

The background of the entire page is a photograph of a diverse group of people, likely a choir, singing. The image is overlaid with a semi-transparent purple gradient that darkens towards the bottom. The people are shown from the chest up, looking slightly upwards and to the right, with their mouths open as if singing. The lighting is soft, and the overall mood is artistic and musical.

LSU

School of Music

LSU CHOIRS IN LONDON

“Endless Time”

June 2, 2025 // 7 p.m. // St. Alfege Church // Greenwich, London

June 4, 2025 // 2 p.m. // Christ Church Cathedral // Oxford

June 5, 2025 // 1 p.m. // St. Paul's Church // Covent Garden, London

CHANGING THE WORLD THROUGH THE ARTS

lsu.edu/cmda/music [#lsumusic](https://twitter.com/lsumusic)



It is with great pleasure that we welcome you to this special choral concert, a celebration of music, connection, and cultural exchange. Our performance is the result of months of dedication, collaboration, and an adventurous spirit that has brought our students across borders to share their voices here in the vibrant heart of London. This trip marks a unique opportunity for our young singers—not only to explore one of the world’s most iconic cities, but to engage with audiences from all walks of life. Through music, we aim to build bridges across cultures and create moments of shared beauty and understanding. Our program reflects a diverse range of repertoire, carefully chosen to highlight the talent, heart, and unity of our ensemble.

On behalf of the Louisiana State University faculty and staff, I want to express how excited we are to share the remarkable talents of these students with you. Their dedication, artistry, and pursuit of excellence exemplify values that we hold dear in the College of Music & Dramatic Arts at Louisiana State University. At LSU, we take pride in fostering creativity and innovation within our vibrant community of students and faculty. Through our students, distinguished educators, and internationally-acclaimed programs, our College offers transformative opportunities that prepare students for success in their artistic and professional endeavors.

Our London program is titled “Endless Time.” We reference the poem by Rabindranath Tagore of the same title. Time is one of our most valuable and fleeting resources—once a moment passes, it can never be reclaimed. In the fast paced rush of daily life, it’s easy to forget how quickly days slip into years, but it’s often in quiet reflection or sudden change that we’re reminded of how precious each second truly is. Every moment carries meaning, whether it’s filled with joy, challenge, or simple stillness. When we recognize the meaning in these moments it allows us the chance to live more fully, with intention and gratitude. We are ever grateful for this moment in time and that you (our audience) is part of our journey.

Dr. Alissa Rowe

Galante Chair & Director of Choral Studies, Louisiana State University

“Endless Time” by Rabindranath Tagore (1861-1941)

Time is endless in thy hands, my lord.
There is none to count thy minutes.

Days and nights pass and ages bloom and fade like flowers.
Thou knowest how to wait.

Thy centuries follow each other perfecting a small wild flower.

We have no time to lose,
and having no time we must scramble for a chance.
We are too poor to be late.

And thus it is that time goes by
while I give it to every querulous man who claims it,
and thine altar is empty of all offerings to the last.

At the end of the day I hasten in fear lest thy gate be shut;
but I find that yet there is time.

ENDLESS TIME

Time is endless in thy hands, my lord.

O Radiant Dawn

James MacMillan

Rose Bubenzer & Bailey Burton, *soloists*

Hanacpachap Cussicuinin

Juan Pérez de Bocanegra

Ross Cawthon, *graduate student conductor*

I Can Tell the World

Moses Hogan

Days and nights pass and ages bloom and fade like flowers.

Domine, tu mihi lavas pedes?

José Maurício Nunes Garcia

Only When It's Dark

Jake Alexander

Oh, Watch the Stars

Traditional Carolina Sea Islands Song
arr. Moira Smiley

Trey Davis, *conductor*

We have no time to lose...

Underneath the Stars

Kate Rusby
arr. Jim Clements

Emily Guagliardo, *soloist*

Peace Pilgrim's Prayer

Shawn Kirchner

Psalms 46: 10

Shawn Kirchner



Trey Davis, *conductor*

ENDLESS TIME

And thus it is that time goes by...

