



III. Four American Pieces

Gwyneth Walker (b. 1947)

1. Every Night When The Sun Goes Down  
Charles Adam Lang, baritone
2. My Love Walks in Velvet
3. White Horses
4. How Can I Keep From Singing?

PROGRAM NOTES AND TRANSLATIONS

**Three Pieces**

**Jacques Arcadelt (1504?-1568)**

1. Il bianco e dolce cigno

Il bianco e dolce cigno cantando more,  
*The white and lovely swan singing dies,*

et io piangendo giungo al fin del viver mio.  
*And I while weeping, I reach the end of my life.*

Strano e diversa sorte ch'ei more sconsolato,  
*Strange and different fate, that he dies unconsolated,*

Et io moro beato. Morte, che nel morire  
*And I die blessed. Death, that in the dying*

Mi empie di gioia tuto e di desire.  
*Fills me with all joy and desire.*

Se nel morir altro dolor non sento  
*If in dying no other pain I feel,*

di mille morte il di sarei contento.  
*A thousand deaths a day would content me.*

2. Ave Maria

Ave Maria, gratia plena, Dominus tecum  
*Hail Mary, with grace filled, the Lord is with you.*

Benedicta tu, et benedictus fructus ventris tui.  
*Blessed are you, and blessed is the fruit of the womb of you.*

Sancta Maria, Mater Dei,  
*Holy Mary, Mother of God,*

Ora pro nobis peccatoribus  
*Pray for us sinners*

Nunc, et in hora mortis nostrae.

*Now, and in the hour of the death of us.*

3. Il vagh'e dolce sguardo

Il Vagh' e dolce sguardo,  
*The vague and sweet glances,*

Qual hor lieto rivolta,  
*Whenever she happily sees me,*

Madonn' in me tutt' ardo, per la gran gioia  
*My Lady, I am burning for the great joy*

Ch' e in me raccolta.  
*I am receiving.*

Ma poi ch'ella m' ascolta,  
*But when she listens to me,*

e che selvaggi' e schiva ver me  
*and with a savage reservation to me*

si mostra piu ch'io non vorrei,  
*she shows me more than I want to know,*

Quasi m' adir a lei.  
*I almost can get angry with her.*

Vuol che liet' e penoso cosi viva.  
*She wants me to live happily and in pain.*

Jacob Arcadelt was a Flemish composer of the Renaissance who began his career as a singer in the papal choir in Rome, and later under the Parisian nobleman, the Duc de Guise. Best known as a composer of madrigals in the Italian style, Arcadelt also wrote French *chansons*, motets, and masses. The “Ave Maria” is actually a 19<sup>th</sup> century adaptation by Franz Liszt of Arcadelt’s *chanson* ‘Nous voyons que les hommes’ (1554).

**Four Choruses**

**Samuel Barber (1910-1981)**

To Be Sung on the Water (Op. 42, No. 2)

Sure on this Shining Night (Choral setting by the composer of Op. 13, No. 3)

A Nun Takes the Veil: Heaven-Haven (Choral setting by the composer of Op. 13, No.1)

The Coolin’ (Op. 16, No. 3)

Samuel Barber (1910-1981) was born in a wealthy suburb of Philadelphia, a son of a doctor and grandson of a pastor. Classically trained as a singer at the Curtis Institute of Music, Barber developed a life-long relationship

with fellow Curtis student and composer Gian Carlo Menotti. Toscanini was an early champion of Barber's music, even conducting the premier of Barber's ubiquitous *Adagio for strings*. In 1938 Barber returned to Curtis, this time as director of the 24-voice Madrigal Chorus, for which he wrote or arranged these four pieces. "The Coolin'" is from *Reincarnations* (1940), a set of three pieces that set James Stephen's adaptations of early Gaelic verse. Barber adapted "Sure on this Shining Night" and "A Nun Takes the Veil: Heaven Haven" from his immensely successful solo song cycle aptly named *Four Songs, Op. 13*. With an uncanny penchant for naming pieces, Barber nevertheless gives us in *Two Works for Chorus Op. 42* much imaginative and interesting writing. This is very evident in the gently lapping waves evoked by the opening three-note motive of "To Be Sung on the Water".

