

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

University Chorale

Black Composers Concert

Dr. Jason Dungee, conductor

Erin Palmer, pianist

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Thursday, March 3, 2022 | 7:30 pm
coaa.charlotte.edu

Program

Lift Every Voice and Sing

arr. Roland Carter

Settings of Liturgical Texts

"Without forgiveness, there is no future." -Bishop Desmond Tutu

Sanctus

Carlos Simon

Non Nobis Domine

Rosephanye Powell

Settings of Poetry

"What dreams we have and how they fly." -Paul Laurence Dunbar

Three Maya Angelou Songs

B.E. Boykin/Maya Angelou

Christina Pier, soprano

Arise, My Beloved

Adolphus Hailstork/Songs of Solomon

In Time of Silver Rain

Rollo Dilworth/Langston Hughes

DeLenn Rumbolo, soloist

Settings by Black Women

"Ain't I a Woman?"-Sojourner Truth

Daniel, Daniel, Servant of the Lord

Undine Smith Moore

Kaleb Scott, tenor

Zach Voigt, bass

Discovered

Ysaye Barnwell

My Name is Harriet, Now

from *Harriet Tubman: When I Crossed That Line to Freedom*

Nkeiru Okoye

Sequina DuBose, soprano
Claudio Olivera, piano

Music of the Black Church

"Won't He do it?"-iykyk

God is Great

Ricky Dillard

UNC Charlotte Gospel Choir, special guests

Dr. Michael Figgers, director

Tory Brown, piano; James Robinson, drums; Arnold Whitley, bass

O For a Faith

Nathan Carter

Winston Martin, bass; Monisha Moore, alto
Nick Andruzzi and Gabriel Bryant, duet

Translations

Sanctus

Sanctus, Sanctus, Sanctus

Dominus Deus Sabbaoth

Pleni sunt coeli et terra

Hosanna in excelsis.

Holy, holy, holy,

Lord, God of Hosts.

Full are heaven and earth of your glory

Hosanna in the highest

Non Nobis Domine

Non Nobis Domine, non nobis,
sed nomini tuo da gloriam.

Not to us, O Lord, not to us,
but to your name be the glory

Composer Biographies

Distinguished composer-arranger and conductor, **Dr. Roland Carter**, is UC Foundation Professor of Music at the University of Tennessee at Chattanooga. Carter served as Head of the Cadek Department of Music and Conservatory for six years (1989- 1995). Prior to returning to his hometown to accept this assignment, he served as Chair of the department of music for three years at Hampton (Institute) University and director of its internationally acclaimed choirs for nearly a quarter century. Carter's list of presentations during the past thirty years is impressive. It includes concerts in the nation's most prestigious venues and with major orchestras; lectures, workshops, master classes, and festivals for schools, churches, colleges, and universities throughout the country. His compositions and arrangements are performed by music organizations throughout the world. Carter has produced and appeared on programs for national and international radio and television. He is in constant demand as guest conductor and lecturer, maintaining a very active schedule of workshops and performances.

Dr. Carlos Simon is a versatile composer and arranger that combines the influences of jazz, gospel, and neo-romanticism. His most recent accolades include the Underwood Emerging Composer Commission from the American Composers Orchestra, the winner of the prestigious Marvin Hamlisch Film Scoring Award in 2015 and the Presser Award from the Theodore Presser Foundation. In the same year, he served as the young composer-in-residence with the Detroit Chamber String and Winds for the 2015-2016 season.

Serving as music director and keyboardist for GRAMMY Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony, and the St. Louis Symphony. Mr. Simon has toured internationally with soul Grammy nominated artist, Angie Stone, where he performed throughout Europe, Africa, and Asia.

Simon's latest album, *My Ancestor's Gift*, was released on the Navona Records label in April 2018. Described as an "overall driving force" (*Review Graveyard*) and featured on Apple Music's "Albums to Watch", *My Ancestor's Gift* incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy

Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

Dr. Rosephanye Dunn-Powell has been hailed as one of America's premier women composers of solo vocal and choral music. As a choral composer, Dr. Powell has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Company/Gentry Publications, Oxford University Press, Alliance Music Publications, and Shawnee. Dr. Powell is commissioned yearly to compose for university choruses, professional, community and church choirs, as well as secondary school choruses.

Dr. Powell's choral works have been conducted and premiered by nationally-renowned choral conductors, and has been auctioned by Chorus America and her compositions are in great demand at choral festivals around the country, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals.