Time

Jennifer Lucy Cook

The Parting Glass

Traditional Scottish
arr. Sarah Quartel

Trey Davis, *conductor*

I find that yet there is time.

echo

Tracy Wong

Wanting Memories

Ysäye Barnwell

Total Praise

Jordan Harrold, *soloist*
Laurence Hebert, *conductor*

Richard Smallwood

O RADIANT DAWN

JAMES MACMILLAN

Text from Antiphon for December 21st “O Oriens”

James MacMillan is a prominent Scottish composer born in 1959. His compositions include a large number of works that tend to include rhythmic excitement, raw emotional power and spiritual meditation. His 2007 motet (*O Radiant Dawn*) is part of *The Strathclyde Motets*, a collection of communion settings for the Chamber Choir of Strathclyde University. The piece is an antiphon for December 21, one of the “Great O” antiphons used in the seven days leading up to Christmas. The text comes from Isaiah, which prophesied, “The people who walked in darkness have seen the great light; upon those who dwelt in the land of gloom a light has shone.” The motet’s simple harmonies and repeated “come” motif seem to foreshadow the coming dawn and the birth of Christ, while the dynamics and increasing suspensions emphasize the people’s desperation. The opening statement also features MacMillan’s characteristic ornamented vocal lines, which are echoed in the final cadence. Some say that the resolution from dissonance to consonance in the final cadence may represent the conflicts resolved by Jesus’ coming.

O Radiant Dawn, Splendour of eternal Light,
Sun of Justice: come, shine on those who dwell in darkness and the shadow of death.
Isaiah had prophesied, ‘The people who walked in darkness have seen a great light;
upon those who dwelt in the land of gloom a light has shone.’
Amen.

HANACPACHAP CUSSICUININ

JUAN PÉREZ DE BOCANEGRA

Quechuan Christian Processional Hymn

Hanacpachap Cussicuinin is an anonymous hymn to the Virgin Mary, written in the Quechua language but in the style of the European Baroque. The historical importance of this work lies in the fact that it was, as far as we know, one of the first pieces of vocal polyphony to be published in the New World. It is highly significant that the text of this earliest published polyphonic piece was in the Quechua language, as it epitomizes the priorities and functions of the evangelistic movement in Peru (and Latin America as a whole).

Published in Lima by Franciscan friar Juan Pérez Bocanegra in 1631, its author remains anonymous. While Bocanegra claimed that he wrote the text—which would have been feasible considering he was fluent in both Quechua and Aymara, a skill which had garnered him an appointment as diocesan examiner—many scholars believe it may have been the work of an indigenous musician. While today we will only perform two verses, the complete text consists of 20 verses and was written for use in processions on Lady Days as parishioners entered their churches.

*Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,*

Heaven’s joy!
A thousand times shall we praise you.
O tree bearing thrice-blessed fruit,

*Runa cunap suyacuinin.
Callpannacpa quemicuinin,
Huaiascaita.*

O hope of humankind,
helper of the weak.
Hear our prayer!

*Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huabuaiquiman suyuscaita
Ricuchillai.*

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the fruit of your womb.

***I CAN TELL THE WORLD* Traditional Spiritual**

MOSES HOGAN

Moses Hogan was a pianist, conductor, and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Mr. Hogan's many accomplishments as a concert pianist included winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan's New Orleans based Moses Hogan Chorale received international acclaim. In his short life, he created dozens of new original arrangements of classic spirituals and formed several choirs that performed them with new vitality. With over 70 published works, Hogan's arrangements have become staples in the repertoires of high school, college, church, community and professional choirs worldwide.

I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.
I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.

He lifted me when I was down.
Yes He did, Oh Lord, yes He did.
He placed my feet on solid ground.
Yes He did, Oh Lord, yes He did.

