

*UNIVERSITY OF NORTH CAROLINA*  
**CHARLOTTE**  
*COLLEGE OF ARTS + ARCHITECTURE*

The Department of Music presents

# **The Charlotteans**

Ginger Wyrick, conductor  
Inna Amromin, pianist

and

# **The Mallard Creek Chorale**

Jason Dungee, conductor  
Dareion Malone, guest conductor  
Inna Amromin, pianist

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Anne R. Belk Theater  
Robinson Hall for the Performing Arts  
Friday, April 26, 2024 | 7:30 pm (Women) & 8:30 pm (Men)  
[coaa.charlotte.edu](http://coaa.charlotte.edu)

# The Charlotteans

**Hark, I Hear the Harps Eternal**

Southern Harmony, 1835  
arr. Alice Parker (1925-2023)

**Love Is a Rain of Diamonds** (from *Songs for Women's Voices*)

Gwyneth Walker (b. 1947)

**Ubi Caritas**

8<sup>th</sup> century chant  
Dan Forrest (b. 1978)

Keven Ramirez Guevara, flute; Sara Giraldo, oboe

Cameron Morris and Leilani Torres, french horn

Nicolas Catapano, Shira Gorenstein, Trevor Murch, and Chris Smith, trombone

Tripp Haynes, timpani; Peter DeVries, violin

Jane Cho and Lincoln Gaskins, cello; Roberto Gutiérrez, bass

**Johnny Said, "No!"**

Vijay Singh (b. 1966)

**Does the World Say?**

Kyle Pederson (b. 1971)

Peter DeVries, violin

Reagan Lanier, Ashlyn Clark, Morgan Grady, Elaija Hall,

McKinleigh Whitehead, Kylie Wooden, Amber Jiang

Chloe Olivia Gloston, Mazzy Spencer

Ali Chrisley, Karissa Kimbrell, Lily Lanier, Sa'Rya Parker

**Life Has Loveliness To Sell**

James Quitman Mulholland (b. 1935)

Cameron Morris, french horn

**Will the Circle Be Unbroken**

Traditional Appalachian  
arr. J. David Moore (b. 1962)

Brooke Smith and Lixy Dejesus-Banos, soprano

Monisha Moore and Mae Cox, mezzo soprano

Alaina Brack and Mazzy Spencer, alto

# The Mallard Creek Chorale

**Dominus Vobiscum**

Jacob Narverud (b. 1986)

**The Parting Glass**

Sarah Quartel (b. 1982)

**We are the Music Makers**

Reginal Wright

**Kyrie**

Nyi Nyi Myin

**The Storm**

Dan Davison (b. 1956)

# A Word from Dr. Dungee

“All things work together for the good of them that love the Lord and are called according to His purpose.”- Romans 8:28

It is with great heaviness that I am not there this evening to celebrate the musical accomplishment of this truly delightful group of young men. The Spring 2024 semester of The Mallard Creek Chorale has been a special one. This group has been one that has been full of joy, laughter, and most of all a group full of young men with a constant zeal to push themselves further. I am excited about what this ensemble has taught me about the performance potential of a non-auditioned choir at this university. I look forward to the near future where the groundwork laid by this semester is built upon by future iterations.

I am grateful that many of the young men you are going to hear this evening were gracious enough to honor my request to perform on April 14 at St. Mark's Lutheran Church; a request I made as a way for us to be able to perform together at least once before the semester's end. Words cannot express how meaningful this was to me, and I am truly grateful for their willingness to sacrifice the extra time.

I want to say a special thank you to my friend, colleague, and amazing UNC Charlotte Alum, Mr. Dareion Malone, who agreed to come in and conduct the choir this evening. This act of kindness exemplifies what it means to be a Niner. Lastly, I want to acknowledge Inna Amromin who has been a joy to work with this year as a new addition to our community.

Thank you all for coming tonight. I know that you are in for a treat. I look forward to seeing you again in the Fall.

