

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

**Community:
Our Human Family**

A Choral Concert

Featuring the Youth and Lab Chorale of UNC Charlotte

Directed by

Makayla Belcher

Adam Lytle

Celia Butterworth

Nacosia Massey

Emily Golden

Emily Sheffield

Anna Knight

Fred Spano

Rowe Recital Hall, Rowe Arts
Tuesday December 14, 2021 | 7:15 pm
coaa.charlotte.edu

Program

Tungarre

Stephen Leek (b. 1959)
www.stephenleek.com

Celia Butterworth, conductor

Hine Ma Tov

arr. Neil Ginsberg (b. 1969)
Santa Barbara Music Publishing, SBMP 286

Nacosia Massey, flute
Emily Sheffield, conductor

Stabat mater from *Stabat Mater*

Giovanni Battista Pergolesi
(1710-1736)
<https://www.cpdl.org>

Moosa Azfar, violin; Alexandra Fitzgerald, violin
Kyle Murdock, viola; Renzo Caceres, cello
Makayla Belcher, conductor

Come to Me, O My Love

Allan Robert Petker (b. 1955)
Hinshaw Music Inc., HMC. 1853

Phi Mu Alpha Sinfonians, guest choir
Adam Lytle, conductor

Johnny Has Gone for a Soldier

Revolutionary War Folk Song
Unpublished arrangement

Nacosia Massey, flute; Adam Lytle, clarinet
Emily Golden, conductor

The Journey Home

Robert H. Young
(1923 - 2011)
Alliance Music Publications, Inc., AMP 0415

Nacosia Massey, conductor

Sansa Kroma

Akan (Ghana) Folk Song

Migdalia Ramirez, mezzo-soprano
Fred Spano, conductor

Siyahamba

arr. Doreen Rao
(b. 1950)

<http://www.multiphonie.cantalpassion.com>

Gabriel Bryant, soloist
Anna Knight, conductor

About the Performance and Chorale

The music education curriculum at UNC Charlotte provides our preservice music teachers opportunities to hone their rehearsal skills through authentic teaching. The final semester culminates in student teaching in an area school. In the Fall semesters, students enroll in secondary ensemble methods classes. Each class has a laboratory portion where students rehearse, teach, and perform music suitable for middle school and high school ensembles. This year we are pleased to have 23 students in our inaugural Youth/Lab Chorale, recruited by members of the class. Each week we met for 75-minute rehearsals and each student had 8 minutes to rehearse/teach their piece. Tonight's performance is the culmination of the teaching process. The student conductors all recruited the singers, the instrumentalists, provided lesson plans, and were responsible for teaching their piece. I recruited high school musicians and I am pleased that we have two high school singers joining us tonight from Jay M. Robinson High School and Myers Park High School. Our concert is a process-oriented performance and we are happy to share our music with you.

Program Notes & Translations

Tunggare, composed by Stephen Leek (b. 1959), is our concert opener. “Tunggare” means “voice” or “to sing” in a native dialect from the people indigenous to Australia. It features repetitive ostinati beginning with the bass voice, and then adds more ostinati from low to high voices in an *a cappella* setting to encourage audiation, as well. This piece helps to teach the concept of independent singing as each voice is singing an ostinato- a musical pattern that repeats. It also helps teach literacy concepts such as accent and form allowing the students to discover for themselves where each section begins.

Hine Ma Tov is a popular Jewish hymn that is used for folk dances. Its origins as a song are relatively unknown, but the lyrics are from the first verse of Psalm 123: “Behold how good and how pleasant it is for brothers (people) to sit together in unity.” This particular version is arranged by Neil Ginsburg (b. 1969) and published by Santa Barbara Music Publishing. This piece is very legato that reinforces breath support, management, and energy through the phrases as well as dynamic contrast. Another important aspect of the piece is the 6/8 time signature. This teaches strong and weak beats in triple meter, or compound time, as opposed to 2/4, 3/4, and 4/4. The students have done a variety of activities such as moving their bodies around the room and stepping on the strong beats to kinesthetically exhibit and internalize the legato throughout the song. Finally, because of the Hebrew text, this piece helps to teach certain symbols and concepts of the International Phonetic Alphabet such as the *ach-laut* and diphthongs.

Stabat Mater Dolorosa is the first movement of the *Stabat Mater*, one of the most well-known Baroque compositions ever written in praise of Mary. This setting of the *Stabat Mater* sequence was composed by Giovanni Battista Pergolesi in 1736. Pergolesi was an Italian composer whose sacred and operatic works were some of the greatest written during his time. *Stabat Mater* was written in the last weeks of Pergolesi’s life during his battle with tuberculosis. He passed away soon after at the age of 26. This text of the *Stabat Mater* is from the 13th century Christian hymn to Mary that portrays her suffering and grieving during Jesus’ crucifixion. The first movement of this setting is a poignant invitation for contemplation. The Latin text translates as: “There stood the Mother grieving, beside the cross weeping,

while on it hung her son.” This movement is set to a very slow tempo in a 4/4 meter, teaching breath support and energy. The musical phrases include several suspensions that open many opportunities to teach the concept of dissonance and resolution. Several intricate intervals are written in the score, which teach the students higher level ear training. Lastly, the ensemble is placed in a mixed formation for this movement, which provides the students opportunities to strengthen their musical independence.