I can tell the world, yes, about this,
I can tell the nations, yes, that I'm blessed.
Yes, I can tell the world, yes, about this,

I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done,
Tell 'em that the conqueror has come,

I can tell the nations, yes, that I'm blessed.
Tell 'em what my Lord has done,
Tell 'em that the conqueror has come,
And he brought joy, joy, joy to my soul.

And he brought joy, joy,
That mornin', Hallelujah!
That mornin', Hallelujah!

My Lord done just what he said.
Yes He did, Oh Lord, yes He did.
He healed the sick and He raised the
dead.
Yes He did, Oh Lord, yes He did.

Oh Lord, He brought joy that mornin',
When He saved me.
Joy that mornin',
When He blessed me.
I'll tell it,
How He brought this joy to my soul.

DOMINE, TU MIHI LAVAS PEDES?

JOSÉ MAURÍCIO NUNES GARCIA

Text from John 13:6-8

José Mauricio Nunes Garcia was born to parents of mixed Indigenous, African, and European descent, Nunes Garcia demonstrated an aptitude for music at an early age, studying with local teachers. In 1791, he entered the *irmandade* of São Pedro dos Clérigos (Brotherhood of St. Peter of Clerics) and was ordained a Catholic priest a year later. Though he was of mixed African descent, this did not hinder his ability to receive ordination in Brazil. By contrast, the first known black priest in the United States of America, the Venerable Augustus Tolton, was ordained only in 1886 and had to travel to Rome to receive his ordination.

In 1798, Nunes Garcia was appointed *mestre de capela* of the metropolitan cathedral of Rio de Janeiro, the most prestigious musical position in the city at the time, where his duties included service as conductor of choirs, organist, composer, and teacher in the parish school, as well as the management of the professional corps of musicians serving at the cathedral. In 1808 he was appointed *mestre de capela* of the chapel of the Portuguese royal court, recently driven out of metropolitan Portugal by Napoleon's armies.

Nunes Garcia's *antiphona ad lotionem pedum*, or antiphon at the "Washing of the Feet," *Domine, tu mihi lavas pedes?* was possibly written in 1799 for the Holy Thursday Mass where the rite takes place. Its simpler musical texture marks it as a work from before 1808, when Nunes Garcia's style became more directly influenced by contemporary European trends in music. The musical genre of this antiphon seems unclear, but resembles the then-common *canto de órgão*, or "organal chant," a form directly descended from medieval organum practices via the great continuity of Iberian primers on *canto llano* (literally, "plain song," referring to the type of anisochronic chant with rhythmic figures of the Renaissance reform), *canto figurado* (isochronic unison music), and the aforementioned *canto de órgão*. This latter, now-obscure genre, featured rigorously "homophonic polyphony"—what we would term homophony today. Though this genre, prominently featured in later Spanish colonial music, such as that of the California missions, was eventually accompanied with instruments, in earlier years, it could be performed a cappella, as is almost certainly the case here.

- Program note by Steven Ottományi de Galántha

Domine, tu mihi lavas pedes?

Respondit Jesus et dixit ei:

"Si non laverò tibi pedes non habebis partem mecum."

Lord, will you wash my feet?

Jesus replied,

"Unless I wash you, you have no part with me."

ONLY WHEN IT'S DARK

JAKE ALEXANDER

Text by Martin Luther King, Jr.

Jake Alexander is a Cornish musician based in London. As well as directing various vocal ensembles, his career encompasses composing and arranging songs for choirs, and writing and recording music for contemporary dance. He sings and plays electric cello and percussion, often using various electronic equipment such as a loop machine.

Jake studied composition at Trinity Laban Conservatoire of Music and Dance and became a dance accompanist. He worked for several years at various institutions including Laban, Middlesex University and Central School of Ballet. In 2017 he founded Quaggy Community Choir in Lewisham along with his colleague, choir manager Priya Bose, and eventually became a full time musical director. Jake currently leads Raised Voices a political protest choir, and a workplace choir at the Old Royal Naval College, Greenwich. He is also a founding director and co-leader of Crib Notes, a parents and babies choir with branches across South London.