Dr. Powell serves as Professor of Voice at Auburn University. She holds degrees from The Florida State University (D.M. in vocal performance, University Fellow), Westminster Choir College (M.M. in vocal performance and pedagogy, with distinction), and Alabama State University (B.M.E., summa cum laude). Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University prior to her arrival at Auburn University in 2001. www.rosephanyepowell.com

Dr. B.E. (Brittney Elizabeth) Boykin is a native of Alexandria, Virginia and comes from a musical family. At the age of 7, she began piano lessons and continued her studies through high school under the tutelage of Mrs. Alma Sanford. Mrs. Sanford guided her through various competitions, such as the NAACP's ACT-SO competition where she garnered 1st place for 3 consecutive years in the local competition, as well as being awarded *The Washington Post* "Music and Dance Award" in the spring of 2007.

Boykin then pursued her classical piano studies at Spelman College under the leadership of Dr. Rachel Chung. After graduating Spelman College in 2011 with a B.A. in Music, Boykin continued her studies at Westminster Choir College of Rider University in Princeton, New Jersey. During her time at Westminster, she was awarded the R and R Young Composition Prize just a few months shy of graduating with her M.M. in Sacred Music with a concentration in choral studies in May 2013.

Boykin's choral piece, "We Sing as One," was commissioned to celebrate Spelman College's 133rd Anniversary of its founding at the 2014 Founders Day Convocation. She has also been featured as the conductor/composer-in-residence for the 2017 Harry T. Burleigh Commemorative Spiritual Festival at Tennessee State University. Boykin has been commissioned and collaborated with several organizations, including a number of ACDA divisions, the Minnesota Opera and the Kennedy Center. She obtained her PhD from Georgia State University with an emphasis in Music Education and is currently an Assistant Professor of Music at the Georgia Institute of Technology.

Dr. Adolphus Cunningham Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Among his early compositions are: *Celebration*, recorded by the Detroit Symphony in 1976; *Out of the Depths* (1977), and *American Guernica* (1983), which are two band works that won national competitions. *Consort Piece* (1995) commissioned by the Norfolk (Va.) Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music.

Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. This March, Thomas Wilkins conducted Hailstork's *An American Port of Call* with the Boston Symphony Orchestra.

The composer's second symphony (commissioned by the Detroit Symphony), and second opera, *Joshua's Boots* (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera) were both premiered in 1999. Hailstork's second and third symphonies were

recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, *An American Port of Call* (Virginia Symphony Orchestra) was released in spring 2012.

Recent commissions include *Rise to Freedom*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, *Set Me on A Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, *The Gift of the Magi*, for treble chorus and orchestra, (2009). In the fall of 2011, *Zora, We're Calling You*, a work for speaker and orchestra was premiered by the Orlando Symphony. *I Speak of Peace* commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of) President John F. Kennedy was premiered in November of 2013.

Hailstork's newest works include *The World Called* (based on Rita Dove's poem "Testamonia!"), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and *Still Holding On* (February 2019) an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony, and *A Knee on a Neck* (tribute to George Floyd) for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach Virginia and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

Dr. Rollo Dilworth received his B.S. in Music Education from Case Western Reserve University, his Master's in Secondary Education from the University of Missouri-St. Louis, and his DMA in Conducting Performance from Northwestern University. More than 150 of Dilworth's choral compositions and arrangements have been published- many of which are a part of the Henry Leck Creating Artistry Choral Series with Hal Leonard Corporation. Additional publications can be found in the catalogs of Santa Barbara Music Publishing and Colla Voce Music, Inc.

Dilworth is a contributing author for the *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series, both published by the Hal Leonard Corporation/Glencoe/McGraw-Hill Publications, and for *Music Express! Teachers Magazine*. He has authored 3 books of choral warm up exercises intended for elementary and secondary choral ensembles, entitled *Choir Builders: Fundamental Vocal Techniques for General and Classroom Use* (2006); *Choir Builders for Growing Voices* (2009); and *Choir Builders for Growing Voices 2* (2014).

