, Wayne Waller, graduate student conductor)

All the Pretty Little Horses, Zaninelli (University Singers I, Rolland Shaw, conductor)

Shadrack, Robert MacGrimsey (University Singers I, Rolland Shaw, conductor)

Rodeo, Copland (University Chorus, Ron McCreery, guest conductor)

Four Motets, Copland (University Chorus, Ron McCreery, guest conductor)

At the River, Copland (University Chorus, Ron McCreery, guest conductor)

The Promise of Living from The Tender Land (University Chorus, Ron McCreery, guest conductor)

Stomp Your Foot from The Tender Land (University Chorus, Ron McCreery, guest conductor)

Ching-A-Ring Chaw, Copland (University Chorus, Ron McCreery, guest conductor)
Ich Danke dem Herren, Anonymous (Summer Chorus, Rolland Shaw, conductor)

Laudate Pueri, Mozart (Summer Chorus, Rolland Shaw, conductor)

Beati quorum via, Stanford (Summer Chorus, Rolland Shaw, conductor)

See the Chariot at Hand Here of Love, Vaughan Williams (Summer Chorus, Rolland Shaw, conductor)

The Lamb, Chorbajian (Summer Chorus, Rolland Shaw, conductor)

I love my love, Gustav Holst (Summer Chorus, Ernie Chaffin, graduate student conductor)

Night Hymn, Eugene Butler (Summer Chorus, Cindy Peeples, graduate student conductor)

Star, Moon, and Wind, Houston Bright (Summer Chorus, Bryan Burton, graduate student conductor)

Ain’t got Time to die, Hall Johnson (Summer Chorus, Vic Flowers, graduate student conductor)

Ching-a-ring-chaw, Copland (Summer Chorus, Richard Carter, graduate student conductor)

Go ‘way from my window, Zaninelli (Summer Chorus, Rolland Shaw, conductor)

All the things you are, Jerome Kern (Summer Chorus, Rolland Shaw, conductor)

Praise the Name of God with a Song, Allen Koepke (University Singers, Rolland Shaw, conductor)

Dies Sanctificatus, Palestrina (University Singers, Rolland Shaw, conductor)

Sing Joyfully unto God, William Byrd (University Singers, Rolland Shaw, conductor)

O Quam Gloriosum est Regnum, Luis de Victoria (University Singers, Rolland Shaw, conductor)

Hear King of Angels, J.S. Bach (University Singers, Rolland Shaw, conductor)

Salve Regina, Poulenc (University Singers, Rolland Shaw, conductor)

Garden Hymn, Zaninelli (University Singers, Rolland Shaw, conductor)
Let me Fly, Robert De Cormier (University Singers, Rolland Shaw, conductor)

New York Girls, Kirke Mechem (University Singers, Rolland Shaw, conductor)

I’ll ay call in by yon town, Mack Wilburg (University Singers, Rolland Shaw, conductor)

Gaudete omnes, Sweelinck (Graduate Chamber Singers, Rolland Shaw, conductor)

To Shorten Winter’s Sadness, Thomas Weelkes (Graduate Chamber Singers, Rolland Shaw, conductor)

Ecco Mormorar l’onde, Monteverdi (Graduate Chamber Singers, Rolland Shaw, conductor)

Ecce Panis, Guillmant (Graduate Chamber Singers, Rolland Shaw, conductor)

O Heiland reiss die Himmel auf, Brahms (Graduate Chamber Singers, Rolland Shaw, conductor)

Exultate Deo, Scarlatti (University Singers II, Jack Donovan, conductor)

Three Nocturnes, Mozart (University Singers II, Jack Donovan, conductor)

Tantum Ergo, Schubert (University Singers II, Jack Donovan, conductor)

Cradle Songs, Dvorak (University Singers II, Jack Donovan, conductor)

Deep River, Burleigh (University Singers II, Jack Donovan, conductor)

Music Here, Eugene Butler (University Singers II, Jack Donovan, conductor)

All Men, All Things, Mendelssohn (University Chorus, Rolland Shaw, conductor)

Praise Thou the Lord, Mendelssohn (University Chorus, Rolland Shaw, conductor)

Sing Ye Praise, Mendelssohn (University Chorus, Rolland Shaw, conductor)

Selections from Hymn of Praise, Mendelssohn (University Chorus, Rolland Shaw, conductor)

Hodie Christus Natus Est, Zaninelli (University Singers I and The University Singers II, Rolland Shaw, conductor)

Hodie, Traditional Chant (University Singers I and The University Singers II, Rolland Shaw, conductor)
Lo, How a Rose e’er Blooming, German carol (University Singers I and The University Singers II, Rolland Shaw, conductor)

To Him We Sing, Robert H. Young (University Singers I and The University Singers II, Rolland Shaw, conductor)

The Snow Lay on the Ground, English-Irish Carol (University Singers I and The University Singers II, Rolland Shaw, conductor)

Master’s in this Hall, English Carol (University Singers I and The University Singers II, Wayne Waller, graduate student conductor)

God Has Come in, John Barnard (University Singers I and The University Singers II, Daniel Davis, graduate student conductor)

Coventry Carol, English Carol (University Singers I and The University Singers II, Daniel Davis, conductor)

All for Love, Robert H. Young (University Singers I and The University Singers II, Rolland Shaw, conductor)

Selections from A Ceremony of Carols, Britten, (The University Singers I and The University Singers II, Rolland Shaw, conductor)

Silent Night, German Carol, (The University Singers I and The University Singers II, Rolland Shaw, conductor)

1985

Wo soll ich fliehen hin, J.S. Bach (Graduate Chamber Singers, Sherry Simmons, graduate student conductor)

A Clear Midnight, Kilstofte (Graduate Chamber Singers, Sherry Simmons, graduate student conductor)

Ce moys de may, Clement Janequin (Graduate Chamber Singers, Sherry Simmons, graduate student conductor)

O vos omnes, Luis de Victoria (Graduate Chamber Singers, Sherry Simmons, graduate student conductor)

Ave Maria, Luis de Victoria (Graduate Chamber Singers, Sherry Simmons, conductor)

Ave Verum, Saint-Saëns (Graduate Chamber Singers, Sherry Simmons, conductor)

Beau Soir, Debussy (Graduate Chamber Singers, Sherry Simmons, conductor)
Like as the Hart desireth the waterbrooks, Herbert Howells (Graduate Chamber Singers, Harold Powell, conductor)

Canticle of the Lamb, Ned Rorem (Graduate Chamber Singers, Harold Powell, conductor)

Geographical Fugue, Ernst Toch (Graduate Chamber Singers, Harold Powell, conductor)

Vox clamantis in deserto, Wanning (Graduate Chamber Singers, Rolland Shaw, conductor)

Alleluia! Cognoverunt discipuli, William Byrd (Graduate Chamber Singers, Rolland Shaw, conductor)

Selig sind die Toten, Heinrich Schutz (Graduate Chamber Singers, Rolland Shaw, conductor)

Ach, arme Welt, du Trugest mich, Brahms (Graduate Chamber Singers, Rolland Shaw, conductor)

Four Psalms, Edvard Grieg (Graduate Chamber Singers, Rolland Shaw, conductor)

Sixty-Seventh Psalm, Charles Ives (Graduate Chamber Singers, Dennis McIntire, conductor)

Reincarnations, Barber (Graduate Chamber Singers, Rolland Shaw, conductor)

Herrick Songs, James Sclater (Graduate Chamber Singers, Rolland Shaw, conductor)

With a Voice of Singing, Jennings (University Singers I, Rolland Shaw, conductor)

Kyrie, Albert Gower (University Singers I, Rolland Shaw, conductor)

Ave Verum, Saint-Saëns (University Singers I, Dennis McIntire, conductor)

O Savior, Rend the Heavens on High, Brahms (University Singers I, Rolland Shaw, conductor)

Three Psalms, James Sclater (University Singers I, Rolland Shaw, conductor)

To Shorten Winter’s Sadness, Weelkes (University Madrigal Singers, Dennis McIntire, graduate student conductor)

When Allen-A-Dale Went A-Hunting, Pearsall (University Madrigal Singers, Dennis McIntire, graduate student conductor)
Now is the Month of Maying, Thomas Morley (University Madrigal Singers, Dennis McIntire, conductor)

Haste Thee, Nymph, Handel (University Singers I, Rolland Shaw, conductor)

Share...Dream, Dede Duson (University Singers I, Rolland Shaw, conductor)

New York Girls, Kirke Mecham (University Singers I, Rolland Shaw, conductor)

A Nightingale Sang in Berkeley Square, Manning Sherwin, (The University Singers I, Rolland Shaw, conductor)

Shadrack, Robert MacGimsey (University Singers I, Rolland Shaw, conductor)

Mass in G Minor, Vaughan-Williams (University Chorus, Jack Donovan, conductor)

Vesperae Solennis De Confessore, Mozart (University Chorus, Rolland Shaw, conductor)

1986

O Clap Your Hands, Bryan Kelly (University Singers, Rolland Shaw, conductor)

Sicut Cervus, Palestrina (University Singers, Rolland Shaw, conductor)

Awake the Harp from The Creation, Haydn (University Singers, Rolland Shaw, conductor)

Kyrie, Albert Gower (University Singers, Rolland Shaw, conductor)

Ich Aber bin elend, Brahms (University Singers, Rolland Shaw, conductor)

Stars (from Three Songs of Nature), Lloyd Pfautsch (University Singers, Dennis McIntire, graduate student conductor)

Berkeley Square, Puerling/Shaw (University Singers, Rolland Shaw, conductor)

Shadrack, Robert MacGimsey (University Singers, Rolland Shaw, conductor, Todd Mullins, guitar, Forrest Nelson, drums)

Liebeslieder Walzaer, Brahms (Graduate Chamber Singers, Rolland Shaw, conductor)

Ave Maria, Luis de Victoria (University Singers II, Jack Donovan, conductor)

Ergebung (from Six Sacred Songs), Hugo Wolf (University Singers II, Jack Donovan, conductor)
Choose Something like a Star (from Frostiana), Randall Thompson (University Singers II, Jack Donovan, conductor)

Every Night When the Sun Goes In, Appalachian Folk Song (University Singers II, Jack Donovan, conductor)

Go Way from My Window, Folk Blues Melody (University Singers II, Jack Donovan, conductor)

Go Gently From Me, Lover, Robert DeCormier (University Singers II, Jack Donovan, conductor)

O Clap Your Hands, Bryan Kelly (University Singers I, Rolland Shaw, conductor)

Sicut Cervus, Palestrina (University Singers I, Rolland Shaw, conductor)

Awake the Harp from The Creation, Haydn (University Singers I, Rolland Shaw, conductor)

Ich aber bin elend, Brahms (University Singers I, Rolland Shaw, conductor)

Stars, Lloyd Pfautsch (University Singers I, Rolland Shaw, conductor)

Joshua Fit de Battle of Jericho, Hairston (University Singers I, Rolland Shaw, conductor)

Exultate, Justi, Lodovico Viadana (University Singers II, Thomas Brown, conductor)

I Have Longed for Thy Saving Health, William Byrd (University Singers II, Thomas Brown, conductor)

Praise to the Lord, the Almighty, Hugo Distler (University Singers II, Thomas Brown, conductor)

I Hear a Voice A-Prayin, Houston Bright (University Singers II, Thomas Brown, conductor)

Brothers, Sing On, Edvard Grieg (University Men’s Chorus, Larry Smith, conductor)

Ain’a that Good News, William Dawson (University Men’s Chorus, Larry Smith, conductor)

The Pasture (from Frostiana), Randall Thompson (University Men’s Chorus, Larry Smith, conductor)

Super Flumina Babylonis, Orlando di Lasso (Graduate Chamber Singers, Rolland Shaw, conductor)
Il est bel et bon, Passereau (Graduate Chamber Singers, Rolland Shaw, conductor)

Es ist nun nichts from Jesu, Meine Freude, J.S. Bach (Graduate Chamber Singers, Rolland Shaw, conductor)

All meine Herzgedanken, Brahms (Graduate Chamber Singers, Rolland Shaw, conductor)

O My Love’s Like a Red, Red Rose, Spencer (Graduate Chamber Singers, Rolland Shaw, conductor)

Veni, Domine, Mendelssohn (University Women’s Chorus, Thomas Brown, conductor)

Three Mountain Ballads, Ron Nelson (University Women’s Chorus, Thomas Brown, conductor)

Three Hungarian Folk Songs, Matyas Seiber (University Women’s Chorus, Thomas Brown, conductor)