“I know, somehow, that only when it’s dark enough can you see the stars.”

OH, WATCH THE STARS

MOIRA SMILEY

Traditional Carolina Sea Islands Song

I first encountered this beauty through Ruth Crawford Seeger’s ‘American Folk Songs for Christmas Songbook’ (1953). I built the vocal harmonies looking for that feeling of stillness and mystery that comes from standing outside under a big night sky. Some of the unusual chords came from interacting with an abstract, bell-like soundscape created by Seamus Egan as we recorded it for his ‘Good Winter’ album with Kaïa Kater in November, 2022.

This spiritual was first recorded and transcribed in 1925 by Sierra Leonean musician/scholar, Nicholas G.J. Ballanta (1893-1962) in the ‘Saint Helena Island Spirituals’ Songbook. Published in New York by G.Schirmer, most of the songs were collected and transcribed by Ballanta as he visited Penn Normal, Industrial and Agricultural School, Saint Helena Island, Beaufort County, South Carolina. The version Ballanta transcribed is attributed to Virginia Brown.

- Program note by composer

Oh watch the stars, see how they run!
The stars run down at the setting, the setting of the sun.
Oh watch the moon, see how it shines!
The moon comes up at the setting, the setting of the sun.
Oh watch the wind, see how it blows!
The wind comes up at the setting, the setting of the sun.

UNDERNEATH THE STARS

KATE RUSBY, ARR. JIM CLEMENTS

Text by Kate Rusby

British composer, arranger, orchestrator, and singer Jim Clements turned one of Kate Rusby’s most popular songs, *Underneath the Stars*, into a moving choral arrangement. Kate Rusby proudly calls herself a folk singer and works in every performance to connect the heart of her songs to the audience. At just 26 years old she was named one of the Top Ten Folk Voices of the Century. Since then she was named Mercury Prize Winner and is a 6-time BBC Radio 2 Folk Award Winner. Jim Clements’s arrangement remains true to the original melody adding rhythmic variety and density of textures to each verse.

PROGRAM NOTES

O go gently.
Underneath the stars I'll meet you, underneath the stars I'll greet you,
And there beneath the stars I'll leave you before you go of your own free will.
Underneath the stars you met me, underneath the stars you left me;
I wonder if the stars regret me.
At least you'll go of your own free will.
Here beneath the stars I'm landing, and here beneath the stars not ending,
Oh, why on earth am I pretending?
I'm here again, the stars befriending, they come and go of their own free will.
Underneath the stars you met me, underneath the stars you left me;
I wonder if the stars regret me.
I'm sure they'd like me if they only met me.
They come and go of their own free will. Go gently.

PEACE PILGRIM'S PRAYER

SHAWN KIRCHNER

Text from Psalm 46:10

This song's lyrics are an adaptation of a phrase of Psalm 46:10, and were made popular by Peace Pilgrim, a woman who walked on a solitary pilgrimage for peace around the United States from 1953-1981. She used these words as a meditation as she walked.

- Program note by composer

Peace, be still, and know that I am God
Peace, be still, and know that I am
Peace, be still, and know
Peace, be still
Peace, be
Peace, peace, peace

TIME

JENNIFER LUCY COOK

Text by the composer

Time, like money or borders between one country and another, is one of those funny human-made concepts that dictate our lives but are fundamentally meaningless if we didn't all agree to go along with it. And yet, we experience aging, the changing of seasons, and growth, undeniably. The line between time's reality and its invention is blurry, and there was no better way I could think of to depict that than by writing a repeating lyric that erodes as the piece unfolds. As lyrics disappear, phrases take on new meaning, like the way a 30th birthday differs from a fifth birthday, or how old memories can appear sharper than yesterday's. We lose time when we try to keep it, we spend time as we try to save it – and since it insists upon eluding us, we can only notice the fact that time has been winking at us all along. This wit, this relentlessness, and this freedom is the spirit behind Time, and this piece is my way of winking back.

