



The Department of Music presents

# The Charlotteans

Ginger Wyrick, conductor

and

# The Mallard Creek Chorale

Dr. Jason Dungee, conductor

Anne Pengilly, pianist

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Anne R. Belk Theater  
Robinson Hall for the Performing Arts  
Tuesday May 3, 2022 | 7:30 pm (Women) & 8:30 pm (Men)  
[coaa.charlotte.edu](http://coaa.charlotte.edu)



# The Charlotteans

## The Poet Sings

**Where the Light Begins**

Susan LaBarr (b. 1981)

**The Sleepy Song (A Cree Lullaby)**

Sherryl Sewepagaham

Bianca Muñoz, shakers  
Gabby Stiltner, hand drum

Nipa, kisakihitin

Go to sleep, I love you.

**The Little Road**

Maira Smiley (b. 1976)

**Sweet is the Song of My Life**

Remel Derrick (b. 1981)

**Love Arrives**

Tom Trenney (b. 1977)

Monisha Moore, soprano

**Crowded Table**

Natalie Hembry, Lori McKenna, and Brandi Carlile  
arr. Andrea Ramsey

Celia Butterworth, Page Freeman, Haley Haimes, and Keilah Jones, soloists  
Alexandra Fitzgerald, fiddle

**Still I Rise**

Rosephanye Powell (b. 1962)

Chanel Briggs, mezzo-soprano  
Cornelia Barnwell, soprano

# The Mallard Creek Chorale

**King's Processional**

Debra Morton

**Brothers, Sing On!**

Edvard Grieg

**All That Her Heart Desires**

Laura Farnell

**Shenandoah**

Kevin Memley

**Harriet Tubman**

Rollo Dilworth

**Sisi Ni Moja (We Are One)**

Jacob Narverud

## Translations

### **Kings Processional**

1st Wise Man (Basses): The star glows with excessive brilliance

2nd Wise Man (Tenor 2): which shows the King of Kings was born.

3rd Wise Man (Tenor 1): whom the prophesy had long ago marked.

All: Receive, o King, you are truly God

# Program Notes (The Charlotteans: The Poet Sings)

Tonight's program celebrates the voice of the poet unfolding through song.

**Where the Light Begins** was originally written as a blessing for Christmas by writer and artist Jan Richardson. On her blog ([adventdoor.com](http://adventdoor.com)), she writes, "Though we cannot see or feel or know all the ways that God is radiantly illuminating us, may we open ourselves toward that light. May we open our eyes, our hands, our hearts to meet it. May we lean into the light that begins in the deepest dark, bearing itself into this world for us."

This text, while originally written about Advent and the anticipation of Christmas, uses wonderfully universal words that relate to ideas of peace and hope. Jan's blessing makes me think that within each of us is the ability to work towards peace. It doesn't take a monumental action, just many little kindnesses that we can show to others every day which radiate out to bring light to the whole of humanity. When we love, accept, and care for all of our neighbors- despite our differences- we find that the light that the dark world so desperately needs begins in us.

-Susan LaBarr, composer

**The Sleepy Song** celebrates lullabies sung by caregivers to infants. This Woodland Cree-Dene text is inspired by a lullaby sung to the composer's father by his grandmother. Traditional Cree parenting includes melodies, hummed or sung, while comforting an infant by rocking in one's arms or in a traditional moss bag called the *wîwîp'son*. Shakers have been incorporated to illustrate the soothing sound of "swishing" heard by the baby in the womb- the mother's blood in the veins, digestion, and body movements. This lullaby was created in the spirit of the family lullaby to soothe the spirit and the child within us all.

**The Little Road** (original poem: "The House and the Road") by Josephine Preston Peabody (1874-1922) speaks of a moment when we must decide whether to follow the road into the unknown, or to stay with what is known, dear, and comforting. The body percussion is gentle- born out the rhythm of walking, and the gestures of discovery, excitement, resignation, and heart-searching.