-Dr. J.A. Dungee

## Program Notes & Translations (The Charlotteans)

**Hark! I Hear the Harps Eternal** embodies the early American shaped note singing tradition of the Appalachia region with its marcato articulation, syncopated rhythms, and harmonies structured around the embedded melody. The hymn tune INVITATION NEW is from William Walker's compilation *The Southern Harmony and Musical Companion* (1835). The "Hark I Hear" text, attributed to F. R. Warren, does not appear paired with the tune until the 1854 edition. Juilliard trained Alice Parker received numerous awards for her contributions as a composer, including the first Director Laureate for Chorus America, Distinguished Composer of the Year from the American Guild of Organists, and six honorary doctorates. Parker composed choral arrangements which helped define the American sound of the 20th century often collaborating with Robert Shaw. Parker's abundant writing includes 5 operas, 11 song cycles, 33 cantatas, 11 works for chorus and orchestra, 47 choral suites, and over 40 original hymns. She also arranged various songs, many of which have become standards for choirs around the world.

Hark I hear the harps eternal ringing on the farther shore  
As I near those swollen waters with their deep and solemn roar

Hallelujah, Hallelujah, Hallelujah praise the lamb  
Hallelujah, Hallelujah, glory to the great I am

And my soul though stained with sorrow, fading as the light of day  
Passes swiftly o'er those waters to the city far away

Hallelujah, Hallelujah, Hallelujah praise the lamb  
Hallelujah, Hallelujah, glory to the great I am

Souls have crossed before me saintly to that land of perfect rest  
And I hear them singing faintly in the mansions of the blest

Hallelujah, Hallelujah, Hallelujah praise the lamb  
Hallelujah, Hallelujah, glory to the great I am  
Hallelujah, Hallelujah, Hallelujah praise the lamb  
Hallelujah, Hallelujah, glory to the great I am

**Love is a Rain of Diamonds** is from *Songs for Women's Voices*, a musical setting of six poems by American poet May Swenson (1913-1989). The poems address a variety of topics yet they speak with one voice, one style, and one life-affirming philosophy. The musical settings are intended to present these poems in a simple and straightforward manner which seeks to portray the beauty, humor, and passion of the words. Listen to this fourth movement with its interplay between the playful voices and a shimmering piano illustrating the poet's comparison of love and a cascade of diamonds. May Swenson published over 450 poems. Much of her life was spent in Greenwich Village, New York City, where she was a chancellor of the Academy of American Poets. Composer Gwyneth Walker has been writing music most of her life. Her catalog contains over 400 commissioned works for orchestra, band, chorus, and chamber ensembles.

Love is a rain of diamonds in the mind  
the fruit of the soul sliced in two  
a dark spring loosed at the lips of light  
under-earth waters unlocked from their lurking  
to sparkle in a crevice parted by the sun  
a temple not of stone but cloud  
beyond the roar of the heart and all violence  
blue permanence

**Ubi Caritas** is an ancient chant transported into the 21st century in this masterful setting, slowly unfolding layer after layer of beauty, and gradually adding vocal polyphony over an ethereal piano accompaniment. The text is attributed to Paulinus of Aquileia in 796. Originally functioning as an antiphon or refrain for a Latin hymn, this text was traditionally sung for the Maundy Thursday foot washing rite. The chant melody is believed to date back to the 8th century. The plainsong setting of the text in an early form of notation called neumes appeared in the *Liber Usualis*. Dan Forrest composed the SATB version in 2022 as a commission by the Hickory (NC) Choral Society. The SSAA voicing was commissioned by Dr. Pearl Shangkuan for the National ACDA SSAA Honor Choir 2023. Composer Dan Forrest has been described as having “an undoubted gift for writing beautiful music...that is truly magical” (*NY Concert Review*), with works hailed as “magnificent, very cleverly constructed sound sculpture” (*Classical Voice*), and “superb writing...full of

spine-tingling moments” (*Salt Lake Tribune*). Forrest has received numerous awards and distinctions, and his works have become well established in the repertoire of choirs around the world.