- Program note by composer

PROGRAM NOTES

Time
You can spend it
When you spend it
Then you're running out of
Time
You can save it
But to save it is to take a little
Time
In a minute
When you're in it
Can you feel the passing
Time
Is an illusion
There's confusion
When they tell you now it's
Time
To get older

Time
To work and
Time to waste and there's no
Time
Left to hold her
Time
To tell him how you feel
While there's still
Time
Three two one, eleven thirty
Two AM, then dinner
Time
Now to kill
I said I will
And still
It flies and flies, oh
Time

THE PARTING GLASS

ARR. SARAH QUARTEL

Traditional Scottish

The Parting Glass is a traditional Scottish song purported to be the most popular parting song sung in Scotland before *Auld Lang Syne*. I arranged this piece for my good friend Matt Jones, who served with the Canadian Military in Afghanistan in 2010-2011. His deployment and eventual safe return inspired the setting of this piece. An award-winning poet and author, Matt has written extensively about his experiences with deep honesty and piercing insight. He writes: 'After you've spent the last year unlearning a whole lifetime's worth of social norms you are expected to snap back. Bam. Normal...There is no coming home, not really.'

- Program note by composer

Of all the money that e'er I had,
I spent it in good company.
And all the harm I've ever done,
alas it was to none but me.
And all I've done for want of wit
to mem'ry now I can't recall;
So fill to me the parting glass,
good night and joy be with you all.

If I had money enough to spend,
and leisure time to sit awhile,
There is a fair maid in this town
that sorely has my heart beguiled.

PROGRAM NOTES

Her rosy cheeks and ruby lips,
I own she has my heart in thrall.
Then fill to me the parting glass,
good night and joy be with you all.

Oh, all the comrades that e'er I had,
they're sorry for my going away.
And all the sweethearts that e'er I had,
they'd wish me one more day to stay.
But since it falls unto my lot
that I should rise and you should not,
I gently rise and softly call,
good night and joy be with you all.

ECHO

TRACY WONG

Text by the composer

Dr. Tracy Wong hails from Malaysia and is a choral conductor, music educator, composer, vocalist, and pianist. She is passionate about helping choral educators to provide unique experiences for their students through collaborative commissions, customized workshops, festivals, and artist residencies. She has conducted workshops for choirs in North America and internationally. Her choral works are widely published and they have been performed by choirs at international competitions and festivals. *echo* is a musical celebration of human connectivity. "I penned the text reflecting on the nature of group singing that brings folks together for a unique shared moment in time. In many cultures, there is a belief that we carry our ancestors in our hearts as we walk the earth. So, the coming-together of many singers to a single location is also the coming-together of many ancestors connecting in a way and time where they would not have intersected before this, if not for a choral or group singing event."

This work features a joyous anthemic refrain that bursts through contrasting sections of various tonalities and textures. The contemplative ending allows singers to capture the final moments of music-making in the same space, together.

- Program note by composer

You and I echo through time.
You and I here echo ancient voices that fly through time.
Carving memories in the air through time.

WANTING MEMORIES

YSÄYE BARNWELL

Text by the composer

A multi-faceted musician and professional, Dr. Ysäye M. Barnwell is a speech pathologist, professor, violinist, vocalist, sign language interpreter, voice-over actress, children's book author, master teacher, choral clinician, and composer. As a member of the vocal group Sweet Honey in the Rock from 1979-2013, Barnwell shared her experience and understanding of singing in the

African American Tradition and modeled her pedagogy for numerous educators.

Barnwell's work has been commissioned for a variety of projects nationally, and much of her work is dimensional including film, video, dance, and choir. Barnwell composed *Wanting Memories* specifically for the dance theater piece *Crossings*. She dedicated the piece to her father, who at the time was still living. Barnwell explains that when her parents died and she prepared to sell their house, she found bags of memorabilia like photos and letters, realizing her unconscious wish of *Wanting Memories*.