Ave Verum Corpus, William Byrd (University Singers I, Rolland Shaw, conductor)

Psalm 43, Mendelssohn (University Singers I, Rolland Shaw, conductor)

Afterglow, Debussy (University Singers I, Rolland Shaw, conductor)

My Love Dwelt in a Northern Land, Elgar (University Singers I, Rolland Shaw, conductor)

Rest, Vaughan-Williams (University Singers I, David Crim, graduate student conductor)

Leisure, Norman Dello Joio (University Singers I, Rolland Shaw, conductor)

Hodie Christus Natus Est, Willan (Graduate Chamber Singers, Sandra Scott, graduate student conductor)

O Magnum Mysterium, Morales (Graduate Chamber Singers, Carl Smith, graduate student conductor)

Still, Still, Still, Luboff (Graduate Chamber Singers, Alan Cross, graduate student conductor)

Allon Gay Bergerer, Parker/Shaw (Graduate Chamber Singers, Fred Mayer, graduate student conductor)

Tomorrow Shall Be My Dancing Day, Willcocks (Graduate Chamber Singers, David Crim, graduate student conductor)
Gloria, Callahan (University Singers I and II, Rolland Shaw, conductor)

Wake, Awake for Night is Flying, arr. Christiansen (University Singers I, Rolland Shaw, conductor)

Nova, Nova, Ave fit ex Eva, Spencer (University Singers II, Thomas Brown, conductor)

Virga Jesse, Anton Bruckner (University Singer I, Rolland Shaw, conductor)

Hodie Christus Natus Est, Monteverdi (University Women’s Chorus, Thomas Brown, conductor)

Baudete, Key (University Singers I, David Crim, graduate student conductor)

Carol of the Bells, Leontovich/ Wilhousky (University Women’s Chorus, Thomas Brown, conductor)

The Holly and the Ivy, Boughton (University Singers II, Thomas Brown, conductor)

Verbum caro factum est, Hassler (University Singers I, Rolland Shaw, conductor)

Christmas Day, Holst (Combined Singers and Handbells, Rolland Shaw, conductor)

Silent Night, Gruber, arr. Sargent (University Singers I and II, Rolland Shaw, conductor)

Messiah, Handel, (The University Chorus, Rolland Shaw, conductor)

1987

A German Requiem, Brahms (The University Chorus, Rolland Shaw, conductor)

Vier Gesange, Brahms (University Women’s Chorus, Thomas Brown, conductor)

Tenderly, Gross/Simeone (University Women’s Chorus, Thomas Brown, conductor)

I, Don Quixote (Man of La Mancha), Leigh/ Frank (University Men’s Chorus, Larry Smith, conductor)

Stopping by the Woods on a Snowy Evening (Frostiana), Randall Thompson (University Men’s Chorus, Larry Smith, conductor)

La Pastorella, Schubert (University Men’s Chorus, Larry Smith, conductor)

What Shall We Do With the Drunken Stranger, Shaw/ Parker (University Men’s Chorus, Larry Smith, conductor)

Sing Unto God, Paul Fetler (University Singers II, Thomas Brown, conductor)
Cantate Dominum, Hassler (University Singers II, Thomas Brown, conductor)

Oh Lord, in thee Have I Trusted, Handel (University Singers II, Thomas Brown, conductor)

Die Nachtigal, Mendelssohn (University Singers II, Thomas Brown, conductor)

Seems Like Old Times, Lombardo & Loeb/ Puerling (University Singers II, Thomas Brown, conductor)

Haec est Dies (This is the Day), Gallus (University Singers I, Rolland Shaw, conductor)

Annie Laurie, Lady John Scott (University Singers I, Rolland Shaw, conductor)

Ain’t Got Time to Die, Hall Johnson (University Singers I, David Crim, conductor)

The Mystic Trumpeter, Norman Dello Joio (University Singers I, Rolland Shaw, conductor, Dennis Behm, horn)

I Was Glad When They Said Unto Me, Parry (University Singers I, Rolland Shaw, conductor, Beverly Shaw, organ)

Canite Tuba, Palestrina (University Singers, Thomas Brown, conductor)

We Will Rejoice in Thy Salvation, Handel (University Singers, Thomas Brown, conductor)

He, Watching over Israel, Mendelssohn (University Singers, Thomas Brown, conductor)

Good Ale, Rutter (University Singers, Thomas Brown, conductor)

Motets on Borrowed Themes, Josquin/Victoria/Durufle (USM Chorale, Marshall A. Hill, conductor)

Spat Herbst, Brahms (USM Chorale, Marshall A. Hill, conductor)

O Schöne Nacht, Brahms (USM Chorale, Marshall A. Hill, conductor)

Wedding Cantata, Daniel Pinkham (USM Chorale, Marshall A. Hill, conductor)

Two Scotch Texts, Shaw/ Parker (USM Chorale, Marshall A. Hill, conductor)

Various Traditional Christmas Carols (University Singers, USM Chorale, Marshall Hill, Thomas Brown, Larry Smith, conductors)

Schicksalslied, Brahms (Oratorio Chorus, Marshall Hill, conductor)
Gloria, Poulenc (Oratorio Chorus, Marshall Hill, conductor)

1988
Alleluia! Cognoverunt discipuli, Byrd (University Singers, Thomas Brown, conductor)

On God and Not on Human Trust, Pachelbel (University Singers, Thomas Brown, conductor)

Harmony Marriage, Haydn (University Singers, Thomas Brown, conductor)

Got Rhythm, Gershwin (University Singers, Thomas Brown, conductor)

Der gang zum Liebchem, Brahms (USM Chorale, Marshall Hill, conductor)

Die Meere, Brahms (USM Chorale, Marshall Hill, conductor)

Die Boten der Liebe, Brahms (USM Chorale, Marshall Hill, conductor)

Neckereien, Brahms (USM Chorale, Marshall Hill, conductor)

The Creation (Part I), Haydn (USM Oratorio Chorus, Marshall Hill, conductor)

Symphony of Psalms, Stravinsky (USM Oratorio Chorus, Marshall Hill, conductor)

New York Afternoon, Richie Cole (USM Jazz Singers, Thomas Brown, conductor)

Opus One, Oliver & Garris (USM Jazz Singers, Thomas Brown, conductor)

Desafinado (Slightly out of Tune), Jobim (USM Jazz Singers, Thomas Brown, conductor)

I’ve Got You Under My Skin, Cole Porter (USM Jazz Singers, Thomas Brown, conductor)

Flight of the Bumblebee, Rimsky-Korsakov (USM Jazz Singers, Thomas Brown, conductor)

Spain Chick Corea, Ted Buffà (USM Jazz Singers, Thomas Brown, conductor)

Jubilate Deo, Britten (USM Chorale, Marshall Hill, conductor)

Agnus Dei, Morley (USM Chorale, Marshall Hill, conductor)

Look Down, O Lord, Byrd (USM Chorale, Marshall Hill, conductor)

I Have Longed for Thy Saving Health, Byrd (USM Chorale, Marshall Hill, conductor)

Hosanna to the Son of David, Gibbons (USM Chorale, Marshall Hill, conductor)
Der Geist Hilft Unserer Schwachheit auf, J.S. Bach (USM Chorale, Marshall Hill, conductor)

Psalm 90, Ives (USM Chorale, Marshall Hill, conductor)

Valiant-for-Truth, Vaughan Williams (USM Chorale, Marshall Hill, conductor)

Lass dich nur nichts nicht dauren, Brahms (USM Chorale, Marshall Hill, conductor)

Requiem, Faure (Oratorio Chorus, Marshall Hill, conductor)

Utrecht Jubilate, Handel, (Oratorio Chorus, Marshall Hill, conductor)

Various Traditional Christmas Carols, (University Singers, USM Chorale, Marshall Hill, Thomas Brown, conductors)

1989

Cantate Domino, Pitoni (University Singers, Thomas Brown, conductor)

Ave Maria, Arcadelt, (University Singers, Thomas Brown, conductor)

Gloria from “Mass in F”, Pergolesi (University Singers, Thomas Brown, conductor)

Kyrie from “Mass in A Flat,” Schubert (University Singers, Thomas Brown, conductor)

Pie Jesu, Andrew Lloyd Webber (University Singers, Thomas Brown, conductor)

Two American Folk Songs, Copland/arr. Gregg Smith (University Singers, Thomas Brown, conductor)

O Sing Joyfully, Batten (USM Chorale, William Weinert, conductor)

Ave Verum Corpus, Byrd (USM Chorale, William Weinert, conductor)

Hosanna to the Son of David, Weelkes, (USM Chorale, William Weinert, conductor)

Trois Chansons, Debussy (USM Chorale, William Weinert, conductor)

Choral Dances from Gloriana, Britten (USM Chorale, William Weinert, conductor)

Gesange fur Frauenchor, Op. 17, Brahms (USM Oratorio Chorus, William Weinert, conductor)

Rhapsodie, Brahms (USM Oratorio Chorus, William Weinert, conductor)

Four Motets, Anton Bruckner (USM Oratorio Chorus, William Weinert, conductor)


_Gloria_ from the “Mass in E Minor,” Anton Bruckner (USM Oratorio Chorus, William Weinert, conductor)

**1990**

*Praise our Lord, all Ye Gentiles*, Byrd (USM Chorale, William Weinert, conductor)

*Reincarnations*, Barber (USM Chorale, William Weinert, conductor)

*I Love My Love*, Gustav Holst (USM Chorale, William Weinert, conductor)

*Nachtwache II*, Brahms (USM Chorale, William Weinert, conductor)

*Jagied*, Mendelssohn (USM Chorale, William Weinert, conductor)

*Carmina Burana*, Carl Orff (USM Oratorio Chorus, Jones County Jr. College Chorus, Hattiesburg Children’s Chorus, William Weinert, conductor)

**1991**

*Praise to the Lord the Almighty*, Hugo Distler (Covenant, Larry Smith, conductor)

*Mercy and Truth*, Ned Rorem (Covenant, Larry Smith, conductor)

*Blessed Assurance*, Linda McKechnie (Covenant, Larry Smith, conductor)

*Surely the Lord is in this Place*, Colvin (Covenant, Larry Smith, conductor)

*Shut de’ do*, Randy Stonehill (Covenant, Larry Smith, conductor)

*Of the Father’s Love*, Carl Wiltse (Covenant, Larry Smith, conductor)

*Hymn to Joy*, Beethoven (Covenant, Larry Smith, conductor)

*Psalm 33*, David Schwoebel (Covenant, Larry Smith, conductor)

*Praise Our Lord, All Ye Gentiles*, Byrd (Covenant, Larry Smith, conductor)

*Super Flumina Babylonis*, Eero Sipilia (USM Chorale, William Weinert, conductor)

*Annie Laurie*, Shaw-Parker (USM Chorale, William Weinert, conductor)

*Ezekiel Saw de Wheel*, Dawson (USM Chorale, William Weinert, conductor)

*Sing Joyfully Unto God*, Byrd (USM Chorale, Robert Fountain, guest conductor)

*Crucifixus*, Lotti (USM Chorale, Robert Fountain, guest conductor)

*Nachtwache I and II*, Brahms (USM Chorale, Robert Fountain, guest conductor)
**Vinea mea electa**, Poulenc (USM Chorale, Robert Fountain, guest conductor)

**Alleluia**, Randall Thompson (USM Chorale, Robert Fountain, guest conductor)

**Sing Joyfully Under God**, Byrd (USM Chorale, William Weinert, conductor)

**Justorum animae**, Byrd (USM Chorale, William Weinert, conductor)

**Praise our Lord, all Ye Gentiles**, Byrd (USM Chorale, William Weinert, conductor)

**Crucifixus**, Lotti (USM Chorale, William Weinert, conductor)

**Selig Sind die Toten**, Schutz (USM Chorale, William Weinert, conductor)

**Nachtwach I: Leise tone der Brust**, Brahms (USM Chorale, William Weinert, conductor)

**Exultate Justi**, Lodovico da Viadana (University Singers, Thomas Brown, conductor)

**Gaudete omnes**, Sweelinck (University Singers, Thomas Brown, conductor)

**The Silver Swan**, Gibbons (University Singers, Thomas Brown, conductor)


**Hallelujah, Amen**, Handel (University Singers, Thomas Brown, conductor)

**Glory to God (Magnificat)**, Handel (University Singers, Thomas Brown, conductor)

**Lo, in the Time Appointed**, Healey Willan (University Singers, Thomas Brown, conductor)

**The Eyes of All Wait upon Thee**, Berger (University Singers, Thomas Brown, conductor)

**The Messiah**, Handel (Oratorio Chorus, William Weinert, conductor)

**1992**

**Toccata in F Major**, J.S. Bach (University Singers, Margaret Sprow, graduate student conductor)

**Like the Golden Sun Ascending**, Manz (University Singers, Margaret Sprow, graduate student conductor)

**A Mighty Fortress is Our God**, John Innes (University Singers, Margaret Sprow, graduate student conductor)
Cantate Domino, Hassler (University Singers, Margaret Sprow, graduate student conductor)