Ubi caritas et amor,	Where there is charity and love,
Deus ibi est.	God is there
Congregavit nos in unum Christi amor.	The love of Christ has gathered us together.
Exsultemus et in ipso jucundemur.	Let us rejoice and be glad in it.
Timeamus et amemus Deum vivim.	Let us revere and love the living God.
Et ex corde diligamus, nos sincero.	And from a sincere heart let us love one another.
Gaudium quod est immensum:	Joy that is immense:
Congregavit nos in unum Christi amor.	The love of Christ has gathered us together.
Ubi caritas et amor,	Where there is charity and love,
Deus ibi est,	God is there,
in medio nostri sit Christus Deus.	Let Christ dwell in the midst of us.
Glorianter vultum tuum, cum beatis videamus	The glory of your face, O Christ, may we also see
Gaudium immensum glorianter.	With immense joy and glory.

### **Johnny Said, “No!”**

This original folk song tells the story of young Johnny, who is quite popular in the eyes of the young women in his town but seems immune to their charms or wishes...he just can't seem to commit! As the piece unfolds, young women lament their frustrations about Johnny, creating a humorous tale told through gossip! Composer Vijay Singh has garnered international attention for his eclectic compositions, arrangements, workshops, and performances. Vijay's music is performed by groups in both Choral and Jazz idioms with over 170 published pieces. He is an active soloist and Professor of Music at Central Washington University. Singh has earned numerous awards for his compositions including 15 ASCAP Composer Awards.

**Does the World Say** text was inspired by the composer's experiences as a father and as a high school teacher/coach. The composer shares his thoughts. "I was thinking about the various expectations the world throws at all of us—but *particularly* those expectations foisted upon young women.

I thought about researcher/author Brené Brown's timely and poignant writing on the idea of 'enoughness' and reflected how badly we need young people who feel and believe that they are, indeed, *enough*—comfortable in their own skin, not dependent on others for their identity, confident in their own choices and abilities, willing to be vulnerable in sharing emotion and insecurities when they arise, and able to lean into strong, healthy friendships. The text explores these various themes through the lens of two young people, having a conversation about finding their way in a difficult world.” The piece then affirms the importance and power of friendship—and the gift available to us to walk alongside somebody buckling under the weight of expectation to remind them that they are not alone, and to remind them that others do not get to define who they are. The musical setting captures the essence of the Broadway power ballad set in choral form. Minneapolis based composer Kyle Pederson received the American Prize in Choral Composition in 2019, and has had commissions by youth, church, college, and professional choirs around the world.

**Life Has Loveliness to Sell** weaves voices and french horn into a beautiful expression of this Sara Teasdale (1884-1933) poem. The beauty and optimism of this lovely text is musically expressive throughout with an ascending melodic motive. This motive is quietly heard in the opening measure and dramatically stated in the conclusion. The piano accompaniment is written for the intended purpose to provide power and to be used as an equal entity to capture the dramatic message of this poem. Composer James Mulholland is one of the most published, performed, and commissioned composer/arrangers of his generation. His catalogue boasts over 600 compositions including over 200 commissions. Receiving numerous awards for his compositions, Mulholland taught for over 50 years in the music department of Butler University.

Life has loveliness to sell,  
All beautiful and splendid things,  
Blue waves whitened on a cliff,  
Soaring fire that sways and sings,  
And children's faces looking up  
Holding wonder like a cup.



Life has loveliness to sell,  
Music like a curve of gold,  
Scent of pine trees in the rain,  
Eyes that love you, arms that hold,  
And for your spirit's still delight,  
Holy thoughts that star the night.