### **Pingos D'água**

**Henrique de Curitiba (b. 1934)**

"Soft water drips for a long time on a hard rock and bores a hole."

"*Pingos D'água* was written under the spell of a misty winter evening, while listening to the monotonous falling of rain drops. This kind of "dropping effect" pervades the entire work, creating a continuous movement that is also a delicate background over which the melody is stated imitatively in the various voices. The text is based on a Brazilian proverb and refers to drops of water drilling a hole in the stone upon which they fall. The choir should develop a peculiar sonority imitating the sound of falling drops of water." - Henrique de Curitiba

### **Na Bahia Tem**

**Daniel Rufino Afonso, Jr. (b. 1965)**

Hey brunet woman,  
There are one *vintém* coconuts in Bahia.

There is a handsome brunet man in Bahia.  
I want to marry him!

Ah, my *mãe menininha do Gantois!*  
What is there on the *baiana's* tray?  
There is *vatapá, carurú, umbú, cajú,*  
And one *vintém* coconuts!

#### Definitions:

*Bahia* – Northeastern Brazilian state, home to the famous *Ipanema* beaches.

*vintém* – old Brazilian currency, similar in value to one cent.

*mãe menininha do Gantois* – leader of an Afro-Brazilian spiritual group.

*Baiana*- native woman from Bahia.

*vatapá, carurú* – common Brazilian dishes, prepared with fish and spices.

*umbú, cajú*,- acid fruits from tropical trees, very common in Bahia.

"I wrote "Na Bahia Tem" in 1994, while working on my Master's degree at the University of Missouri – Kansas City. The piece is dedicated to Dr. Eph Ehly, who was my teacher at UMKC. "Na Bahia Tem" is a simple arrangement of a very traditional Brazilian folk song. The song is about Bahia (one of the largest states of Northeastern Brazil) and its rich natural resources (fruits, dishes, etc) and cultural traditions (religious groups, etc.). The several rhythmic structures of the piece (as well as the clapping) are in reference to the strong African heritage in that part of the country." - Daniel Rufino Afonso, Jr.

Three Liturgical Pieces  
I. Justus Ut Palma

Johann Georg Albrechtsberger (1736-1809)

"The just will flower like the palm tree. He will multiply like the cedars of Lebanon"

Psalm 91:13

II. De Profundis

*De profundis clamávi ad te, Dómine,*  
From the depths I cry to you, Lord,

Dómine, exáudi vócem méam.  
Lord, hear my voice.

*Fíant áures túæ intendéntes*  
Make your ears be attentive

*in vócem de precatiόνis méæ.*  
to the voice of my supplications.

*Si iniquitátes observáveris, Dómine;*  
If sins you observe, Lord;

*Dómine, quis sustinébit?*  
Lord, who will be sustained?

*Quía apud te propitiátio est*  
Because with you is forgiveness

*et própter légem túam sustínui te, Dómine.*  
and because of your law we revere you, Lord.

Sustínuit ánima méa in vérbo éjus;  
Sustained is my soul in your word;

*sperávit ánima méa in Dómino.*  
My soul hopes in the Lord.

*A custódia matutína usque ad nóctem,*  
As the watchman awaits the morning light,

*spéret Israel in Dómino.*  
let Israel hope in the Lord.

*Quía apud Dóminum misericórdia,*  
For with the Lord is mercy,

*et copiósá apud éum redéemptio.*  
and with Him is plenteous redemption.

*Et ipse redimet Israel*  
And He shall redeem Israel

*ex ómnibus iniquitatibus éjus.*  
from all their sins.