I am sitting here wanting memories to
teach me to see the beauty in the world
through my own eyes.

You used to rock me in the cradle of your
arms, you said you'd hold me 'til the pains
of life were gone. You said you'd comfort
me in times like these and now I need
you, and you are gone.

Now the world outside is such a cold and
bitter place, here inside I have few things
that will console, and when I try to hear
your voice above the storms of life then I
remember all the things that I was told.

I think on the things that made me feel
so wonderful when I was young. I think
on the things that made me laugh, made
me dance, made me sing. I think on the
things that made me grow into a being
full of pride; think on these things, for
they are truth.

I thought that you were gone, but now I
know you're with me; you are the voice
that whispers all I need to hear. I know a
"please," a "thank you," and a smile will
take me far, I know that I am you and
you are me and we are one, I know that
who I am is numbered in each grain of
sand, I know that I've been blessed again
and over again.

TOTAL PRAISE

Africana Hymnal, 4021

RICHARD SMALLWOOD

Few hymns have assumed such an iconic status in the hearts of the African American worshiping community in such a brief time as Richard Smallwood's *Total Praise*. Smallwood skillfully paraphrases several passages of scripture, amplifying their meaning with an inspiring musical setting.

Total Praise was born out of the anguish of caring for Smallwood's ailing mother, terminally ill godbrother, and the emotional issues of his foster brother. He confessed in his autobiography, "I felt helpless as I watched my loved ones suffering. I wanted to write a 'pity party' song... I wanted to develop it musically into a song that asked for God's help. However, the more I worked on it, the more it kept going in the direction of a praise song."

I will lift up mine eyes unto the hills, from whence cometh my help.

My help cometh from the Lord, which made heaven and earth. (Psalm 121:1–2, KJV)
And he arose and rebuked the wind, and said to the sea, "Peace, be still!" And the wind ceased
and there was a great calm. (Mark 4:39, KJV)

You are my strength, I watch for you; you, God, are my fortress, my God on whom I can rely.
(Psalm 59:9–10, NIV[1])

Thus will I bless thee while I live: I will lift up my hands in thy name. (Psalm 63:4, KJV)



ALLISSA MERCURIO ROWE serves as Associate Professor and Galante Chair and Director of Choral Studies at Louisiana State University. She conducts the renowned LSU A Cappella Choir who will travel to London in 2025 and perform Jocelyn Hagen's *Notebooks of Leonardo da Vinci* in the Vox Anima Festival. She is an active adjudicator and guest conductor and has conducted numerous All-State and District Honor Choirs. She presented research on Individual Assessment in the Choral Rehearsal at the International Conference on Arts and Humanities and at the

2019 National American Choral Directors Association Conference. Dr. Rowe received the President's Award from the St. Tammany Parish President, Patricia C. Brister, as Musical Artist of the Year in St. Tammany Parish and was awarded the Southeastern Louisiana University's President's Award for Excellence in Artistic Activity.

Dr. Rowe has also performed as soprano soloist with the Tallahassee Symphony, Louisiana Philharmonic Orchestra, Baton Rouge Symphony, New Hampshire Symphony, and the National Symphony Orchestra (Mexico). She also performed and recorded three roles in David Schiff's opera *Gimpel the Fool* with Third Angle, Portland Oregon's renowned new music ensemble. Dr. Rowe is a versatile performer who regularly performs a wide variety of works such as Beethoven's *Mass in C*, Handel's *Messiah*, Pergolesi's *Stabat Mater*, and Schubert's *Mass in G*, as well as opera roles in *La Cenerentola*, *The Consul*, *Magic Flute*, and *La Perichole*, among others. Rowe released the album "Defining French Arias of Early 19th Century New Orleans" in October 2021 on Centaur Records.

Dr. Rowe holds a Doctor of Musical Arts degree from Louisiana State University and a Master of Music in Conducting, a Master of Music in Vocal Performance, a Bachelor of Music in Vocal Performance and Teacher Certification from the University of Michigan.