Spend all you have for loveliness,  
Buy it and never count the cost;  
For one white singing hour of peace  
Count many a year of strife well lost,  
And for a breath of ecstasy  
Give all you have been, or could be.

**Will the Circle Be Unbroken** first appeared as a hymn in the 1908 *Alexander's Gospel Songs*, with words by Ada Ruth Habershon and music by Charles H. Gabriel. The hymn was substantially reworked by A.P. Carter for The Carter Family in 1935. The song experienced a popular renaissance when it was released by The Nitty Gritty Dirt Band in 1982 featuring Mother Maybelle Carter. The updated lyrics in our arrangement by Moore were written by folk singers Betsy Rose, Cathy Winter, and Marcia Taylor, and printed in the folk song resource *Rise Up Singing*. The setting makes use of two traditional vocal ensemble styles, the bluegrass trio and the gospel quartet, with an inspirational nod to the style of Dolly Parton. J. David Moore is a composer, arranger, conductor, teacher, and Southerner who now resides in Minneapolis where he makes pies, drinks tea, and is distracted by shiny objects.

# Conductor Biographies

Conductor, tenor, and music educator, **Dr. Jason A. Dungee** holds degrees from the University of Arizona, Westminster Choir College and Hampton University. Through the course of his professional career, he has enjoyed success as a choral educator at both high school and collegiate levels. As a clinician, conductor and mentor, he has been active domestically and internationally with numerous opportunities such as Co-Conductor of the first HBCU Tribute Choir for the Southern Division ACDA Conference and as part of the conducting faculty for the Varna International Music Academy in Varna, Bulgaria.

As a tenor, he recently performed to critical acclaim, the role of Lud in Bernstein's *A White House Cantata* with The Tallahassee Community Chorus and Orchestra, and sang the tenor feature with the London Symphony Orchestra as they premiered Andre Thomas' *Mass*.

Recently, Dr. Dungee has found success in popular music and entertainment as well. He was selected for 2 consecutive years to prepare choirs for the southeast leg of HBO's internationally acclaimed touring production of *The Game of Thrones Live Experience*, featuring music from the hit TV program. He also conducted sold out, critically acclaimed performances as guest conductor of the Charleston Gospel Choir. Dungee currently serves as the Director of Choral Activities at UNC Charlotte.

**Dareion Malone**, born in Byhalia, MS, has been singing and playing piano since early childhood. He has a Bachelor of Music Education and Master of School Administration from UNC Charlotte and also holds a Bachelor of Science in Business Administration from Rust College. His rewards and recognitions include the UNC Charlotte Distinguished Music Alumni and Union County Public Schools Teacher of the Year.

An advocate for music education, Dareion has been an active member of the Charlotte choral community, having served on various artistic boards, chairing the Repertoire and Resources Committee for Senior High Choirs for the North Carolina Chapter of ACDA, and sitting on the board of the choral section of the North Carolina Music Educators Association.

Mr. Malone has also adjudicated for WorldStrides Heritage Festivals. Dareion founded the choral ensemble Sine Nomine, a choir committed to engaging audiences through innovative musical experiences to promote the education and appreciation of music. He is a clinician, arranger, and composer with publications with Hinshaw Music.

Dareion worked for Charlotte-Mecklenburg Schools as a choir director from 2013–2016 and was the Chorus Master and Men's Chorus accompanist at UNC Charlotte from 2014–2017. He also worked for Union County Public Schools as a choir director from 2016–2021. Dareion resides in Monroe, NC, and serves as a high school assistant principal and church music director.