***Sweet is the Song of My Life*** combines original text by composer Remel Derrick with lyrics from “How Can I Keep from Singing” by Robert Lowry (1826-1899). Those of you who attended the fall concert may recall The Charlotteans performing another setting of “How Can I Keep from Singing.” It seemed appropriate to weave this text into our spring concert as we continue working through our new normal on campus. The family we call The Charlotteans recognizes the power of song to carry us through each day. Hear these words that they may become the song of your life.

“Sweet is the song of my life, and sweet is the melody that calls me from the cares of this world to the bliss of the moment- sweet is the song of my life.”

***Love Arrives***: When challenged to compose a work for women's voices, I could not help but search for a text that would inspire us to express a deep, soulful message of hope, resilience, compassion, faith, and courage. When I encountered Maya Angelou's (1928-2014) poem *Touched by an Angel*, my search was over! This brilliant poet reminds us that love is not a mere timid, fleeting feeling. It is a courageous struggle which heightens our experience of both joy and pain. Love leads us from self-awareness to wholeness; love requires our complete sacrifice even as it offers us the ultimate gift in return. For only love can unleash the true freedom of our souls. May *Love Arrives* empower passionate and compassionate expression of courageous humility and powerful gentleness that we may not only sing upon our lips but that we may believe in our hearts and show forth in our lives.

-Tom Trenney, composer

***Crowded Table*** developed from an idea Brandi Carlile had mulled over of “going out into the world and being an activist and furthering agendas that I think will make the world a better place, but still being able to come home at the end of the day and be in my family and be with people that do not agree with me so that we can all move a little bit closer to the middle of the road.” Together with band mates Natalie Hemby and Lori McKenna, the text for *Crowded Table* is a call for a more inclusive world, of acceptances, working together, and making room for everybody. As the song unfolds, listen for the vocal divisions representing individual thought, and the return to unison singing reflecting the concept of women learning to work together and community.

I want a house with a crowded table  
And a place by the fire for everyone  
Let us take on the world while we're young and able  
And bring us back together when the day is done.

***Still I Rise*** was inspired by the poem of the same name by poet laureate Maya Angelou. It is a women's anthem, saluting the strength of women to persevere through life's difficulties- low self-esteem, physical and emotional abuse, rape, incest, prejudice, abandonment, and such like. In summary, though a woman's life or past may be filled with tears and heartaches, with each day that she finds herself still living, she finds that she has grown stronger and risen a little higher because her circumstances have not overcome her. Thus, every new day can be one of hope and joy because regardless of the past, today, "Still I rise!"

-Rosephayne Powell, composer

## Program Notes (The Mallard Creek Chorale)

***Kings Processional*** is a wonderful depiction of the story of the three Magi who traveled the desert to meet the newly born Christ child. The setting by Debra Morton begins with the first Magi entering, proclaiming wonder at the bright star guiding their path. The second enters stating that the King of Kings was born. Finally, the third enters sharing that the prophesy has been fulfilled. Together, they then signify their arrival at the manger by a change to the major mode and singing together that He is truly God.

Edvard Grieg composed the anthem ***Brothers, Sing On!*** for Tenor/Bass chorus in 1883 and it has been a popular staple for Glee Clubs ever since. Originally titled “Sangerhilsen”, this piece gives the imagery of a time when a group of well-groomed tenors and basses, huddled around tables in a local pub, would sing in harmony together and tell tales of adventures and heroism. The piece is composed in a straightforward, homophonic (all parts singing the same music at the same time), strophic (verse) style. Each verse celebrates the joys of singing, while exclaiming to the brothers to sing on! There isn't a much more fitting piece for a Tenor Bass choir to perform.

American author Henry van Dyke (1852-1933) is known for his short stories and poetry, including the poem *A Lover's Envy* which serves as the basis for the text of ***All That Her Heart Desires***. During his life van Dyke taught as a literature professor at Princeton, served as an American ambassador to the Netherlands, was known as a friend of Helen Keller, and is remembered as one of the leading writers of his time. The first three verses of van Dyke's poem, written in the first person, describe the envy the speaker has for lovely things which bring joy and beauty to the life of his beloved. The final verse of the poem describes a selfless love that seeks to give her “all that her heart desires.” This gentle piece calls for a legato (smooth) style to convey the style and meaning of the poetry.