A frequent presenter at local, state, regional and national conferences, Dilworth has conducted 43 all-state choirs at various levels (elementary, middle school, high school), and has conducted 6 regional honor choirs and 4 national honor choirs (ADCA, OAKE and NafME). He has most recently appeared as guest conductor for international choral festivals and master classes in Australia, Canada, Taiwan, Ireland, and China. For the 2015-2016 season, Dilworth has been invited to conduct all-state choirs in North Carolina, Oklahoma, Ohio, Arizona and Massachusetts. He will also conduct honor choirs for the Central and Southwest regions of the American Choral Directors Association. International festival and clinic invitations include Canada, Singapore, Austria and France. Dilworth is currently National Board Chair for Chorus America. He is an active life member of the American Choral Directors Association (ACDA). He also holds memberships with several other organizations, including the National Association for Music Education (NafME), the National Association of Negro Musicians (NANM) and the American Society of Composers, Authors, and Publishers (ASCAP).

Undine Smith Moore, known as the Dean of Black Women Composers, was born in Jarratt, Virginia. Her family moved to Petersburg in 1908, and at age seven, Undine began piano lessons with Lillian Allen Darden. In 1924 she received the first scholarship from the Juilliard Graduate School to study music at Fisk University, where she began composing. She graduated cum laude in 1926 and became supervisor of music in the Goldsboro, North Carolina, public schools. Smith began teaching at Virginia State College (later Virginia State University) in 1927, where she remained on the faculty until her retirement in 1972. Between 1929 and 1931 Smith commuted to New York to study for her Master of Arts degree at Columbia University's Teachers College. Undine Smith Moore served as visiting professor at Carleton College in Northfield, Minnesota, and at the College of Saint Benedict, Saint Joseph, Minnesota, and was adjunct professor at Virginia Union University in the 1970s. Although she composed works for piano and for other instrumental groups, Moore is best known for her choral works, including "Scenes from the Life of a Martyr", based on the works of Dr. Martin Luther King Jr., which was nominated for a Pulitzer Prize. She received numerous awards, including the National Association of Negro Musicians Distinguished Achievement Award in 1975 and the Virginia Governor's Award in the Arts in 1985. In 1977 Moore was named music laureate of Virginia. As a direct result of her innovative and influential teaching, many of her students have become celebrated musicians and composers.

Dr. Ysaye M. Barnwell, a native New Yorker now living in Washington, DC, is the only child and perfect blend of her mother, a registered nurse and her

father, a classical violinist. Dr. Barnwell studied violin for 15 years beginning at age 2 ½ and majored in music through high school. With this background, she went on to earn the Bachelor and Master of Science degrees in Speech Pathology (SUNY, Geneseo, 1967, 1968), Doctor of Philosophy in Speech Pathology (University of Pittsburgh, 1975), and the Master of Science in Public Health (Howard University, 1981). In 1998, Dr. Barnwell was awarded the Honorary Doctor of Humane Letters degree by her alma mater, SUNY Geneseo. She recently received the Honorary Doctor of Humane Letters degree from the Meadville Lombard Theological Seminary in Chicago, IL (2009) and the Virginia Theological Seminary (2011); and in 2012, all members of Sweet Honey In the Rock, were awarded the Honorary Doctor of Letters Degree from Chicago Theological Seminary (2012).

For over a decade, Dr. Barnwell was a professor at the College of Dentistry at Howard University, after which she conducted community-based projects in computer technology and the arts and administered health programs at Children's Hospital National Medical Center and at Gallaudet University in Washington, DC. Dr. Barnwell joined Sweet Honey In The Rock® in 1979 and her training as a Sign Language Interpreter led her to facilitate the group's tradition of including a Sign Language Interpreter in the ensemble. After 34 years Barnwell retired from Sweet Honey In The Rock® to pursue her other interests.

Dr. Barnwell appears as a vocalist and/or instrumentalist on more than thirty recordings with Sweet Honey In The Rock® as well as other artists. She has, for the past thirty years, spent much of her time off stage working as a master teacher and choral clinician in African American cultural performance. Her workshop "Building a Vocal Community®: Singing in the African American Tradition" has during the past twenty-eight years, been conducted on three continents, making her work in the field a significant source of inspiration for both singers and non-singers, a model of pedagogy for educators, and cultural activists and historians.

Nkeiru Okoye [in KEAR roo oh KOY yeh] is an internationally recognized composer of opera, symphonic, choral, chamber, solo piano and vocal works. She is a 2021 Guggenheim Fellow in music composition and is perhaps best known for her opera, *Harriet Tubman: When I Crossed that Line to Freedom*; the orchestral work, *Voices Shouting Out*, composed as an artistic response to September 11th; and her suite, *African Sketches*, which is performed by pianists around the globe.