Verbum caro factum est, Hassler (University Singers, Margaret Sprow, graduate student conductor)

Regina Coeli, Mozart (University Singers, Margaret Sprow, graduate student conductor)

Laudate Dominum, Mozart (University Singers, Margaret Sprow, graduate student conductor)

Praise to the Lord, the Almighty, Distler (University Singers, Margaret Sprow, graduate student conductor)

Come, Thou Fount of Every Blessing, Lloyd Pfautsch (University Singers, Margaret Sprow, graduate student conductor)

At the River, Copland (The University Singers, Margaret Sprow, graduate student conductor)

Exsultate Justi, Viadana (University Singers, William Weinert, conductor)

Dies sanctificatus, Palestrina (University Singers, William Weinert, conductor)

Three Partsongs, Brahms (University Singers, William Weinert, conductor)

Requiem, Faure (University Singers, William Weinert, conductor)

Oh Love Divine, Handel (University Singers, John Bankson, conductor)

O Quam Gloriosum est Regnum, Tomas Luis de Victoria (University Singers, John Bankson, graduate student conductor)

Three Madrigals, Emma Lou Diemer, (University Singers, John Bankson, graduate student conductor)

Wade in the Water, Hart Morris (USM Chorale, William Weinert, conductor)

Abendlied, Rheinberger (USM Chorale, William Weinert, conductor)

Das ist ein Kostliches Ding, Schumann (USM Chorale, William Weinert, conductor)

Faire is the Heaven, William H. Harris (USM Chorale, William Weinert, conductor)

Sweet Rose, Fair Flower, Rindfleisch (USM Chorale, William Weinert, conductor)

In Praise of Apollo, Argento (USM Chorale, William Weinert, conductor)
By’M Bye, Alice Parker (USM Chorale, William Weinert, conductor)

Ain’-A That Good News, William Dawson, (USM Chorale, William Weinert, conductor)

Saint Nicholas, Britten (USM Oratorio Chorus, Hattiesburg Children’s Chorus, William Weinert, graduate student conductor)

O Quam Gloriosum est Regnum, Tomas Luis de Victoria (University Singers, John Allen Bankson, graduate student conductor)

Hymn: Of the Father’s Love Begotten, Corde Natus (University Singers, John Allen Bankson, graduate student conductor)

Es ist ein Ros’ entsprungen, Praetorius (University Singers, John Allen Bankson, graduate student conductor)

Stille Nacht, Gruber (University Singers, John Allen Bankson, graduate student conductor)

O Little Town of Bethlehem, Forest Green (University Singers, John Allen Bankson, graduate student conductor)

Tomorrow Shall Be My Dancing Day, John Gardner (University Singers, John Allen Bankson, graduate student conductor)

Gloria, Frances Callahan (University Singers, John Allen Bankson, graduate student conductor)

I Wonder as I Wander, John Jacob Niles (University Singers, John Allen Bankson, graduate student conductor)

Alla Marcia, Edvard Grieg (University Singers, John Allen Bankson, graduate student conductor)

Mary’s Little Boy Chile, Hairston (University Singers, John Allen Bankson, graduate student conductor)

Go Tell it on the Mountain, arr. Paul Sjolund (University Singers, John Allen Bankson, graduate student conductor)

Three Carols, Lee Scott (University Singers, John Allen Bankson, graduate student conductor)
Hymn: O Come all Ye Faithful, Adeste Fidelis (University Singers, John Allen Bankson, graduate student conductor)

I Am the Rose of Sharon, William Billings (USM Chorale, William Weinert, conductor)
Quam Pulchra Es, John Dunstable (USM Chorale, William Weinert, conductor)

Was ist dein Freund vor andern Freunden, Melchior Franck (USM Chorale, William Weinert, conductor)

Ave Maria, virgo serena, Josquin Des Pres (USM Chorale, William Weinert, conductor)

A Hymn to the Mother of God, John Tavener (USM Chorale, William Weinert, conductor)

Der Geist huft unsrer Schwachheit auf, J.S. Bach (USM Chorale, William Weinert, conductor)

Lark, Copland (USM Chorale, William Weinert, conductor)

Agnus Dei, Penderecki (USM Chorale, William Weinert, conductor)

Shenandoah, James Erb (USM Chorale, William Weinert, conductor)

Mary Wore Three Links of Chain, Joseph Clokey (USM Chorale, William Weinert, conductor)

Oh, Dear! What can the Matter be, Gail Kubik (USM Chorale, William Weinert, conductor)

Esti dal Zoltan Kodaly (USM Chorale, William Weinert, conductor)

1993

Jauchzet dem Herrn, alle Lande, Herzogenberg (USM Chorale, William Weinert, conductor)

Abendlied, Rheinberger (USM Chorale, William Weinert, conductor)

Das ist ein Kostliches Ding, Schumann (USM Chorale, William Weinert, conductor)

Coelos ascendit hodie, Charles Villiers Stanford (USM Chorale, William Weinert, conductor)

Faire is the Heaven, Harris (USM Chorale, William Weinert, conductor)

Hymn to Saint Cecilia, Britten (USM Chorale, William Weinert, conductor)

O Domine, Jennefelt (USM Chorale, William Weinert, conductor)

Musicians Wrestle Everywhere, Carter (USM Chorale, William Weinert, conductor)

Sweet Rose, Fair Flower, Rindfleisch (USM Chorale, William Weinert, conductor)
Beautiful Dreamer, Foster (USM Chorale, William Weinert, conductor)

By’m Bye, arr. Alice Parker (USM Chorale, William Weinert, conductor)

Dixie, Daniel Emmett (USM Chorale, William Weinert, conductor)

Requiem, Verdi (Oratorio Chorus, Hinds County Community College Chorus, Jay Dean, conductor)

Adoramus Te Christe, Palestrina (University Singers, John Allen Banckson, graduate student conductor)

O Quam Gloriosum est Regnum, Victoria (University Singers, John Allen Banckson, graduate student conductor)

Ave Verum Corpus, Byrd (University Singers, John Allen Banckson, graduate student conductor)

Missa Brevis Sancti, Joannes de Deo, Haydn (University Singers, John Allen Banckson, conductor)

Fa Una Canzone, Vecchi (USM Madrigal Singers, Joan-Allen Bankson, graduate student conductor)

My Bonny Lass She Smileth, Thomas Morley (USM Madrigal Singers, Joan-Allen Bankson, graduate student conductor)

Now is the Month of Maying, Thomas Morley (USM Madrigal Singers, Joan-Allen Bankson, graduate student conductor)

My Bonny Lass She Smelleteth, P.D.Q. Bach (USM Madrigal Singers, Joan-Allen Bankson, graduate student conductor)

Creation, Billings (USM Chorale, William Weinert, conductor)

When Jesus Wept, Billings (USM Chorale, William Weinert, conductor)

I am the Rose of Sharon, Billings (USM Chorale, William Weinert, conductor)

Musicians Wrestle Everywhere, Carter (USM Chorale, William Weinert, conductor)

Sweet Rose, Fair Flower, Rindfleisch (USM Chorale, William Weinert, conductor)

Alleluia, Randall Thompson (USM Chorale, William Weinert, conductor)

Oh Dear, What can the Matter be, arr. Gail Kubik (USM Chorale, William Weinert, conductor)
Ain’ Got Time to Die, Hall Johnson (USM Chorale, William Weinert, conductor)

Cantate Domino, Sweelinck (USM Chorale, William Weinert, conductor)

Super Flumina Babylonis, Orlando di Lasso (USM Chorale, William Weinert, conductor)

Singet dem Herr ein neues Lied, J.S. Bach (USM Chorale, William Weinert, conductor)

The Dark Eyed Sailor, Vaughan-Williams (USM Chorale, William Weinert, conductor)

John Saw duh Numbah, arr. Parker and Shaw (USM Chorale, William Weinert, conductor)

Come thou Font of Every Blessing, arr. Lloyd Pfautsch (University Singers, William Weinert, conductor)

Cantate Domino, Hassler (University Singers, William Weinert, conductor)

Regina coeli, Perti (University Singers, William Weinert, conductor)

Die Nachtigall, Mendelssohn, (University Singers, William Weinert, conductor)

Ride on, King Jesus, arr. Parker and Shaw (University Singers, William Weinert, conductor)

Ellens Zweiter Gesang, Schubert (Women’s chorus, William Weinert, conductor)

Widerspruch, Schubert (Men’s chorus, William Weinert, conductor)

Lerchengevang, Mendelssohn (Men and Women Chorus, William Weinert, conductor)

Intrada nona, Demantius (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

The Kyng’s Pavyn, Anonymous (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Gagliarda, Hermann-Schein (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Bransles de Champagne, Anonymous (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Messe pour les Paroisses, Couperin (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)
Intrada decima, Demantius (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Fata la parte, Encina (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Heigh ho Holiday, Holborne (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Les Tribulations conjugale, Lasso (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Royal Wind Music, Adson (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

El Grillo e Buon Cantore, Josquin des Prez (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Plaudite, Gabrieli (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Verbum caro factum est, Hassler (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Auf dich, Herr, trau ich, Schutz (Southern Arts Pro Musica, Dana Ragsdale and William Weinert, conductors)

Symphony of Psalms, Stravinsky (USM Oratorio Chorus, William Weinert, conductor)

The Nazarene, Zaninelli (USM Chorale and University Singers, William Weinert, conductor)

1994

Fili et Filiae, Volekmar Leisring (USM Chorale, William Weinert, conductor)

Super flumina Babylonis, Orlando di Lasso (USM Chorale, William Weinert, conductor)

Cantate Domino, Sweelinck (USM Chorale, William Weinert, conductor)

Summa (1990), Arvo Part (USM Chorale, William Weinert, conductor)

Hymn for the Dormition of the Mother of God, John Tavener (USM Chorale, William Weinert, conductor)

Singet dem Herr nein neues Lied, J.S. Bach (USM Chorale, William Weinert, conductor)

Veni Creator (1987), Penderecki (USM Chorale, William Weinert, conductor)
There is Sweet Music, Elgar (USM Chorale, William Weinert, conductor)

Valiant-for-Truth, Vaughan-Williams (USM Chorale, William Weinert, conductor)

The Dark-Eyed Sailor, Vaughan Williams (USM Chorale, William Weinert, conductor)

Londonderry Air, Percy Grainger (USM Chorale, William Weinert, conductor)

Swansea Town, Gustav Holst (USM Chorale, William Weinert, conductor)

Deep River, arr. Robert Fountain (USM Chorale, William Weinert, conductor)

John Saw de Numbah, arr. Shaw and Parker (USM Chorale, William Weinert, conductor)

Easter Anthem, William Billings (University Singers, Heith Wilkinson, graduate student conductor)

God is Seen, arr. Parker and Shaw (University Singers, Heith Wilkinson, graduate student conductor)

Saints Bound for Heaven, arr. Parker and Shaw (University Singers, Heith Wilkinson, graduate student conductor)

Salve Regina, Scarlatti (University Singers, William Weinert, conductor)

Ave Maria, Donizetti (University Singers, William Weinert, conductor)

Requiem, Puccini (University Singers, William Weinert, conductor)

Three Gypsy Songs, Brahms (University Singers, William Weinert, conductor)

Zigeunerleben, Schumann (University Singers, William Weinert, conductor)

Ein Deutsches Requiem, Brahms (Oratorio Chorus, William Weinert, conductor)

Let All the World in Every Corner Sing, Zaninelli (Southern Chorale, Timothy Koch, conductor)

Tu pauperum refugium, Josquin Des Prez (Southern Chorale, Timothy Koch, conductor)

Ave vera virginitas, Josquin Des Prez (Southern Chorale, Timothy Koch, conductor)

Six Chansons, Hindemith, (University Singers, Timothy Koch, conductor)

Weltliche a cappella Gesange, Brahms (University Singers, Timothy Koch, conductor)
Sicut Cervus, Palestrina (University Singers, Thomas Jenkins, graduate student conductor)

Quatre Motets, Durufle (University Singers, Thomas Jenkins, graduate student conductor)