- Sheet Music Plus

With his arrangement of ***Shenandoah***, Kevin Memley manages to do something that is increasingly more difficult to accomplish with a classic melody; provide a fresh take. This setting is hauntingly beautiful, featuring



contemporary chord progressions and stunning contrapuntal lines (non-melodic lines sung with the melody). This arrangement features 3 verses of the original folk tune. The first verse is sung in unison, the second is sung in two parts with some moments of 3 part harmony interspersed. The final verse, Memley's arrangement truly shines with the choir singing with 3 fully independent voices. Not to be overlooked in this setting is the stunning piano accompaniment throughout, which does more than accompany or support the choir, it sings with them.

***Harriet Tubman*** is quintessential Rollo Dilworth. The mix of Gospel style while telling the story of the American legend is nothing short of brilliant. This piece especially gives the choir an opportunity to shine in its groove, but clean part writing allows for the choir to tell one of the most heroic stories in American history. The chorus of the piece proclaims colloquially that "Harriet Tubman didn't take no stuff!" It then proceeds to tell the facts of her story, giving us evidence that the proclamation was, in fact, true. In true Dilworth style, his composition allows us to both be informed, and have a great time!

***Sisi Ni Moja***, by the ever clever composer Narverud, is a highly rhythmic celebratory composition. The title translates "We are one", the theme being that all human beings have much in common. The energetic djembe sets the tone, the piano adds its own rhythmic design, and the singers deliver the message, at times sounding as though there should be a campfire at the center of their circle. Great fun, a profound message, and an intriguing piece, this is a winner!

# 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.

**Ginger Wyrick**, conductor, author, clinician, lecturer, teacher, and performer, is the recipient of the Lara Hoggard Award for distinguished service in choral music. She has authored 16 books and numerous periodicals on music and curriculum development. Conducting engagements include events in 17 states, the District of Columbia, Poland, Czech Republic, and Nigeria. Ms. Wyrick was honored to conduct in the Bulgarian premiere of Mendelssohn's *Elijah* with the Vidin Philharmonic Orchestra.

Guest conducting for honor choirs, music festivals, and camps, Ms. Wyrick also leads workshops and lectures on music education, serves as an adjudicator for piano, voice, harp, and choral festivals, and is active as a

liturgical arts consultant, choir director, and organist. Ms. Wyrick regularly appears as the invited guest conductor for the Charlotte Music Club's annual performance of *Messiah* with community chorus and orchestra. She continues to oversee and conduct numerous training events for the Southeastern Jurisdiction of United Methodist at Lake Junaluska and has appeared at national symposiums presenting her research on the changing role of music in the United States and the local church. Ms. Wyrick is former Chorus Master and performer with Augusta Opera.

Ms. Wyrick holds leadership positions in several professional organizations. She currently serves on the Bach Akademie Charlotte and is a former president of the North Carolina American Choral Director's Association.

## Pianist

In her hometown of Akron, Ohio, **Anne Pengilly** was born into a musical family of teachers, composers and performers. She studied piano and violin at the Cleveland Institute, her talent and dedication eventually leading her to Carnegie Hall with the Akron Youth Symphony. Anne's musical path brought her to the prestigious Manhattan School of Music in New York City, where she received her Bachelor of Music degree in Piano Performance.

After this, she continued her studies, earning a post-baccalaureate certificate in Music Education from West Chester University. While living in Philadelphia, Anne worked as a music teacher and office administrator at a local music school for five years and was a member of The Brandywine Singers, Chester County's premier choral group, giving her the opportunity to perform at The White House.

In addition to her position at UNC Charlotte, Anne serves as Music Director at Piedmont School of Music & Dance, and frequently collaborates with local artists and groups.

# 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 or LBST 1103 605). 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 a virtual 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 and Charlotte Knights Baseball. This year we were honored to perform at the first CoA+A-palooza celebrating the richness of the College. The treble clef pin worn by our singers represents each semester the student has performed with the ensemble. Graduating singers and those student teaching next semester wear our green ribbon flower. Stay connected following the concert on the UNC Charlotte Charlotteans YouTube channel, Twitter, Instagram, and Facebook.