Dr. Okoye's works defy categorization. They are known for infusing a wide range of musical styles and influences that evoke all the senses and palpably

conjure context for time and place. This results in an extraordinary musical experience that transports the listener to a specific emotion, event, or reckoning. One of her most recent symphonic works, *Black Bottom*, demonstrates this signature style, and *The New York Times* named it “one of the most engrossing musical portraits of Black history in the available repertoire.”

Dr. Okoye is an award-winning writer of poetry, prose, essays, and lyrics. She pens many of her own libretti and writes lyrics, but also collaborates with noted librettists and writers around the world. She is in demand as a speaker and educator, particularly about community engagement and music as an agent of change.

Gospel singer **Dr. Ricky Dillard** was born and raised in Chicago, where he inherited a love for gospel music from his mother and grandmother and started singing in a church choir at an early age. Dillard soon began directing the youth choir in his church (starting at the age of five), and later the young adult choirs. It was around this time that Dillard came across two specific recordings that inspired him to pursue gospel singing even more zealously: James Cleveland and Aretha Franklin’s “Amazing Grace” with the Southern California Community Choir, and one by the Institutional Radio Choir from Brooklyn, New York. Shortly thereafter, Dillard began drawing inspiration from other gospel performers as well, including Dr. Charles G. Hayes, Marvin Yancy, Thomas Whitfield, Pastor Albert James, and the Tribal Mass Choir. Dillard continued to direct choirs locally and was a member of the Thompson Community Singers.

In the early ‘90s, Dillard started issuing solo albums- supported by his New Generation Ensemble, later shortened to New G- that often merged gospel with dance music. These releases included 1991’s GRAMMY-nominated *Promise*, 1993’s *A Holy Ghost Take-Over*, 1995’s *Hallelujah*, and 1996’s *Worked It Out*. Starting with 2000’s *No Limit*, Dillard’s albums regularly peaked within the Top 10 of Billboard’s gospel chart. *Keep Living* (2004) and *Amazing* (2014), the latter of which was also nominated for a GRAMMY, managed to make an impact on the Billboard 200 as well. - Greg Prato, Rovi

A native of Selma, Alabama, **Dr. Nathan Carter** was Morgan State University’s Chairperson of the Department of Fine Arts, Director of the Performing Art Series, and Director of the acclaimed Morgan State University Choir. He was a graduate of the Hampton Institute, the Juilliard School of Music (with honors), and the Peabody Conservatory of Music. Prior to Dr. Carter’s joining the faculty of Morgan State University in 1970, he was the Choral Director and Chairperson of the Division of Music at Knoxville College, where his superior choirs were famed for their tours throughout the United States.

Dr. Carter had been president of the Maryland Chapter of the American Choral Directors Association and music consultant-conductor at the Baltimore School for the Arts. He was the Headmaster of the New Shiloh Baptist Church, School of Music, Baltimore, Maryland. He had frequently been engaged as guest conductor, lecturer, adjudicator and clinician throughout the United States, including Harvard University, University of Utah, University of Connecticut, Gettysburg College (where he was cited for the year visited as the “person who contributed most to the Department of Music”), and many other locations across the country. He had appeared as lecturer with Eva Jessye at the Cleveland Orchestra’s Community Music Project, and as guest conductor with the Detroit Symphony and the Philadelphia Orchestra, performing his own orchestral/ choral arrangements.

About the Conductor



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.

About the Performers

Erin Palmer is a collaborative pianist at UNC Charlotte. In the summer months, she also performs with the American Institute of Musical Studies (AIMS) in Austria. A Georgia native, Erin taught high school for six years in Atlanta, followed by two years as a pianist and vocal coach at Georgia State University. She has worked with many regional organizations including the Metropolitan Opera National Council Auditions, the Marcello Giordani International Voice Competition, Atlanta Opera, Charlotte Symphony, Charlotte Opera Guild, and Opera Carolina. Her training includes numerous festivals and language programs such as the Roger Vignoles Mentoring Program for Vocal Coaches, Alliance Française d'Atlanta, ActiLingua Academy (Vienna), SongFest, AIMS, and the Eastern Music Festival. Erin holds two performance degrees from Valdosta State University and is a Collaborative Piano doctoral candidate at UNC Greensboro. She was a Torchbearer for the 1996 Atlanta Summer Olympics. Other than performing, her favorite activities are traveling and eating.
@travelingpianist // www.erinpalmerpiano.com