All that Hath Life and Breath Praise ye the Lord, Clausen (University Singers, Thomas Jenkins, graduate student conductor)

Trois Chansons, Debussy (Southern Chorale, Timothy Koch, conductor)

Island in Space, Kirke Mechem (Southern Chorale, Timothy Koch, conductor)

The Settling Years, Libby Larsen (Southern Chorale, Timothy Koch, conductor)

O Come All Ye Faithful, Adeste Fideles (Oratorio Chorus, Timothy Koch, conductor)

Choral Fanfare for Christmas, Ron Nelson (Oratorio Chorus, Timothy Koch, conductor)

O Magnum Mysterium, Gerald Near (Oratorio Chorus, Timothy Koch, conductor)

Gabriel to Mary Came, David Blackwell (Oratorio Chorus, Timothy Koch, conductor)

Angels We Have Heard on High, Gloria (University Singers, Thomas Jenkins, graduate student conductor)

Virga Jessee, Bruckner (University Singers, Thomas Jenkins, graduate student conductor)

Magnificat, Part (University Singers Thomas Jenkins, graduate student conductor)

What Child is This, Greensleeves (University Singers, Thomas Jenkins, graduate student conductor)

A Hymn to the Virgin, Britten (The University Singers, Thomas Jenkins, graduate student conductor)

Pavane Lesquercade, Jean Estrees (Southern Chorale, Timothy Koch, graduate student conductor)

Low How a Rose E’er Blooming, Praetorius (Southern Chorale, Timothy Koch, conductor)

O Magnum Mysterium, Morales (Southern Chorale, Timothy Koch, conductor)

Riu, Riu, Chiu, anonymous (Southern Chorale, Timothy Koch, conductor)

Coventry Carol, Hodkinson (Southern Chorale, Timothy Koch, conductor)
Sussex Carol, Hodkinson (Holiday Choral Concert, Carillon, Larry Smith, conductor)

Silent Night, arr. Joseph Britain (Holiday Choral Concert, Brass Ensemble, Timothy Koch, conductor)

Have Yourself a Merry Little Christmas, arr. Joseph Britain (Oratorio Chorus Koch, conductor)

Joy to the World, Antioch (Southern Chorale, Timothy Koch, conductor)

In terra pax, Finzi (Oratorio Chorus, Timothy Koch, conductor)

1995

Paukenmesse, Haydn (24th Annual Choral Conductors Conference, Conference Festival Chorus and the Southern Chorale, Donald Neuen, guest conductor)

Let All the World in Every Corner Sing, Zaninelli (Southern Chorale, Timothy Koch, conductor)

Tu pauperum refugium, Josquin Des Prez (Southern Chorale, Timothy Koch, conductor)

Ave Vera Virginitas, Josquin Des Prez (Southern Chorale, Timothy Koch, conductor)

Riu, Riu, Chiu, anonymous Spanish Carol (Southern Chorale, Timothy Koch, conductor)

Virga Jesse, Bruckner (Southern Chorale, Timothy Koch, conductor)

A Hymn to the Virgin, Britten (Southern Chorale, Timothy Koch, conductor)

Magnificat, Arvo Part (Southern Chorale, Timothy Koch, conductor)

Ave Verum Corpus, William Byrd (Southern Chorale, Timothy Koch, conductor)

Tantum Ergo, Franz Schubert (Southern Chorale, Timothy Koch, conductor)

O Heiland, reiss die Himmel auf, op. 74, no. 2, Brahms (Southern Chorale, Timothy Koch, conductor)

Trois Chansons, Debussy (Southern Chorale, Timothy Koch, conductor)

Island in Space, Mechen (Southern Chorale, Timothy Koch, conductor)

The Settling Years, Libby Larsen (Southern Chorale, Timothy Koch, conductor)

Rise! Shine! Arr. Jon Washburn (Southern Chorale, Timothy Koch, conductor)

The Seven Last Words of Christ on the Cross, Haydn (University Singers and Southern Chorale, Timothy Koch, conductor)
Gloria, Poulenc (Oratorio Chorus and Hinds Community College Chorus, Timothy Koch, conductor)

Exultate Deo, Poulenc (Oratorio Chorus and Hinds Community College Chorus, Timothy Koch, conductor)

War Requiem, Britten (Oratorio Chorus, William Carey Chorale, First Pres. Day School Honor Choir, Hattiesburg Children’s Choir, Timothy Koch, conductor)

How Softly and Gently Bethena, Scott Joplin (Southern Chorale, Timothy Koch, conductor)

A Choral Portrait, Jerome Kern (Southern Chorale, Timothy Koch, conductor)

Gershw in and Porter on Love, Ira and George Gershwin, Cole Porter (Southern Chorale, Timothy Koch, conductor)

A Bouquet from My Fair Lady, Lerner & Loewe (Southern Chorale, Timothy Koch, conductor)

Lennon and McCartney on Love, John Lennon & Paul McCartney (Southern Chorale, Timothy Koch, conductor)

Dido and Aeneas in concert, Purcell (Southern Arts Pro-Musica Baroque Ensemble and singers from USM Opera Theater, Timothy Koch, conductor)

War Requiem, Britten (Oratorio Chorus, Jay Dean, conductor)

1996

Jubilate (World Premiere), Zaninelli (Oratorio Chorus, Jay Dean, conductor)

De circuitu aeterno, Petr Eben (Southern Chorale, Timothy Koch, conductor)

Ubi Caritas, Imant Raminsh (Southern Chorale, Timothy Koch, conductor)

Now the Powers of Heaven, Giuseppe Sarti (Southern Chorale, Timothy Koch, conductor)

Our Father, Golovanov (Southern Chorale, Timothy Koch, conductor)
Bless the Lord, O My Soul, Tolstiatkov (Southern Chorale, Timothy Koch, conductor)

De tempore, Petr Eben (Southern Chorale, Timothy Koch, conductor)

The Star Spangled Banner, Key, arr. Zaninelli (Oratorio Chorus, The Jackson Choral Society, Jay Dean, conductor)
Let Us Now Praise Famous Men, Samuel Jones (Oratorio Chorus, The Jackson Choral Society, Jay Dean, conductor)

Witness to Matters Human and Divine (World Premiere), James Sclater (Oratorio Chorus, The Jackson Choral Society, Jay Dean, conductor)

De tempore, Petr Eben, (Southern Chorale, Timothy Koch, conductor)

Now the Powers of Heaven, Sarti (Southern Chorale, Timothy Koch, conductor)

Our Father, Golovanov (Southern Chorale, Timothy Koch, conductor)

Bless the Lord, O My Soul, Tolstiakov (Southern Chorale, Timothy Koch, conductor)

De circuitu aeterno, Petr Eben (Southern Chorale, Timothy Koch, conductor)

Hodie Christus natus est, Zaninelli (Southern Chorale, Timothy Koch, conductor)

Christus factus est, Bruckner (Southern Chorale, Timothy Koch, conductor)

O magnum mysterium, Lauridsen (Southern Chorale, Timothy Koch, conductor)

The Lamentations of Jeremiah, Thomas Tallis (Southern Chorale, Timothy Koch, conductor)

Cherubic Hymn No. I, Tchaikovsky (Southern Chorale, Timothy Koch, conductor)

The Creed, Alexandre Gretchaninoff (Southern Chorale, Timothy Koch, conductor)

The Angel Cried Out, Tchaikovksy (Southern Chorale, Timothy Koch, conductor)

Brooms (sung in Russian), Rubtsov (Southern Chorale, Timothy Koch, conductor)

Hodie Christus natus est, Zaninelli (Southern Chorale, Timothy Koch, conductor)

O Come all Ye Faithful, John Francis Wade, arr. Cynthia Dobrinski, (University Singers, James Graham, graduate student conductor)

Alleluia, Manuel Pierce (University Singers, James Graham, graduate student conductor)

How Still He Rests, Brent Pierce (University Singers, James Graham, graduate student conductor)

In the Bleak Midwinter, Holst, arr. Woodgate (University Men, Amanda Holifield, conductor)

Deck the Halls, arr. McKelvy, (University Women, Amanda Holifield, conductor)
*Have Yourself a Merry Little Christmas*, Martin & Blane (University Men, Amanda Holifield, graduate student conductor)

*It Came Upon a Midnight Clear*, arr. John Innes (University Men, Amanda Holifield, graduate student conductor)

*Angels We Have Heard on High*, French Carol (University Men, Amanda Holifield, graduate student conductor)

*Rosa Mystica*, Robert Young (USM Concert Choir, Rebecca Brown, graduate student conductor)

*All for Love*, Robert Young (USM Concert Choir, Rebecca Brown, graduate student conductor)

*Ding-Ding! Merrily on High*, arr. Charles Wood (USM Concert Choir, Rebecca Brown, graduate student conductor)

*Hark! The Herald Angels Sing*, Mendelssohn (USM Concert Choir, Rebecca Brown, graduate student conductor)

*Summer in Winter*, Arlen Clarke (Southern Chorale, Rebecca Brown, graduate student conductor)

*O Magnum Mysterium*, Lauridsen (Southern Chorale, Rebecca Brown, graduate student conductor)

*The Creed*, Gretchaninoff (Southern Chorale, Rebecca Brown, graduate student conductor)

*Wachet auf, ruft uns die Stimme*, Zimmermann (Southern Chorale, Rebecca Brown, graduate student conductor)

1997

*Requiem*, Verdi (USM Oratorio Chorus, Meridian Community College Chorus, Timothy Koch, conductor)

*De si Jolies Reclames*, Bernard (Southern Chorale, Timothy Koch, conductor)

*Trois Poèmes de Paul Veléry*, Jean Francaix (Southern Chorale, Timothy Koch, conductor)

*Panteley the Healer*, Rachmaninoff (Southern Chorale, Timothy Koch, conductor)

*The Widow*, Papai (Southern Chorale, Timothy Koch, conductor)
Incantation to Summon the Beloved, Petr Eben (Southern Chorale, Timothy Koch, conductor)

Dobru Noc (Good Night), Petr Eben (Southern Chorale, Timothy Koch, conductor)

I Wonder as I Wander, Rutter (University Singers, James Graham, graduate student conductor)

Betelehenu, Nigerian Carol, arr. Brooks (The University Singers, James Graham, graduate student conductor)

Beati Quorum Via, Stanford (USM Concert Choir, Rebecca Brown, graduate student conductor)

Un soir de neige, Poulenc (USM Concert Choir, Rebecca Brown, graduate student conductor)

Psallite, Praetorius (USM Concert Choir, Rebecca Brown, graduate student conductor)

Canticle, Arnold Sherman (USM Concert Choir, Rebecca Brown, graduate student conductor)

Winds Through the Olive Trees, Englert (A USM Winter Collage, Southern Chorale, Timothy Koch, conductor)

De si Jolies Reclames, Bernard (A USM Winter Collage, Southern Chorale, Timothy Koch, conductor)

Jamaican Noel, arr. Kirby Shaw/ John Wooton (Southern Chorale and USM Steel Band, Timothy Koch, conductor)

1998
Lobet den Herrn, alle Heiden (Praise the Lord, All Ye Nations), J.S. Bach (Southern Chorale, Timothy Koch, conductor)

Bat Yiftach (Jephthah’s Daughter), Aharon Harlap (Southern Chorale, Timothy Koch, conductor)

Zauberspruch den Liebsten zu beschworen, Petr Eben (Southern Chorale, Timothy Koch, conductor)

Ich bin der Welt abhanden gekommen, Gustav Mahler (Southern Chorale, Timothy Koch, conductor)

Papaine, Gyorgy Ligeti (Southern Chorale, Timothy Koch, conductor)
My Beloved is Mine, Samuel Adler (Southern Chorale, Timothy Koch, conductor)

Spare Parts, Paul Patterson (Southern Chorale, Timothy Koch, conductor)

Farewell Overture, Jean Belmont (Southern Chorale, Timothy Koch, conductor)

Dobru Noc, Petr Eben (Southern Chorale, Timothy Koch, conductor)

A Concert of Love Songs, various composers (University Singers, James Graham, graduate student conductor)

Evening Song, Zoltan Kodaly (University Singers, Ted Simmons, graduate student conductor)

Weep, O Mine Eyes, John Bennet (University Singers, Ted Simmons, graduate student conductor)

En! Natus est Emanuel, Praetorius (University Singers, Ted Simmons, graduate student conductor)

As Imperceptibly as Grief, Timothy Snyder (University Singers, Ted Simmons, graduate student conductor)

Walking on the Green Grass, Michael Hennagin, (The University Singers, Ted Simmons, graduate student conductor)