**Ginger Wyrick**, conductor, author, clinician, lecturer, teacher, and performer, serves on the music faculty at UNC Charlotte. As a life-long musician, Ms. Wyrick is established professionally in piano, flute, organ, harpsichord, and voice. The author of numerous books and periodicals on music and curriculum development, she frequently leads workshops and lectures on music education, adjudicates competitions, and appears as guest conductor for honor choirs and festivals. She has performed throughout the United States, across Europe, and in Africa. Ms. Wyrick leads training events for all ages and has appeared at national symposiums presenting her research on the changing role of music in the United States and the local church. She is active as a liturgical arts consultant, choir director, and organist for congregations throughout the Charlotte region. Ms. Wyrick regularly appears as guest conductor for the Charlotte Music Club's annual performance of *Messiah* with community chorus and orchestra. Most recently, she was invited to conduct the Western Region NC All State Treble Chorus. She is former chorus master and a performer with Augusta Opera.

Ms. Wyrick holds leadership positions in several professional organizations and is the former president of the North Carolina American Choral Directors Association. She is the recipient of the Lara Hoggard Award for distinguished service in choral music. Additional scholarship and service honors include membership in Pi Kappa Lambda, Phi Beta Delta, and Mu Phi Epsilon. She received multiple honors by the Charlotte Office of Global Education and Engagement for her contributions made to enrich the global community and was selected in the first cohort of the Global Learning and Internationalization Institute at Charlotte.

# Pianist Biography

**Inna Amromin** has a multifaceted career as an accompanist, chamber musician, teacher and concert pianist. She has extensive experience as a piano accompanist for vocals, instrumental, choir music, and ballet. She is a specialist in the field of concert performance, accompaniment, pedagogy, and musicology.

Inna received an intensive academic education at the Ural State Music Academy in Ekaterinburge (Russia), earning a master's degree with honors. She gained her creative experience working in various educational and concert institutions in Russia, Israel, Italy, and the USA, including the Ural Opera Ballet Theatre, the Ural State Academy of Music, the Academy of Arts Foundation in Milan, the Art Gilon School in Israel, and the Savannah Philharmonic in the USA.

# The Charlotteans

Amelia Andrews	Helen Le
Archana Annadurai	Priya Lemon
Alexis Bethea	Morgan Leo
Alaina Brack <sup>2</sup>	Melody Long <sup>3</sup>
Skye Bradley	Natalie Lukens
Rajai Byers	Ashley Machuca Oliu
Ali Chrisley	Anna Marks
Ashlyn Clark	Alexis Louise Montemayor
Mae Cox	Monisha Moore
Lixy Dejesus-Banos	Courtney-Grace Neizer
Elizabeth Dusche	Ginny Ohlhaut
Alexandra Fuentes Fernandez	Elizabeth Olp
Blaire Gardner	Kazia Orkiszewski
Romi Gibbons	Clare Panganiban
Makeda Glasglow	Sa'Rya Parker
Chloe Olivia Gloston	Destiny Pearce
Alexandra Grady	Dylan Pollack
Morgan Grady	Sarah Reeder
Elaija Hall	Alison Leigh Rosenfeld
Lexi Harvey	Leeanne Shreves
Arabella Hernandez	Alyson Smith <sup>3</sup>
Robyn Hough	Brooke Smith <sup>3</sup>
Nicole House	Mazzy Spencer <sup>3</sup>
Amber Jiang	Jacquelyn Stelmack
Levi Jiang	Sabrina Syboutlan
Katie Kaylor	Zaniya Ward <sup>3</sup>
Karissa Kimbrell	She'Naajah Warner
Ashlee Krok <sup>1</sup>	McKinleigh Whitehead
Lily Lanier	Kylie Wooden
Reagan Lanier	