American soprano **Christina Pier** has been hailed by *Opera News* for her “big, gleaming soprano and impressive coloratura.” Ms. Pier has performed leading roles with the Santa Fe Opera, Florida Grand Opera, Minnesota Opera, Nashville Opera, Princeton Festival, Toledo Opera, Opera Carolina, Eugene Opera, Sarasota Opera, Virginia Opera, and understudied two roles with Lyric Opera Chicago. A consummate Mozartarian, she has appeared as Donna Anna in *Don Giovanni*, Pamina in *The Magic Flute*, Countess in *The Marriage of Figaro*, and Fiordiligi in *Così fan tutte*. Other roles include Micaëla in *Carmen*, Marguerite in Gounod's *Faust*, Senta in Wagner's *Der Fliegende Holländer*, and the title role in Richard Strauss' *Ariadne auf Naxos*.

As a sought-after concert artist, Ms. Pier has performed solos across the US and internationally. Other performances include a recital for the George London Foundation, performances with the World Youth Orchestra throughout Italy and at the General Assembly Hall of the United Nations in New York, a tour of performances and master classes throughout China associated with the Charles A. Lynam Competition, numerous radio interviews, and a segment on A&E's *Breakfast With the Arts*. She recorded Vaughan Williams's *Dona Nobis Pacem* with David Hill and the BBC Singers and Bournemouth Symphony Orchestra, which is available on the Naxos label. She is also featured as Donna Anna on a recording of *Don Giovanni* with the Kalamazoo Symphony Orchestra, which is available on iTunes.

Ms. Pier is the recipient of numerous prestigious awards including a 2003 Grand Finals Winner of the Metropolitan Opera National Council Auditions,

George London Award, Sullivan Award, two Charles A. Lynam awards, and two Palm Beach Opera Competition Awards. Originally from Flagstaff, AZ, Ms. Pier earned a BM and MM from Indiana University. Her career began under the tutelage of legendary soprano, Virginia Zeani. Ms. Pier draws inspiration from her students who now enjoy successful careers performing at major opera houses, concert halls, on Broadway and Broadway tours, and as music educators, music therapists, and church musicians.

Dr. Sequina DuBose, is a stunning performer most noted for her engaging stage presence and charming musical style. In 2022, she debuted as Donna Elvira in Mozart's *Don Giovanni* with Opera Carolina, followed by a debut with the Virginia Arts Festival in two world premiere chamber operas; *Companionship* by Rachel Peters, and *Tales From the Briar Patch* by Nkeiru Okoye. Other recent engagements include a 2021 performance as soprano soloist in Wynton Marsalis' work entitled *All Rise* with the Tulsa Symphony, Wynton Marsalis, and the Jazz at Lincoln Center Orchestra (JLCO) in commemoration of the 100th anniversary of the Tulsa Race Riots, and a world premiere of the electronic chamber opera, *Nightingale and the Tower* (Jason Treuting, Rebecca Comerford, Beth Meyers, and GRAMMY Award-winner Mikael Jorgensen) with Ojai Youth Opera Company in California.

Notable career highlights include performances as a soloist and ensemble member in *Underground Railroad: A Spiritual Journey*, a concert series that culminated in a performance at the Metropolitan Opera with Kathleen Battle; a debut with Michigan Opera Theater as 4th Maidservant in Strauss' *Elektra*; and performances with both the Lyric Opera of Chicago and Royal Danish Opera as Annie in Gershwin's *Porgy and Bess*. Dr. DuBose debuted as Musetta in Puccini's *La Bohème* with DiCapo opera, has performed the role of Clorinda with DiCapo Opera and Opera Memphis, and portrayed Rachel in the world premiere of Nkeiru Okoye's folk opera *Harriet Tubman: When I Cross That Line to Freedom* with American Opera Projects in New York City. Dr. DuBose has toured nationally and internationally as a soloist with The American Spiritual Ensemble and with Chorale Le Chateau alongside Wynton Marsalis and JLCO performing Marsalis' work, *Abyssinian Mass*.

Dr. DuBose currently serves as Assistant Professor of Classical and Contemporary Voice, and Coordinator of the Musical Theater Certificate program at UNC Charlotte where her research focuses on performance practice and pedagogy for 21st-century hybrid vocal literature.