Cantate Domino, Hassler (Concert Choir, Constance McKoy, graduate student conductor)

Sicut Locutus Est, J.S. Bach (Concert Choir, Constance McKoy, graduate student conductor)

The Eyes of All Wait Upon Thee, Jean Berger (Concert Choir, Constance McKoy, graduate student conductor)

I’m Gonna Sing ‘Til the Spirit Moves in My Heart, Moses Hogan, (Concert Choir, Constance McKoy, graduate student conductor)

E’en So, Lord Jesus, Quickly Come, Manz (Concert Choir, Constance McKoy, graduate student conductor)

Ye Followers of the Lamb, arr. Ferguson (Concert Choir, Constance McKoy, graduate student conductor)

Angels We Have Heard on High, Traditional Hymn (University Singers, Concert Choir, Southern Chorale, Timothy Koch, conductor)
Fum, Fum, Fum, arr. Parker/ Shaw (University Singers, Tod Simmons, graduate student conductor)

Lo, How A Rose E’er Blooming, Praetorius (University Singers, Tod Simmons, graduate student conductor)

En Natus est Emmanuel, Praetorius (University Singers, Tod Simmons, graduate student conductor)

Ave Maria, Tomas Luis de Victoria (University Singers, Tod Simmons, graduate student conductor)

I Saw Three Ships, arr. Parker/ Shaw (University Singers, Tod Simmons, graduate student conductor)

Deck the Halls, Traditional Carol (University Singers, Concert Choir, Southern Chorale, Timothy Koch, conductor)

Advent Carol, Lloyd Pfautsch (University Singers, Concert Choir, Southern Chorale)

Carol of the Candle, Stephen Paulus (University Singers, Concert Choir, Southern Chorale)

Carol of the Bells, arr. Peter Wilhousky (University Singers, Concert Choir, Southern Chorale)

Silent Night, Traditional Hymn (University Singers, Concert Choir, Southern Chorale)

Praise the Lord, arr. Ralph Johnson (Southern Chorale, Timothy Koch, conductor)

Exsultate Deo, Palestrina (A USM Winter Collage, Southern Chorale, Timothy Koch, conductor)

Singet dem Herr nein neues Lied, J.S. Bach (Southern Chorale, Timothy Koch, conductor)

Go Where I Send Thee, arr. Caldwell & Ivory (Southern Chorale, Timothy Koch, conductor)

Joy to the World, Traditional Hymn (University Singers, Concert Choir, and Southern Chorale)

1999
A Season of Enchantment, “Beethoven, the Magician of Music”, Beethoven (USM Symphony Chorus, Jay Dean, conductor)
Jubilate Deo, Michael Fink (Southern Chorale, Chris D. White, conductor)

Fürchte Dich Nicht, Bach (Southern Chorale, Chris D. White, conductor)

Lamentaciones de Jeremias Prophetæa, Ginastera (Southern Chorale, Chris D. White, conductor)

Arirang, arr. Chen Yi (Southern Chorale, Chris D. White, conductor)

Rise Up, My Love, My Fair One, Willan (Southern Chorale, Chris D. White, conductor)

The Coolin, Barber (Southern Chorale, Chris D. White, conductor)

Set Me As A Seal, Clausen (Southern Chorale, Chris D. White, conductor)

Take My Mother Home, Andrew Clark (Southern Chorale, Chris D. White, conductor)

Elijah Rock, arr. Hogan (Southern Chorale, Chris D. White, conductor)

Alma Redemptoris Mater, Palestrina (Southern Chorale, Chris D. White, conductor)

Hodie Christus natus est, Palestrina (Southern Chorale, Chris D. White, conductor)

Wachet auf, Hugo Distler (Southern Chorale, Chris D. White, conductor)

Sugismaastikud, Veljo Tormis (Southern Chorale, Chris D. White, conductor)

The Autumn Leaves, Johnny Mercer (Southern Chorale, Chris D. White, conductor)

Hark, I Hear the Harps Eternal, arr. Parker & Shaw (Southern Chorale, Chris D. White, conductor)

God is Seen, arr. Parker & Shaw (Southern Chorale, Chris D. White, conductor)

Bright Canaan, arr. Parker & Shaw (Southern Chorale, Chris D. White, conductor)

Come, Thou Font of Every Blessing, arr. Mack Wilberg (Southern Chorale, Chris D. White, conductor)

Concert of Various Works, (Women’s Chorus, Concert Choir, Dr. Anita Davis and Todd Simmons, conductors)

Various Traditional Christmas Carols, (Concert Choir, Woman’s Chorus, The Southern Chorale, Todd Simmons, Anita Davis, Chris D. Brown, conductors)
2000
The Anvil Chorus from *Il Trovatore*, Verdi (Symphony Chorus, Jay Dean, conductor)

The Finale of Act II from *Turandot*, Puccini (Symphony Chorus, Jay Dean, conductor)

Hebrew Slaves’ Chorus from *Nabucco*, Verdi (Symphony Chorus, Jay Dean, conductor)

The Conspirators’ Chorus from *Rigoletto*, Verdi (Symphony Chorus, Jay Dean, conductor)

The Triumphal Chorus from *Aida*, Verdi (Symphony Chorus, Jay Dean, conductor)

Choir Concert (inside of program not saved), (Women’s Chorus, Dr. Anita Davis, conductor, Men’s Choir, Todd Simmons, conductor)

Choir Concert (inside of program not saved), (Southern Chorale, Chris D. White, conductor)

*O Vos Omnes*, Cristofero Morales (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*The May Night* (Die Mainacht), Brahms (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*Soldier, Won’t You Marry Me*, Paul Halley (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*Christmas Sinfonia Sacra*, Daniel Pinkham (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*I Will Arise and Go to Jesus*, Restoration (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*Simple Gifts*, Shaker Tune (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*Cantate Domino*, Monteverdi (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*Love Can be Still*, Daniel Pinkham (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

*Freut euch und jubiliert*, Calvisius (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)
Joy to the World, Handel (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

O Come all Ye Faithful, Traditional (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

Ding Dong! Merrily on High, 16th Century French Carol (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

You Must Have that True Religion, Spiritual, arr. Roland M. Carter (USM Concert Choir and Southern Chorale, Gregory Fuller, conductor)

The Messiah, Handel (USM Symphony Chorus and Orchestra, Gregory Fuller, conductor)

Hallelujah, Handel (USM Symphony Chorus and Orchestra, Gregory Fuller, conductor)

2001

Senex Puerum Portabat, Tomas Luis de Victoria (USM Concert Choir, Joanne Edwards, graduate student conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Two Madrigal Love Songs, Robert H. Brown (USM Concert Choir, Joanne Edwards, graduate student conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Valley of Shadows, Brent Pierce (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Nunc Dimittis, Gustav Holst (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Three Motets for Unaccompanied Chorus, Charles Villiers, Stanford (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Three Elizabethan Part-Songs, John Cheetham (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Reflections from a Country Parson, John Cheetham (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

You are the New Day, John David (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)
Danny Boy, Old Irish Air (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Of the Father’s Love Begotten, Divinum Mysterium (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Steal Away, Traditional Spiritual, arr. Moses Hogan (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Hallelujah, Vincent Youmans (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Two Shy Hearts, Donna Watton (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

It Don’t Mean a Thing, Duke Ellington (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Come to Me, My Love, Norman Dello Joio (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Evocations, Norman Dello Joio (USM Concert Choir, Joanne Edwards, conductor, Southern Chorale, Southern Chamber Singers, Gregory Fuller, conductor)

Propheta Lucis, John Cheetham (USM Symphony Chorus, USM Concert Choir, Gregory Fuller, conductor)

Fall Choral Concert (inside of program lost), (University Singers, Doug Browning, Pro-Musica, Hope Fairchild, graduate student conductors, Concert Choir, Christopher Shelt, graduate student conductor, Southern Chamber Singers, Southern Chorale, Gregory Fuller, conductor)

Archbishop Parker’s Psalter, Thomas Tallis (Southern Chorale, Gregory Fuller, conductor)

Belshazzar’s Feast, Sir William Walton (Symphony Chorus, Gregory Fuller, conductor)

2002 Alleluia from “Songs of Faith”, Paul Basler (Southern Chorale, Gregory Fuller, conductor)

Love Song, Lloyd Vick (Southern Chorale, Gregory Fuller, conductor)

Dan-u-el, Kirke Mecham (Southern Chorale, Gregory Fuller, conductor)
How Still he Rests, Brent Pierce (Southern Chorale, Gregory Fuller, conductor)

Chili Con Carne, Anders Edenroth (Southern Chorale, Gregory Fuller, conductor)

Deep River, Spiritual, arr. Anders Paulsson (Southern Chorale, Gregory Fuller, conductor)

Song of the Open Road, Norman Dello Joio (Southern Chorale, Gregory Fuller, conductor)

Blessed Assurance, Phoebe P. Knapp (Southern Chorale, Gregory Fuller, conductor)

He’ll Make A Way, Byron J. Smith (Southern Chorale, Gregory Fuller, conductor)

Chichester Psalms, Bernstein (Hattiesburg Choir Union, Gregory Fuller, conductor)
La Noche de los Mayas, Silvestre Revueltas (Hattiesburg Choir Union, Gregory Fuller, conductor)

Spring Chorale Concert (inside of program lost), (University Singers and Southern Chorale, Hope Fairchild, Amanda Freeny, Singjin Kim, Gerardo Fernandez, graduate student conductors)

A Celebration of Sacred Music and Text, (Jones County Jr. College Concert Choir, Mark Taylor, conductor, Parkway Heights United Methodist Sanctuary Choir, Jennifer Hatch, conductor, Parkway Heights United Methodist Handbell Choir, Jennifer Hatch, USM Concert Choir, USM Southern Chorale, USM Hattiesburg Choral Union, Gregory Fuller, conductor)

Schicksalslied, Op. 54, Brahms (Hattiesburg Choral Union, Gregory Fuller, conductor, with USM Symphony Orchestra)

Choir Concert (inside program lost) (USM Men’s and Women’s Ensembles, Hope Fairchild, Gregory Fuller, Brian Johnson, conductors)

Choir Concert (inside program lost) (USM Concert Choir, Gregory Fuller, conductor, USM Chamber Choir, Hope Fairchild, Brian Johnson, conductors)
Choir Concert (inside program lost), (Southern Chorale, Gregory Fuller, conductor)

Requiem, Mozart, (The Hattiesburg Choral Union, Gregory Fuller, conductor, with USM Symphony Orchestra)

America Is, Joe Raposo, (Mississippi, The Birthplace of America’s Music, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)
I Get Excited, David Curry, (Mississippi, The Birthplace of America’s Music, The USM Southern Chorale, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)

Amazing Love, David Curry, (Mississippi, The Birthplace of America’s Music, The USM Southern Chorale, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)

Amazing Grace, John Newton, (Mississippi, The Birthplace of America’s Music, The USM Southern Chorale, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)

America Proud and Strong, Vasti Jackson, (Mississippi, The Birthplace of America’s Music, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)

Battle Hymn of the Republic, Julia Ward Howe, (Mississippi, The Birthplace of America’s Music, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)

When I Rose this Morning, H.L. Parker, (Mississippi, The Birthplace of America’s Music, The USM Southern Chorale, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)

America the Beautiful, Katharine Lee Bates, (Mississippi, The Birthplace of America’s Music, The USM Southern Chorale, The Southern Mississippi High School, College, and University Choir, Jay Dean, conductor)

2003

Three Hungarian Folk Songs, Matyas Seiber (The University Singers, graduate student conductor)

Cantate Domino, Giuseppe Pitoni (The University Singers, graduate student conductor)

Sing a New Song, Schutz (The University Singers, graduate student conductor)

The Cloths of Heaven, Z. Randall Stroope (The University Singers, graduate student conductor)

Ev’ry Time I Feel the Spirit, arr. Moses Hogan, (The University Singers, graduate student conductor)

Hark, I Hear the Harp’s Eternal, Traditional Hymn, (Concert Choir, graduate student conductor)

Ubi Caritas, Op. 10, Maurice Durufle (Concert Choir, graduate student conductor)

Cantate Sing to the Lord, Noel Goemanne (Concert Choir, graduate student conductors)
And I Love Her, John Lennon & Paul McCartney (Concert Choir, graduate student conductors)

Verbum Caro Factum Est, Hassler (Concert Choir, graduate student conductors)

Ave Maria, Op. 37, Rachmaninoff (Concert Choir, graduate student conductors)

The Rune of Hospitality, Alf Houkorn (Concert Choir, graduate student conductors)