**The Charlotteans.**

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

# The Mallard Creek Choral

John Anderson	Martin Mugunde
David Benton	Mat Rizvanolli
Victor Bonilla	Derrion Robinson
George Carreno	Chloe Rotz
Justin Childs	Kaleb Scott
Pranav Coimbatore	Jordan Smith
Alex Dellinger	David Souto
Elhadji Fall	Jordan Stanford
Tristen Gentry	Sean Stanton
Elijah Goble	Bryan Stoenner
John Grady Hall	Evan Sundstrom
Carter Hurt	Logan Tyler
Jacob Karelitz	Ethan Vue
James Kelly	Andrew Williams
Jason Khotsombath	Jakhari Williams
Ben Lee	J.J. Yu-Robinson
Joshua Molai	Ben Zhu
Adam Moore	

# The Charlotteans

Priyanka Amalean	Sushmita Hari	Alyson Smith <sup>4</sup>
Ramona Angle	Keilah Jones	Rebecca Smith
Karlie Baker	Ashlee Krok	Sam Soba
Cornelia Barnwell	Ava Lassiter	Ruhshona Soledjonova
Alaina Brack	Melody Long	Jacquelyn Stelmack
Skye Bradley	Kaihler Mack	Gabby Stiltner <sup>4</sup>
Chanel Briggs <sup>4</sup>	Hannah Maples	Emma Suzik
Gabriel Bryant <sup>1</sup>	Amanda Matthews	Aaiyonna Swan
Avery Buster	Brenda McFadden	Keerthi Talluri
Celia Butterworth <sup>5</sup>	Carmen McKee	Misty Thomson
Gloria Chen	Mia Menchion <sup>4</sup>	Savannah Trautman <sup>4</sup>
Mariya Chernokhlebova	Catherine Moore <sup>4</sup>	Julianne Wallace
Ali Chrisley	Monisha Moore <sup>4</sup>	Asieh Ward
Susanna Couch	Liz Morales	Zaniya'Aire Ward
Valerie DaPolito <sup>3 4</sup>	Cayla Morgan	Kirstin Weber
Bailee Davenport	Bianca Muñoz <sup>2</sup>	Ayanna Williams
Lixy Dejesus-banos	Lilly Nippert	Sydney Wilson
Amanda Elder	Rosie Norris	Alyssa Wood
Madigan Ellingson	Hannah Permenter	Cara Zahrobky <sup>4</sup>
Riley Flanigan	Taliaferro Petoia	
Page Freeman <sup>4</sup>	Abigail Roscoe	
Ryan Fussell	Alison-Leigh Rosenfeld	
Blaire Gardner <sup>4</sup>	Vicky Secord	
Mary Groff	Zanjabeel Shamudeen	
Haley Haimes	Emily Sheffield	
Kailey Hale	Marie Sherwin	

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

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

<sup>3</sup>Member holds an officer position as Secretary/Treasurer

<sup>4</sup>Member holds an officer position as Section Leader

<sup>5</sup>Member holds an officer position as Social Media Coordinator

# CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services

Elizabeth A. Yoder, Production Manager

Beverly Lueke, Interim Performing Arts Operations Manager

Liz Paradis, Audience Services Manager

Beth Rucker, Business Services Coordinator

Rachel Engstrom, Lecturer, Costume Lab Supervisor / Designer

Matthew B. Fraiser, Lecturer, Technical Director

Hali Hutchison-Houk, Costume Lab Manager

Rick Moll, Senior Lecturer, Master Electrician

Gordon W. Olson, Senior Lecturer, Lighting Designer

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

Rachel Swenson Watkins, Senior Lecturer, Stage Management

Hazel Doherty, Music Stage Manager

Wendy Van Rees, Performing Arts House Manager

Alex Gomes, Performing Arts House Manager

## Robinson Hall Technicians

Emmett Cleaver, Mary Groff, Leenah Newby, Chloe Shade, Renee Szeghy

## Performing Arts Audio Technician

Emily Parker