TREY DAVIS is Associate Director of Graduate Studies and the Associate Director of Choral Studies at Louisiana State University where he conducts the LSU Chorale and the LSU Tiger Glee Club and teaches courses in graduate and undergraduate conducting and literature. Active as a guest artist and vocalist, he frequently conducts All-State and festival honor choirs throughout the nation. As the recipient of the Julius Herford Dissertation Prize for outstanding research in choral music, his writing has been described as "exceptional for its level of details, insight, contextual

grasp, and elegance." Dr. Davis has presented at state, regional, and national American Choral Directors Association conferences, for music educators associations throughout the nation, and for international conferences of the College Music Society. In 2020, he was selected as a featured presenter at the World Symposium on Choral Music in Auckland, New Zealand. Dr. Davis is the founder and conductor of Red Shift, the premier professional choir of Louisiana, which performed by invitation for the ACDA Southern Region Conference in Mobile, Alabama. Dr. Davis completed graduate studies in choral conducting at Texas Tech University and Westminster Choir College of Rider University and holds a degree in music education from Pepperdine University.



LAURENCE HEBERT, a native of Lake Charles, Louisiana graduated from Louisiana State University with a Masters in Collaborative Piano and a Bachelor of Arts in Piano. In addition to teaching the gospel choir at LSU, Laurence teaches ear training and piano at Southern University, is the conductor of the Southern University Concert Choir and serves as the faculty advisor for the Mu Phi Epsilon Music Fraternity's Beta Zeta chapter.

In March 2023, Laurence was a featured soloist in the LSU Choral Concert's performance of Todd Will's Passion Music. In May 2024, Laurence was a featured conductor in the LSU Combined Choirs Concert Showcase, conducting Robert Ray's Gospel Mass. In November 2024, Laurence served as the conductor for this year's EBRPSS High School All-Parish Honor Choir. Currently, Laurence serves as the Co-Director of Music at Shiloh Missionary Baptist Church here in Baton Rouge, Louisiana.

LSU CHOIRS

Dr. Alissa Rowe, *Director of Choral Studies & LSU A Cappella Choir Director*

Dr. Trey Davis, *Associate Director of Choral Studies & LSU Chorale/Tiger Glee Club Director*

Laurence Hebert, *LSU Gospel Choir Director*

SOPRANO

Rose Bubenzer, Alexandria, LA
Kristina Cawthon, Melbourne, FL
Bronwyn Claggett, Fairmont, WV
Emily Guagliardo, Ponchatoula, LA
Emma Littleton, Baton Rouge, LA
Trisha Thatai, Sterling, VA
Molly Toups, Baton Rouge, LA
Gilana Warren, Baton Rouge, LA

ALTO

Shelby Aydeall, Baton Rouge, LA
Layla Battley, Baton Rouge, LA
Madison Berg, Montgomery, TX
Elise Bernhard, Allen, TX
Bailey Burton, Longview, TX
Erin Dixon, Mechanicsville, VA
Yuhua Li, Chengdu, China
Celeste Lovelady, Baton Rouge, LA
Jillian Norman, West Monroe, LA
Taylor Todd, Rosenberg, TX

TENOR

Gage Blackwell, Pearl River, LA
Judy Winsome Brass, Baton Rouge, LA
Nai Brewer, Gastonia, NC
Ross Cawthon, Gainesville, FL
Matthew Davis, Central, LA
Tyus Davis, Memphis, TN
Jacob Fontenot, Baton Rouge, LA
Evan Foret, Houma, LA
Jaden LeBean, Lafayette, LA
Gabriel Simon, Cecilia, LA

BASS

Aaron Cummings, Alexandria, LA
Joshua Ford, Baton Rouge, LA
Jordan Harrold, Klein, TX
Coy Lyles, West Monroe, LA
William Rhys, Baton Rouge, LA
Connor Texada, Philadelphia, PA
Fengyue Zhang, Gansu, China



**College of Music
& Dramatic Arts**