Tomorrow Shall be My Dancing Day, John Gardner (Concert Choir, graduate student conductors)

Two Songs from Five Childhood Lyrics, John Rutter (Concert Choir graduate student conductors)

Messiah, Handel (Hattiesburg Choral Union, Gregory Fuller, conductor)

2004

Choir Concert (inside of programs lost), (The Southern Chorale, Gregory Fuller conductor, Mary Thrash, Amon Eady, Jon Tyner, graduate student conductors)

Spring Choral Concert, (University Singers, Concert Choir, Dell Smith, Jon Tyner, Katie Robyn, Charles Bridges, Elizabeth Lowrey, J.D. Frizzell, Lauren Brandon, Amon Eady, graduate student conductors)

The Ambassador Series Voices with Brass, (Southern Miss. Civic Chorale, Gulf Coast Campus Southern Miss. Concert Choir, Hattiesburg Campus The Southern Chorale, Hattiesburg Campus Southern Miss. Brass & Percussion Ensemble, Hattiesburg Choral Union, Gregory Fuller, Joanne Edwards, Lauren Brandon, Amon Eady, graduate student conductors)

Nunc Dimittis, Arvo Part (Southern Chorale, Gregory Fuller, conductor)

Nun ist das Heil und die Kraft, J.S. Bach (Southern Chorale, Gregory Fuller, conductor)

Hymn a la Vierge, Pierre Villette (Southern Chorale, Gregory Fuller, conductor)

The Silent, Howard Helvey (Southern Chorale, Gregory Fuller, conductor)

Psalm 148, John Cheetham (Southern Chorale, Gregory Fuller, conductor)

Christmas Moments (1989), Howard Helvey (Southern Chorale, Gregory Fuller, conductor)
An Afternoon of Renaissance and Baroque Music (inside of program lost), (Southern Arts Pro-Musica, Southern Miss. Chamber Singers, Dana Ragsdale, Music Director, Lauren Brandon, graduate student conductor)

2005

Cantata 50, Bach (Southern Chorale, Gregory Fuller, conductor)

Cantata 140, Bach (Southern Chorale, Gregory Fuller, conductor)

Ehr Schallet Ihr Lieder from B minor Mass, Bach (Southern Chorale, Gregory Fuller, conductor)

Leonardo Dreams of His Flying Machine, Whitacre (Southern Chorale, Gregory Fuller, conductor)

Magnificat in D Major, Bach (Southern Chorale, Gregory Fuller, conductor)

Three Choral Ballads, Stenhammer (Southern Chorale, Gregory Fuller, conductor)

Music by Bach, Villette, Part, Stenhammer, and John Cheetham, American Choral Directors Association, Los Angeles, CA, (Southern Chorale, Gregory Fuller, conductor)

Requiem, Durufle, (Hattiesburg Choral Union, Jones County Jr. College Choir, Gregory Fuller, conductor)

Mass in G, Schubert (Manhattan Concert Productions Massive Choir for Hurricane Relief, Paul Oakley, conductor)

Te Deum, John Rutter (MS Mass College Choir from schools across MS, Missouri Summer Singers, John Dickson, conductor)

2006

Lord Thou Hast Been Our Refuge, Vaughan Williams, (Hattiesburg Choral Union, Richard Waters, guest conductor)

Shicksalslied, Brahms (Hattiesburg Choral Union, Donald Trott, guest conductor)

Choral Fantasy, op. 80, Beethoven, (Choral Masterworks Concert, Hattiesburg Choral Union, Gregory Fuller, conductor)

United in Song: A Tribute to Tina Clark, (USM Symphony Orchestra, Jay Dean, conductor, Hattiesburg Choral Union, Gregory Fuller, conductor)

Holiday Choral Spectacular, (Hattiesburg Choral Union, Mississippi Gulf Coast Community College Concert Choir, Jackson County Campus Choir, Gregory Fuller, John Flanery, Jonathan Woodward, conductors)
The Planets, Gustav Holst, (Southern Chorale, Jones County Junior College Chorale, Jay Dean, conductor)

2007
Asperges Me Domine, Frizzell (Southern Chorale, Gregory Fuller, conductor)

The White Cloud, Frizzell (Southern Chorale, Gregory Fuller, conductor)

Snow Capped Mountain, Frizzell (Southern Chorale, Gregory Fuller, conductor)

Water, Frizzell (Southern Chorale, Gregory Fuller, conductor)

Psalm for the Living, William Grant Still (Hattiesburg Choral Union and other MS choirs, Crafton Beck, conductor)

Plain-Chant for America, William Grant Still, (Hattiesburg Choral Union and other MS choirs, Crafton Beck, conductor)

Mass Pour Double Choeur, Frank Martin (Southern Chorale, Gregory Fuller, conductor)

Magnificat in D Major, J.S. Bach (Southern Chorale, Gregory Fuller, conductor)

Missa Brevis in D major, Mozart (Concert Choir, John Flanery, conductor)

Waltzing Matilda, arr. Eric Austin Phillips (Concert Choir, Mary Nahmens, student conductor)

As Torrents in Summer, Elgar (Concert Choir, Jung Hee Min, student conductor)

Ale Brider, arr. Joshua Jackson (Concert Choir, Matt Green, student conductor)

Neckereien, Brahms (Concert Choir, Matt Green, conductor)

The Winter Is Past, Mulholland (Concert Choir, John Flanery, conductor)

The Battle of Jericho, arr. Moses Hogan (Concert Choir, John Flanery, conductor)

The Walls of Zion, Copland (University Singers, J.D. Frizzell, conductor)

O Magnum Mysterium, Victoria (University Singers, Doug Browning, conductor)

Il Bianco e Dolce Cigno, Arcadelt (University Singers, Doug Browning, conductor)

Fine Knacks for Ladies, Dowland (University Singers, Tinyke Badenhorst, conductor)

O Virgo Splendens, Montserrat (University Singers, J.D. Frizzell, conductor)
That Ever I Saw, Darmon Meader (University Singers, Lauren Sims, conductor)

About My Dreams, J.D. Frizzell (University Singers, J.D. Frizzell, conductor)

Give Thanks To God, Frizzell (University Singers, J.D. Frizzell, conductor)

On a Clear Day, Puerling (Aquilae Voce, Andy Jensen, graduate student conductor)

Choo Choo Ch’Boogie, trad. arr. Kirby Shaw (Aquilae Voce, Andy Jensen, graduate student conductor)

Master Blaster, trad. arr. Jason A. Smith (Aquilae Voce, Andy Jensen, graduate student conductor)

Route 66, Bobby Troup (Aquilae Voce, Andy Jensen, graduate student conductor)

Can’t Help Lovin’ Dat Man, Jerome Kern (Aquilae Voce, Andy Jensen, graduate student conductor)

Shed A Little Light, trad. arr. Jeff Bowen (Aquilae Voce, Andy Jensen, graduate student conductor)

Loves Me Like a Rock, trad. arr. Darmon Meader (Aquilae Voce, Andy Jensen, graduate student conductor)

Prayer of St. Patrick, Ross Bernhardt (Southern Chorale, Gregory Fuller, conductor)

Messe pour Double Choeur a cappella, Frank Martin (Southern Chorale, Gregory Fuller, conductor)

Nadie me Salvara, Emilio Sole (Southern Chorale, Gregory Fuller, conductor)

Hard Times, arr. Craig Hella Johnson (Southern Chorale, Gregory Fuller, conductor)

Chichester Psalms, Bernstein (Southern Chorale, Gregory Fuller, conductor)

Non Nobis Domine, Patrick Doyle (Concert Choir, John Flanery, conductor)

Wade in De Water, spiritual, arr. Allen Koepke (Concert Choir, John Flanery, conductor)

Walk in Jerusalem, trad. arr. Paul Rardin (Southern Miss Men, Gregory Fuller, conductor)

Hark, Hark, the Lark, Matthew Harris (Southern Chorale, Gregory Fuller, conductor)

Over Hill, Over Dale, Jaako Mantyjarvi (Southern Chorale, Gregory Fuller, conductor)
Fecit Potentiam, J.S. Bach (Southern Chorale, Gregory Fuller, conductor)

When Daffodils Begin to Peer, Matthew Harris (Southern Chorale, Gregory Fuller, conductor)

Sweepin’ Through the City, James Hemdon (Southern Miss Women, John Flanery, conductor)

2008
Sing To the Lord, Tye (University Singers, John Flanery, conductor)

Ching-A-Ring-Chaw, Copland (University Singers, John Flanery, conductor)

Sure On This Shining Night, Barber (University Singers, John Flanery, conductor)

Of All the Birds that I do Know, John Bartlet (University Singers, Austin Clark, graduate assistant conductor)

Gloria (from Paukenmesse), Haydn (University Singers, John Flanery, conductor)

For You Shall Go Out with Joy, Dale Grotenhuis (University Singers, John Flanery, conductor)

Silhouettes, popular, arr. Lojeski (Spirit of Southern, John Flanery, director, no conductor)

Ride The Chariot, spiritual, arr. William Henry Smith (Spirit of Southern, John Flanery, director, no conductor)

Miserere Mei Deus, Di Lasso (Concert Choir, John Flanery, conductor)

Lamentations of Jeremiah, Z. Randall Stroope, (Concert Choir, John Flanery, conductor)

Go Lovely Rose, Montoya (Concert Choir, John Flanery, conductor)

If Love Should Count You Worthy, Mulholland (Concert Choir, John Flanery, conductor)

In Remembrance, Jeffrey Ames (Concert Choir, John Flanery, conductor)

I Gondolieri, Rossini (Concert Choir, John Howard, graduate assistant conductor)

The Gondoliers, Gilbert and Sullivan (Concert Choir, John Flanery, conductor)

I’ll Make the Difference, Moses Hogan (Concert Choir, John Flanery, conductor)
All Hail The Power of Jesus’ Name, arr. Carolyn Hamlin (Hymn Festival Chorus, Gregory Fuller, conductor)

How Firm A Foundation, arr. Dan Forrest (Hymn Festival Chorus, Gregory Fuller, conductor)

Cleansing Fountain, arr. Hamlin (Hymn Festival Chorus, Gregory Fuller, conductor)

My Hope is Built, arr. Hamlin (Hymn Festival Chorus, Gregory Fuller, conductor)

Now Thank We All Our God, arr. K Lee Scott, (Hymn Festival Chorus, K Lee Scott, guest conductor)

Chill of the Nightfall, K Lee Scott (Hymn Festival Chorus, K Lee Scott, guest conductor)

Joy To The Heart, K Lee Scott (Hymn Festival Chorus, K Lee Scott, guest conductor)

Prayer of Saint Patrick, Ross Bernhardt (The Southern Chorale, Gregory Fuller, conductor)

O God Our Help In Ages Past, arr. Harlan (Hymn Festival Chorus, Benjamin Harlan, guest conductor)

O How He Loves You and Me, arr. Harlan (Hymn Festival Chorus, Benjamin Harlan, guest conductor)

When the Morning Stars Together, arr. Harlan (Hymn Festival Chorus, Benjamin Harlan, guest conductor)

Beneath the Cross of Jesus, arr. Harlan (Hymn Festival Chorus, Benjamin Harlan, guest conductor)

O Lux Beatissima, Howard Helvey (Hymn Festival Chorus, Howard Helvey, guest conductor)

Bring, O Morn, Thy Music, Helvey (Hymn Festival Chorus, Howard Helvey, guest conductor)

Spirit of Mercy, Truth, and Love, Helvey (Hymn Festival Chorus, Howard Helvey, guest conductor)

Whatever Be The Love, Helvey (Hymn Festival Chorus, Howard Helvey, guest conductor)

2009

Carmina Burana, Carl Orff (Hattiesburg Choral Union, USM Symphony, Gregory Fuller, conductor)
Gloria, Eugene Butler (Summer Singers, Ruben Vilchez, graduate assistant conductor)

O Vos Omnes, Blake R. Henson (Summer Singers, Gregory Fuller, conductor)

Ave Maria, Jessica Franchi (Summer Singers, Patricia Ramirez Hacker, graduate assistant conductor)

Jesu Dulcis Memoria, Vijay Singh (Summer Singers, John Howard, graduate assistant conductor)

The Word Was God, Rosephanye Powell (Summer Singers, Gregory Fuller, conductor)

A Navaho Prayer, Cary John Franklin (Summer Singers, Erin Cottle Vilchez, graduate assistant conductor)

Richte Mich, Gott (Psalm 43), Mendelssohn (Summer Singers, Harlan Zackery, graduate assistant conductor)