Come to Me, O My Love is composed in a partner-song with four distinct melodies. Each melody is passed from section to section throughout the piece. This creates a unique experience for the audience with changing textures and timbres. This compositional technique challenges the singers to maintain their melody as independent singers. The piece is very light, with playful melodies and changing rhythms in 6/8 meter. This song contains two homophonic interludes modulating to E Major. The first serves as a transition to where the texture goes from two melodies to all four, and the second interlude functions as a coda ends the piece in E Major. The text and the music were composed by Mr. Petker, and illustrates yet another important aspect of a community: communities exhibit love for one another.

Johnny Has Gone for a Soldier is an Irish folk song. This folk song has been passed through many countries, people and circumstances since the 1600s. This particular arrangement became popular during the American Revolution and represents the longing and uncertainty of the families of those soldiers who went to war. As a transfer to our community today, we still have this longing in our hearts as some families sacrifice their loved ones, sending them off to war to keep our country safe. This arrangement incorporates instrumental features and soloists backed by powerful and chilling ostinati. Through the text, the piece exemplifies the pain, longing and desperation of waiting for your loved one to return home safe and sound.

The Journey Home is a choral piece that was commissioned by the Sam Rayburn High School choir located in Pasadena Texas. This piece utilizes the text of a poem by Robert H Yong. This poem was also attributed to David Delaney (1959-1999). Delaney was a teacher at Sam Rayburn High School prior to his untimely death in 1999 and this piece was commissioned

to memorialize him. The piece is homophonic in its setting, and teaches students breath support management, balance, and blend.

Sansa Kroma is a folk song from Ghana. It roughly translates as, “The hawk flying over the land rescues baby chicks.” The song is a metaphor for the responsibility of the community to take care of those children, indeed anyone, who are orphaned or otherwise marginalized. It is a fitting message for all cultures. This piece uses an example of “chording.” This technique allows for young singers to experience singing in harmony with only singing two-three notes in a chordal passage. There are four harmony parts and a solo line. In African music, this type of homophonic singing is prevalent, and this piece allows the choir to sing almost immediately as a community- an authentic representation of the song’s message.

Siyahamba is a South African Freedom Song composed in 1950 by Andries van Tonder. This piece is in 4/4 time and begins with a slow solo followed by chordal humming, and then moving into the true fast nature of the piece. This text means, “We are marching in the light of God.” “Siyahamba” contains layers of meaning. “We” is a word of community, the community of those living and the community of the living dead. In African traditional society, those who have died are still “with us,” and they may influence the actions of the living. “Marching” is an action that unifies the community, as they move physically and spiritually in the same direction—in this case, towards freedom of oppression. It is a bodily, kinesthetic response to the leading of the Spirit rather than a passive presence. “The Light of God” has meaning on several levels. While it is superficially a symbol of creation and Christianity, the “light of the world” is also a common refrain in songs of healing or ngoma throughout Southern and Central Africa. Regarding our theme, communities celebrate and speak out against injustice. “Siyahamba” piece helps to singers to sing in a homophonic texture, sight-sing in a major tonality, as well as teach about syncopated rhythms. Today’s performance begins with a slow introduction by a soloist with by chordal humming, and then moves into the true fast nature of the piece.

UNC Charlotte Youth & Lab Chorale- Fall 2021

NAME	SCHOOL	MAJOR/MUSIC TEACHER	SINGING PART
Nicholas Andruzzi	UNC Charlotte	Music	Tenor
Makayla Belcher	UNC Charlotte	Music Education	Soprano
Gabriel Bryant	UNC Charlotte	Music	Soprano
Celia Butterworth	UNC Charlotte	Music Education	Alto
Emily Golden	UNC Charlotte	Music Education	Alto
Kathryn Goretzka	UNC Charlotte	Music & Religious Studies	Soprano
Colt Holshouser	UNC Charlotte	Mechanical Engineering	Tenor
Gianna Journey	Myers Park HS	Nicole Torskin and Ms. Nyshia, directors	Alto
Jake Karelitz	UNC Charlotte	Marketing	Tenor
Jasmine Keenan	UNC Charlotte	Music Education	Alto
Anna Knight	UNC Charlotte	Music Education	Soprano
Elena Kufta	UNC Charlotte	English	Alto
Anny Kuykendall	Jay M. Robinson HS	Angelica Stanley, director	Soprano
Adam Lytle	UNC Charlotte	Music Education	Tenor
Nacosia Massey	UNC Charlotte	Music Education	Alto
Noel Mills	UNC Charlotte	Computer Engineering	Tenor
Jamison Moore	UNC Charlotte	Meteorology	Bass
Bianca Muñoz	UNC Charlotte	Music Education & International Studies	Soprano
Migdalia Ramirez	UNC Charlotte	Psychology	Alto
Emily Sheffield	UNC Charlotte	Music Education	Soprano
Christian Souza	UNC Charlotte	Music	Bass
Bryan Stoener	UNC Charlotte	History	Bass
Haley Wright	UNC Charlotte	Music	Alto

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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, Jonah Levy, Leenah Newby, Chloe Shade, Renee Szeghy