Claudio Olivera was born in Caracas, Venezuela, where he attended the National Music Conservatory "Juan Jose Landaeta", as well as the Simon Bolivar University in 2003 where he graduated as Industrial Engineer cum laude in 2003. In 2004 he obtained a scholarship from the German Academic Exchange Service to pursue his musical studies at the Martin

Luther Universität in Halle, Germany, where he obtained his master degree. In 2009 he came to the University of South Carolina to study under Dr. Marina Lomazov, obtaining his Doctorate in Piano Performance in May 2016. He has participated and obtained prizes in numerous national and international competitions, and has performed in various cities in Venezuela, Chile, Germany, France, Italy, Spain and the US. In 2018 and 2019 he received the Steinway Top Teacher Award for the Columbia, SC area.

The University Chorale

Soprano

Julia Charette
Sarah Freeman
Kathryn Goretzka
Allison Hancock
Melody Long
Lucy Martin
Bianca Munoz
DeLenn Rumbolo
Emily Sheffield*
Sydney Spaulding

Alto

Gabby Bryant
Bria Bunch
Celia Butterworth*
Valerie DaPolito
Jessica Esenobruwe
Natalia Furman-Felix
MacKenzie Hall
Madison Hunter
Jasmine Keenan
Elena Kufta
Monisha Moore
Haley Wright

Tenor

Nicholas Andruzzi
David Benton
Elijah Goble
John Houlshouser
Jake Karelitz
Truman Qu
Kaleb Scott*
Caleb Wilson

Bass

Nathaniel Comer
Daniel Cristostomo
Tristen Gentry
Winston Martin
Jamison Moore
David Parker
Christian Souza*
Bryan Stoenner
Zachary Voigt

*Section Leader

Video Credits

An Unsung Muse. KTOP-TV, 1990

2006 State of the Arts: George Walker: njtvonline.org, 2012

The Impact of Female Black Music Composers You May Not Know
About: wxxinews.org, 2015

About the Performers

As one of the University's oldest traditions, The University Chorale is comprised of students from departments across the entire campus. The Chorale has enjoyed significant artistic growth in recent years and now includes several concerts a year, a weekend choir retreat, and periodic European tours. In March 2010, the choir toured Spain, with performances throughout Madrid culminating in an appearance as the featured ensemble at the National Auditorium in Madrid for the 25th Anniversary Gala of the Gredos San Diego schools, and three years previously toured Italy, including receiving special dispensation directly from the Cardinal of Venice to perform at St. Mark's Basilica. A frequent collaborator with the UNC Charlotte Orchestra, performances have included Schubert's *Mass in G*, Haydn's *Missa Brevis* (at the North Carolina Music Educators Annual Conference), Vaughan Williams' *Fantasy on Christmas Carols* and *In Windsor Forest*, Vivaldi's *Gloria*, the Bach *Magnificat* and an entirely a cappella program entitled *From Behind the Iron Curtain* (consisting of music from the former states of the Soviet Union) that was broadcast on Public Radio. In recent years the Chorale collaborated with the Choir of Clare College, Cambridge on their international tour, hosted the Morehouse College Glee Club, had partnership concerts with several high schools in the region, and has presented more than 50 concerts - including serving as the choir in television commercials and the Charlotte Symphony Orchestra's production of *Video Games Live*.

Whether your career will be as a soloist, conductor, or teacher, our Choral Program prepares you fully for the demands of the professional world. Singers study directly under faculty- not under graduate teaching assistants. Undergraduate choral conductors are given unparalleled podium time, a year of rigorous conducting courses, plus a full semester in front of a performing collegiate choir. Aspiring teachers get real-world experience in the largest school district in the Carolinas. Whatever your major, there is a place for you in one of our many vocal ensembles: University Chorale, Chamber Singers, Vocal Jazz, two Gospel Choirs Men's Chorus, Women's Glee, a cappella groups, Musical Theatre and Opera, plus all of the professional choirs Charlotte offers. Also, our program tours in the U.S. every year and abroad every third year!

If you enjoy performing, there is a place for you with UNC Charlotte Choirs. Much more information is available at coaa.charlotte.edu/music/ensembles/choirs or by calling the choral office at 704-687-0252.

College of Arts + Architecture

Upcoming Events

APRIL

Spring Dance Concert

Thu Mar 31- Sat Apr 2 | 7:30 pm
Sun Apr 3 | 2 pm
Anne R. Belk Theater

Gospel Choir

Mon Apr 4 | 7:30 pm
Rowe Recital Hall

Please join us for the next
University Chorale Concert!

Monday, May 2, 2022 | 7:30pm
Anne R. Belk Theater

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, Chloe Shade, Renee Szeghy

Performing Arts Audio Technician

Emily Parker