Kaki Lambe, trad. Folk song, arr. Brian Tate (Summer Singers, Gregory Fuller, conductor)

Ukrainian Alleluia, Craig Courtney (Summer Singers, Gregory Fuller, conductor)

The Pasture, Z. Randall Stroope (Summer Singers, Gregory Fuller, conductor)

Crossing the Bar, Gwyneth Walker (Summer Singers, Tracy Leigh Carter, graduate assistant conductor)

Loch Lomond, trad. arr. Jonathan Quick (Summer Singers, David Dawson, graduate assistant conductor)

I Don’ Feel No Ways Tired, spiritual, arr. Stacey V. Gibbs (Summer Singers, Gregory Fuller, conductor)

Hyfrydol, arr. Ken Berg (Hattiesburg Choral Union, John Flanery, conducting)

Jubilate Deo, Giovannelli (The Southern Chorale, Gregory Fuller, conductor)

There Shall Come Forth A Shoot, K Lee Scott (The Southern Chorale, Jonathan Rodgers, graduate assistant conductor)

Mass in C major (“Coronation,” excerpts), Mozart (Hattiesburg Choral Union, John Flanery, conducting)

Tomorrow Shall Be My Dancing Day, John Gardner (Hattiesburg Choral Union, Gregory Fuller, conducting)

Sleigh Ride, arr. Hawley Ades (University Singers, Christopher Bechtler, conductor)
Poverty Carol, arr. Dengler (Concert Choir, John Flanery, conductor)

An American Requiem (excerpts), Penhorwood (Hattiesburg Choral Union, Gregory Fuller, conducting)

Joyful and Triumphant, Mark Hayes (Hattiesburg Choral Union, Gregory Fuller, conducting)

You're a Mean One, Mr. Grinch, arr. DeFerraro/Owens (Spirit of Southern, John Flanery, director, no conductor)

The First Nowell, arr. Wilberg (Hattiesburg Choral Union, Gregory Fuller, conducting)

White Christmas, arr. Ringwald (Hattiesburg Choral Union, Christopher Bechtler, conducting)

I Saw Three Ships, arr. Wilberg (Hattiesburg Choral Union, Gregory Fuller, conducting)

Magnificat, Vivaldi (Chamber Singers, Daniel Vernon, graduate student conductor)

Svete Tihiy, from All Night Vigil, Rachmaninoff (Southern Chorale, Daniel Vernon, graduate assistant conductor)

Priidite Poklonimia, from All Night Vigil, Rachmaninoff (Southern Chorale, Patricia Ramirez Hacker, graduate assistant conductor)

Hodie Christus Natus Est, Neils la Cour (Southern Chorale, David Dawson, graduate assistant conductor)

Psalm 23, Bernhardt (Southern Chorale, Tracy Carter, graduate assistant conductor)

Salmo 23, Bernhardt (Southern Chorale, Gregory Fuller, conductor)

Sabia, Coracao de um Viola, Escobar (Southern Chorale, Gregory Fuller, conductor)

Swing Down Chariot, spiritual, arr. Andre Thomas (Spirit of Southern, John Flanery, director, no conductor)

Come Thou Fount of Every Blessing, arr. Clif Duren (Spirit of Southern, John Flanery, director, no conductor)

Brown Eyed Girl, arr. Deke Sharon (Spirit of Southern, John Flanery, director, no conductor)

Here's One, William Grant Still (Chamber Singers, Harlan Zackery Jr., graduate student conductor)
And They Lynched Him on a Tree, William Grant Still (Chamber Singers, Harlan Zackery Jr., graduate student conductor)

O Magnum Mysterium, Lauridsen (Southern Chorale, Gregory Fuller, conductor)

Every Time I Feel the Spirit, arr. Hogan (Southern Chorale, Gregory Fuller, conductor)

Walking on the Green Grass, Hennagan (Chamber Singers, Tracy Carter, graduate assistant conductor)

The Windhover, Robert Young (Chamber Singers, Austin Clark, graduate assistant conductor)

Psalm 116, Demantius (Chamber Singers, Phillip McKibbin, graduate assistant conductor)

Tantum Ergo, Bruckner (Chamber Singers, Phillip McKibbin, graduate assistant conductor)

O Verbum Patris, Frank Ferko (Chamber Singers, Phillip McKibbin, graduate assistant conductor)

Cantate Domino, Schütz (Chamber Singers, John Howard, graduate assistant conductor)

Psalm 91, Mendelssohn (Chamber Singers, John Howard, graduate assistant conductor)

O Be Joyful In the Lord, Fissinger (Chamber Singers, John Howard, graduate assistant conductor)

7 Haiku, Cordoba (Southern Chorale, Gregory Fuller, conductor)
A Child’s Voice, J.D. Frizzell (Southern Chorale, Gregory Fuller, conductor)

Prayer of St. Patrick, Bernhardt (Southern Chorale, Gregory Fuller, conductor)

I Am the Rose of Sharon, Billings (Concert Choir, John Flanery, conductor)

Tantum Ergo, Schubert (Concert Choir, John Flanery, conductor)

Cruelly Love, Frizzell (Concert Choir, Patricia Ramirez-Hacker, graduate assistant conductor)

Tis You That Are The Music, Bernhardt (Concert Choir, John Flanery, conductor)

Prelude To Peace, Stroope (Concert Choir, John Flanery, conductor)

Il est bel et bon, Passereau (Concert Choir, John Flanery, conductor)
Let Everything That Hath Breath, Ames (Concert Choir, John Flanery, conductor)

She Will Be Loved, Maroon 5 (Spirit of Southern, John Flanery, director, no conductor)

Long Train Runnin, van Morrison (Spirit of Southern, John Flanery, director, no conductor)

Ave Maria, Zaninelli (Southern Chorale, Gregory Fuller, conductor)

Romancero Gitano (Southern Chorale, Patricia Ramirez-Hacker, graduate assistant conductor)

Hard Times, arr. Craig Hella Johnson (Southern Chorale, Gregory Fuller, conductor)

All That Hath Life and Breath Praise Ye the Lord, Clausen (Concert Choir, Ruben Vilchez, graduate assistant conductor)

Oculus non Vidit, Dubra (Concert Choir, John Flanery, conductor)

Christian Song, Jeremiah Ingalls (Concert Choir, John Flanery, conductor)

Das Herz Tut Mir Aufspringen, Hassler (Concert Choir, John Flanery, conductor)

Let Thy Hand Be Strengthened, Handel (Concert Choir, John Flanery, conductor)

I Carry Your Heart with Me, Stroope (Concert Choir, John Flanery, conductor)

How Beauteous are their Feet, Stanford (Concert Choir, Ruben Vilchez, conductor)

Ain’t No Grave Can Hold My Body Down, arr. Caldwell and Ivory (Concert Choir, John Flanery, conductor)

2010

An American Requiem, Penhorwood (Carnegie Hall, New York Premiere, members of Hattiesburg Choral Union, Gulf Coast Civic Chorale, Hattiesburg Meistersingers, orchestra, Gregory Fuller, conductor)

Prayer of St. Patrick, Ross C. Bernhardt (The Southern Chorale, Gregory Fuller, conductor)

Hard Times, arr. Craig H. Johnson (The Southern Chorale, Gregory Fuller, conductor)

Jubilate Deo, Giovannelli (The Southern Chorale, Gregory Fuller, conductor)

A Child’s Voice, J.D. Frizzell (The Southern Chorale, Gregory Fuller, conductor)

Remote Control, Benjamin Harlan (The Southern Chorale, Gregory Fuller, conductor)
Coronation Mass, Mozart (Carnegie Hall, New York, members of Hattiesburg Choral Union, Gulf Coast Civic Chorale, Hattiesburg Meistersingers, orchestra, John Flanery, conductor)

Kyrie, from Messe de Minuit pour Noel, Charpentier (Concert Choir, John Flanery, conductor)

Of the Father’s Love Begotten, arr. Nathan Jones (Concert Choir, John Flanery, conductor)

The Road Home, Stephen Paulus (Concert Choir, Jonathan Michael Jones, graduate assistant conductor)

The Last Words of Moses, Brian Schmidt (Concert Choir, John Howard, graduate assistant conductor)

Christ the Apple Tree, Stanford E. Scriven (Concert Choir Chamber Ensemble, Cameron Weatherford, graduate assistant conductor)

Were You There, arr. Robert Scholtz (Spirit of Southern, John Flanery, director, no conductor)

What I Like About You, arr. Deke Sharon (Spirit of Southern, John Flanery, director, no conductor)

God Only Knows, arr. Deke Sharon (Southern Bellettes, graduate student directed, no conductor)

My Lovin, arr. Deke Sharon (Southern Bellettes, graduate student directed, no conductor)

The Spheres, Ola Gjeilo (Concert Choir, John Flanery, conductor)

Four Stanzas on Love, Mulholland (Concert Choir, John Flanery, conductor)

Walk Together Children, Moses Hogan (Concert Choir, John Flanery, conductor)
APPENDIX D
PHOTOGRAPHS

Mississippi Normal College 1912
The Building in the Center is College Hall, still in use at Southern Miss today.

Lorena Tomson, yearbook 1916.
Mississippi Normal College’s first music instructor.
Auditorium on the third floor of College Hall; All recitals and chapel services were held here until the auditorium was built in the mid 1920’s
Quartet 1916
Young Woman’s Glee Club 1916

Chorus class in Pageant 1919— from the bulletins 1916-1920
The earliest music program in the archives, 1919. Glee Club Sings “Estudiantina”

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**MISSISSIPPI NORMAL COLLEGE**

**AUDITORIUM**

**STUDENT RECITAL**

**WEDNESDAY, MAY 22, 1919, 8:00 P.M.**

- **March**—“On To Pathology”  Love
- **Vocalists**—“Mississippi Dreams”  Cola Berlin
- **Vocalists**—“Dance”  Greta Cap and Bertha Baxter
- **Vocalists**—“Polska Songs No. 1”  Coll
- **Vocalists**—“Dance”  Debra
- **Vocalists**—“Dance”  Forest Hall
- **Vocalists**—“Dance”  Monica
- **Vocalists**—“Dance”  Mrs. A. J. Gruen
- **Vocalists**—“Dance”  Inez Tackett
- **Vocalists**—“Dance”  Edith Fife
- **Vocalists**—“Dance”  Marjorie
- **Vocalists**—“Dance”  Patricia
- **Vocalists**—“Dance”  Vincent
- **Vocalists**—“Dance”  Paulina, Helen, Nina, and Dorothy
- **Vocalists**—“Dance”  Glee Club
- **Chorus**—“Estudiantina”  Lacome
- **Chorus**—“Estudiantina”  Glee Club

**PAMPHLET COLLECTION**

**MISSISSIPPI NORMAL COLLEGE**

**MISSISSIPPITA**

Close up look at 1919 program
Girls Glee Club from 1920 yearbook, Francis Alta Hallock, director

Music Study Club, 1920 yearbook
Boy’s Quartette, 1920 yearbook
CONCERT

COLLEGE HALL
MISSISSIPPI NORMAL COLLEGE
Wednesday, April 26, 8:15 P.M.
Admission 50¢
Students 25¢

FRANCES ALTA HALLOCK
SOPRANO

MANAGEMENT LLEWELLYN TOTMAN, DULUTH, MINNESOTA

LUCILE SKINNER, ACCOMPANIST.

Tickets on sale at College, Rawles and Carter's Drug Store.

Miss. Alta Hallock (Director of Glee Clubs) April 26, 1922
Boy's Glee Club, 1921 yearbook, Miss. Hallock, director.

Girls Glee Club, Miss. Hallock, director, 1921 yearbook
Miss. Terry Anderson, Director of Glee Clubs and Quartet, in 1922 yearbook.

Glee Club, 1922 yearbook, Terry Anderson, Director
(unclear if these are separate boys and girls glee clubs, or if they just sat this way as a mixed ensemble)
Notice the Christmas trees in the foreground. This was likely a Christmas performance. See program below.
Copy of glee club Christmas Program with Terry Anderson, no year listed, but the only Christmas with Miss. Anderson directing would have been December 1921. The photo above includes Christmas trees and was likely taken at this performance.
Faculty

MISS LUCILE SKINNER  
Head of Music Department. Teacher in Piano  
Graduate of Cincinnati Conservatory of Music, Cincinnati, Ohio

MISS LEAH MORRIS  
Instructor in Piano and Harmony  
Graduate of Cincinnati Conservatory of Music, Cincinnati, Ohio

MISS JULIA CUDDEBACK  
Instructor in School Music, Director of Glee Clubs, and College Quartet  
Graduate of Northwestern Conservatory, Evanston, Ill.