<sup>1</sup>Member holds an officer position as President

<sup>2</sup>Member holds an officer position as Vice President/Treasurer

<sup>3</sup>Member holds an officer position as Section Leader

# The Mallard Creek Chorale

Abdullah Alangari

Ethan Beebe

Cole C. Byrd

Jack L. Chapman

Justin D. Childs

Courtney Cohen

Nathaniel Corner

Jacob A. Dunford

Youssef Elhassani

Devin C. Estep

Michael A. Fiumara

Roberto Gutiérrez

Micah Jordan

Adam C. Kerns

Sam Mayo-Tinoco

Cole R. Mlostek

Issac Montague

Martin O. Mugunde

Joshua L. Pistoris

Alexandros M. Poutous

Michael Sami-Geng

Jim Selitti

Wesley Smith

Krish Sood

David J. Souto

Jordan R. Witt

## About the Choirs

**The Mallard Creek Chorale** is a non-auditioned ensemble for those individuals who sing the range of tenor or bass. The students meet twice a week and learn basic music theory as well as advance ensemble choral techniques. The primary function of this ensemble is to give the tenors and basses enrolled, an opportunity to engage in music in a fun and challenging way. As the choir is primarily non-music majors, it mostly consists of those who were in choir in the past and wanted to participate while students at Charlotte. Along with our treble choir, the Charlotteans, the Mallard Creek Chorale serves as the backbone of our thriving and ever-growing choral program here at Charlotte; as they provide an opportunity for all students, regardless of skill level, to be engaged in meaningful music making on campus.

**The Charlotteans** prides itself in presenting the best of women's choral repertoire in all styles and periods. The class is open to all UNC Charlotte students for academic credit (MUPF 1123). No audition is required--just a love of singing! The ensemble presents concerts each semester and regularly appears in guest performances as musical ambassadors to the university. Recent invitations include our third residency with singers from Tohoku University, Japan, UNC Charlotte's Day of Remembrance, Founder's Day Gala, UNC Charlotte Women's International Day, the Women + Girls Research Alliance Summit, the unveiling of the photography exhibit "Susan Cernyak-Spatz: Auschwitz-Birkenau Survivor and the Lives She Touches," and singing the National Anthem at 49ers Basketball, 49ers Volleyball, and Charlotte Knights Baseball. We were honored to perform at our second CoAAPalooza celebrating the richness of the College at UNC Charlotte. Stay connected following the concert on the UNC Charlotte Charlotteans YouTube channel, Twitter, Instagram, and Facebook.

The Treble Clef pin adorning the concert dress is earned at the completion of each semester a student sings with The Charlotteans. Flag pins represent additional international achievement through the residency program with Tohoku University. Students wearing the Charlotte green rosette are graduating seniors and students entering their professional semester. We send them on their way with our love and best wishes. #GoNiners.

**The Charlotteans.**  
**Amazing Women. Working Together. Creating Beauty.**

# College of Arts + Architecture

## Upcoming Events

### APRIL

University Chorale

Sat Apr 27 | 7:30 pm  
Anne R. Belk Theater

Percussion Ensemble

Mon Apr 29 | 7:30 pm  
Anne R. Belk Theater

## CoA+A Performing Arts Services

Dean Adams, Senior Associate Dean for Performing Arts

Hali Hutchison-Houk, Production Manager

Liz Paradis, Audience Services Manager

Beth Rucker, Business Services Coordinator

Liz Wooley, Performing Arts Operations Manager

Meena Carr, Assistant Technical Director

Rachel Engstrom, Lecturer, Costume Lab Supervisor / Designer

Matthew B. Fraiser, Lecturer, Technical Director

Rick Moll, Senior Lecturer, Production Electrician

Gordon W. Olson, Senior Lecturer, Lighting Designer

Benjamin G. Stickels, Senior Lecturer, Audio Engineer, Asst. Production Manager

Rachel Swenson Watkins, Senior Lecturer, Stage Management

Rebekah Briles, Hazel Doherty, & Noah Tepper, Music Stage Managers

Tammy McNamara, Performing Arts House Manager

Sydney Moore, Performing Arts House Management Supervisor

Patron Services Representatives

Will Loyd, Alex Lozier, Avery Pack, Justin Spencer

Robinson Hall Technicians

Caleb Basham, Lucy Burch, Kayhe Duerson, Alex McLellan, Nick Mendlik,  
Christian Souza, Renee Szeghy