MISS HAZEL HORTON REED  
Instructor in Violin and Conductor of Orchestra  
Graduate of the Shattuck Violin School, Boston, Mass.

MISS DOROTHY DEVANS  
Instructor of Voice  
Graduate of New England Conservatory, Boston, Mass.

MR. A. F. FUGGITT  
Instructor in Brasses, and Director of the College Band  
Graduate Min., Normal College, three years in the United States Army as Bandman.

Julia Cuddeback photo, from 1923 yearbook, with other music faculty.
Normal College Glee Club, 1923 yearbook, Julia Cuddeback, director

Girls Glee club with Julia Cuddeback, director, 1925 yearbook
Glee clubs with Cuddeback, 1925 yearbook

Joint Glee Clubs in Concert, January 31, 1930, Julia Cuddeback, director, in College Hall auditorium. 1930 yearbook.
Frank Marsh, Director of Fine Arts from 1930-1961.

The *A Cappella* Choir, Frank Marsh, conductor, 1930-31 school year. The first time the choir wore robes.
Vesper Choir (black robes) 1938 yearbook.

Vesper Choir and Sinfonietta in 1944. Soldiers in uniform in the background.
Vesper with new robes (cassocks and surplices) 1944 yearbook.
The Hattiesburg Choral Union
and
The Hattiesburg Little Symphony Orchestra
FRANK EARL MARSH, JR., Conductor

PRESENT

"THE MESSIAH"
BY GEORGE FREDERICK HANDEL

SOLOISTS

THELMA BATSON, Soprano
ROBIN SWEATT LONGRE, Contralto
MARTIN S. ELLIS, Tenor
GEORGE E. BUSHONG, Bass
BLANCHE LOPER, Pianist

STATE TEACHERS COLLEGE AUDITORIUM
SUNDAY, DECEMBER 10, 1933, at 8:00 P. M.

1933 Messiah program.
One of the annual performances of Handel’s *Messiah* Hattiesburg Choral Union with Frank Marsh conducting, circa 1942.

The Southern Singers, 1946.
Vesper Choir, 1945-46 school year. Notice the absence of men in this final year of WWII.

Girl’s Chorus, 1946. Again, perhaps due to the lack of balance from the war.
Troubadours, 1946 yearbook.

The Madrigalians (formerly the Troubadours), 1946-47 school year.
The Southern Singers at a banquet in Jackson. This performance helped get the funding for the new fine arts building in the 1949-50 school year. Governor Hugh White is in the middle.

Marsh Hall- The Fine Arts Building named after Frank Marsh (photo circa late 1950s)
Flyer advertising the Vienna Boys Choir, 1951.
Flyer Advertising the visiting Augustana Choir, 1957.
Flyer advertising the Robert Shaw Chorale, 1952.
The Vesper Choir in new outfits. December 1951.

The Southern Singers, 1953
Hattiesburg Choral Union *Messiah*, 1953.

Folk Singers (former Madrigalians), 1953. Noted choral composer James Q. Mulholland attended USM at this time, and is pictured in the top right corner.
Vesper Choir in 1953- back to wearing their traditional Cassocks and Surplices

Summer Music Camp brochure, 1954.
Vesper Choir (with robes and MSC Stoles) in 1959-60, with Warren Joseph, conductor (top left corner)
The David Foltz Choral Series Brochure
Published before Foltz came to Southern Miss.
Southern Singers under Foltz with new black velvet dresses for the women. 1962.

A yearbook photo with caption, 1962. Foltz and members of the Southern Singers.
The University Singers (formerly the Southern Singers) in concert dress, 1963.

1963 yearbook photo, Foltz with University Singers accompanist.
Basil Rathbone (noted actor) came to Southern Miss twice for performances with the choirs.
David Foltz (right) with a boy shaking hands with actor Basil Rathbone in a rehearsal for Honneger’s *King David*.

1966 yearbook photo in the Coliseum (according to the yearbook, this was the third staged performance in the nation of the Britten *War Requiem*).
Reverse view of previous photo. Performing to a packed audience.

1968 yearbook shows the choir’s new dresses with a student modeling.
1969 photo of University Singers rehearsing in FAB 365. This was the choir room from the early 1950’s until the mid-1970’s when the Mannoni Performing Arts Center was built.
1973 yearbook photo of the Madrigal choir.

University Chorus and Symphony in the new Mannoni Performing Arts Center, 1975.
Carmina Burana with the Symphony and Oratorio Chorus, conducted by Dr. Jay Dean, 1991. Chorus prepared by Dr. William Weinert.
CD recorded by the School of Music including the Southern Chorale (under Tim Koch).
Please join us in “The Big Apple” for the

New York Debut of

The University of Southern Mississippi
Symphony Orchestra and Oratorio Chorus
Timothy Koch, conductor

May 3, 1998
Lincoln Center’s
Avery Fisher Hall
Home of the New York Philharmonic

A collaboration with world-renowned composer

Samuel Adler

featuring the New York premiere of his major oratorio

Choose Life

Join us for a four- or six-day trip to New York, April 30-May 5, 1998.
Enjoy an evening or two on Broadway and our ground breaking performance at Lincoln Center.

Plan now to experience history in the making!

Travel arrangements by Magnolia Travel • 264-6691
Pat Alonzo, Vice President and General Manager

For further information, or to lend your support, please call USM Choirs • 261-1306

Flyer advertising the New York trip with Timothy Koch.
CD made with the Symphony, Southern Chorale (under Tim Koch) and other university ensembles.

Photo from a Chamber Singers concert at Bay Street Presbyterian Church, 2006.
The Southern Chorale in rehearsal with Gregory Fuller, 2008.

Hattiesburg Choral Union participated with the University Symphony to present Sandi Patti in December 2008 at Temple Baptist Church in Hattiesburg.
Chamber Singers at Bay Street Presbyterian Church
Harlan Zackery, graduate student, conducting his lecture recital
William Grant Still’s *And They Lynched Him on A Tree*. Spring 2009.

Hattiesburg Choral Union and USM Symphony present *Carmina Burana*,
Spring, 2009, Gregory Fuller, conductor.
Holiday Choral Spectacular Concert, December 2009, Hattiesburg Choral Union, soli and the USM symphony at Main Street Baptist Church in Hattiesburg.

Spirit of Southern performing at Parkway Heights Methodist Church
Spring 2010
Concert Choir, Fall 2010  
John Howard, graduate assistant, conducting  
Main Street Methodist Church, Hattiesburg

The Concert Choir, Spring 2010  
At State ACDA/MENC at Galloway Methodist Church in Jackson  
John Flanery, conductor
Teachers’ Show from the Southern Experience Show Choir Camp, Summer 2010.

The Southern Chorale 2009-2010 school year.
APPENDIX E

QUESTIONS ASKED IN FACULTY INTERVIEWS AND ALUMNI QUESTIONNAIRE FORM.

USM Choral Alumni Reunion --- The History of Choral Music at Southern Miss

My name is John Howard. I am a doctoral student in choral conducting at Southern Miss and I am studying the history of choral music at USM for my proposed dissertation topic. I would appreciate it very much if you would consider taking a few moments to fill out this questionnaire to help me gather data on your time with the Southern Miss choirs. **Please return this form to me any time this weekend.** Thank you, John Howard

NAME__________________________

PHONE NUMBER________________________________

EMAIL______________________________________

ADDRESS_______________________________

________________________________________

PERMISSION TO CONTACT YOU BY PHONE OR EMAIL FOR ADDITIONAL INFORMATION IF NEEDED            YES___   NO___

If this research ends up as a published dissertation on the history of choral music at USM, would you like to be contacted regarding purchasing a copy?   YES___  NO____

WHAT TIME FRAME DID YOU ATTEND USM? _____________________________

WHAT CHOIRS DID YOU PARTICIPATE IN?_________________________________________________________________

WHO WERE THE CONDUCTORS YOU SANG UNDER?_______________________________________________________________

WHAT WAS YOUR MAJOR? _____________________________________________

WHAT WERE SOME OF THE MAJOR WORKS YOU REMEMBER SINGING IN THE CHOIRS AT USM (provide years if possible)?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
DO YOU HAVE ANY PHOTOGRAPHS OF THE CHOIRS THAT YOU WOULD BE WILLING TO COPY OR SHARE (and may we contact you for them, if yes)?
YES___  NO___

DO YOU KNOW ANY OTHER GOOD SOURCES OF INFORMATION ON CHORAL MUSIC AT USM (people not in attendance this weekend, places, etc)? If yes, please list.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

PLEASE TAKE A MOMENT TO SHARE ANY INTERESTING STORY OR MEMORABLE PERFORMANCE THAT MAY BE OF INTEREST.

-----------------------------------------------------------------------------------------------------------
Questions For Choral Directors and other faculty and administration:

(I will already have their name and basic info when I approach them to be interviewed)

When did you come to the university? How did you hear about it? Get connected? Get the job? How long did you stay?

What choirs existed when you arrived? How many students sang in choirs?

What did you decide to keep the same and what did you begin to change when you started?

Tell us about a couple of the events or performances that you organized?

What were some of your most meaningful performances here?

What are some other significant events that have occurred in the choral program during your tenure

Where do you anticipate the future of choral music to be headed in the next generation?

Is there anything else you would like to share about your experiences with Southern Miss choirs?

Are you still involved with choral music? If yes, how so?
THE UNIVERSITY OF SOUTHERN MISSISSIPPI

Institutional Review Board
118 College Drive #5147
Hattiesburg, MS 39406-0001
Tel: 601.266.6820
Fax: 601.266.5509
www.usm.edu/irb

TO: John Howard
118 College Drive #6789
Hattiesburg, MS 39406-0001

FROM: Lawrence A. Hosman, Ph.D.
HSPRC Chair

PROTOCOL NUMBER: 10101901
PROJECT TITLE: A Century of Singing: 100 Years of Choral Music
at The University of Southern Mississippi

Enclosed is The University of Southern Mississippi Human Subjects Protection
Review Committee Notice of Committee Action taken on the above referenced
project proposal. If I can be of further assistance, contact me at (601) 266-4279,
FAX at (601) 266-4275, or you can e-mail me at Lawrence.Hosman@usm.edu.
Good luck with your research.
HUMAN SUBJECTS PROTECTION REVIEW COMMITTEE
NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Human Subjects Protection Review Committee in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months. Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 10101901
PROJECT TITLE: A Century of Singing: 100 Years of Choral Music at The University of Southern Mississippi
PROPOSED PROJECT DATES: 11/05/2010 to 04/01/2011
PROJECT TYPE: Dissertation
PRINCIPAL INVESTIGATORS: John Howard
COLLEGE/DIVISION: College of Arts & Letters
DEPARTMENT: Music
FUNDING AGENCY: N/A
HSPRC COMMITTEE ACTION: Expedited Review Approval
PERIOD OF APPROVAL: 10/28/2010 to 10/27/2011

[Signature]
Lawrence A. Hosman, Ph.D.
HSPRC Chair
HUMAN SUBJECTS REVIEW FORM
UNIVERSITY OF SOUTHERN MISSISSIPPI
(SUBMIT THIS FORM IN DUPLICATE)

Name: John Howard
Phone: 619-272-4813

E-Mail Address: g3howard3@netzero.com

Mailing Address: Box 4779
(address to receive information regarding this application)

College/Division: Fine Arts / Music
Dept: Choral Activities

Department Box #: Phone:

Proposed Project Dates: From Nov 5, 2010, To April 1, 2011

Title: A Century of Singing: 100 Years of Choral Music at the University of Southern Miss.

Funding Agencies or Research Sponsors: No Funding

Grant Number (when applicable):

New Project: 

c) Dissertation or Thesis

Renewal or Continuation: Protocol #

Change in Previously Approved Project: Protocol #

Principal Investigator: John Howard
Date: Oct 8, 2010

Advisor: Giggy Fields
Date: Oct 8, 2010

Department Chair: A. Reed
Date: Oct 8, 2010

RECOMMENDATION OF HSPRC MEMBER

Category I, Exempt under Subpart A, Section 46.101, 45 CFR 46.

Category II, Expedited Review, Subpart A, Section 46.110 and Subparagraph (B).

Category III, Full Committee Review.

Alex Hajnal
10/26/10

HSPRC College/Division Member

HSPRC Chair


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From McCain Library (archived boxes: in folders grouped by years available):
Programs: 1956-1958 McCain Library and Archives, University of Southern Mississippi, Hattiesburg, MS.

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