Psalm 130

*Gloria patri, et filio et spiritui sancto,*  
Glory be to the Father, and to the Son, and to the Holy Ghost,

*Sicut erat in principio et nunc et semper*  
As it was in the beginning, is now, and ever shall be

*Et in saecula saeculorum. Amen.*  
Even to ages of ages. Amen.

from the *Angelic Trisagion*

### III. Te Invocamus

"We call upon you, we praise you, we beseech you, our hope, our honor, deliver us, revitalize us, o  
blessed Trinity."

from the Matins Office (second nocturne) on the Feast of the Most Holy Trinity

Johann Georg Albrechtsberger (1736-1809) was an Austrian composer, teacher, organist and theorist. Having served as organist in several provincial locations (including the Melk Abbey), Albrechtsberger became Assistant Kapellmeister (and eventually Kapellmeister) at St Stephen's Cathedral in Vienna, succeeding Mozart at Mozart's request. A prolific composer, his more than 600 works included oratorios, church music and many instrumental works. Though famed as an organist, Albrechtsberger was even more revered as a teacher. His pupils included Beethoven and Hummel (the former was sent to Albrechtsberger by Haydn), and his composition treatise *Gründliche Anweisung zur Composition* (1790) was especially influential. Largely forgotten today, his considerable compositional output contained many inventive and charming works, including several concerti for Jaw's harp and orchestra as well as many works for trombone.

### Zigeunerleben (Op. 29 No. 3)

**Robert Schumann (1810-1856)**

Im Schatten des Waldes, im  
Buchengezweig,  
da regt's sich und raschelt und  
flüstert zugleich.  
Es flackern die Flammen, es gaukelt  
der Schein  
um bunte Gestalten, um Laub und  
Gestein.  
Das ist der Zigeuner bewegliche  
Schaar  
mit blitzendem Aug' und mit  
wallendem Haar,  
gesäugt an des Niles geheiligter

In the shadow of the woods,  
through the branches of the Beeches  
the rustle and whisper  
flows on the breezes.  
the flicker of the flames, a glimmer  
of shine,  
the colorful shapes, the greenery and  
and rocks.  
It is the gypsies full of wanderlust  
and careless,  
lightning in the eyes, with  
flowing hair,  
suckled on the Nile's

Fluth,  
gebräunt von Hispaniens südlicher  
Gluth.  
Um's lodernde Feuer in  
    schwellendem Grün,  
da lagern die Männer verwildert und  
    kühn,  
da Kauern die Weiber und rüsten  
    das Mahl,  
und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im  
    Rund,  
wie Spaniens Gärten so blühend und  
    bunt,  
und magische Sprüche für Noth und  
    Gefahr,  
verkündet die Alte der horchenden  
    Schar.  
Schwarzäugige Mädchen beginnen  
    den Tanz.  
Da sprühen die Fackeln in röthlichen  
    Glanz.  
Es lockt die Guitarre, die Cymbel  
    klingt.  
Wie wild und wilder der Reigen  
    sich schlingt.  
Dann ruh'n sie ermüdet vom  
    nächtlichen Reih'n.  
Es rauschen die Buchen im  
    Schlummer sie ein.  
Und die aus der glücklichen  
    Heimath verbannt,  
sie schauen in Traume das glückliche  
    Land.  
Doch wie nun im Osten der Morgen  
    erwacht,  
verlöschen die schönen Gebilde der  
    Nacht;  
es scharret das Maultier bei  
    Tabesbeginn,  
fort ziehn die Gestallen, wer sagt  
    dir wohin?

Emanuel Geibel

hallowed flow,  
tanned by Spain's  
    southern glow.  
The blazing fire is swelling  
    over the greenery,  
The camping of the men who are  
    savage and hardy,  
the huddle of women preparing the  
    meal,  
busily filling their old goblets.

And stories and songs are rung  
    around,  
of Spanish gardens so blooming  
    and colorful,  
and Magical sayings for times of  
    peril,  
the Old are listened to  
    saying these things.  
Now dark-eyed young ladies are begin-  
    ning the dance.  
the sputtering torches in lusty  
    Glances.  
with plucking the Guitars, the Cymbals  
    Ring.  
And wild and wilder the circular  
    dance ensnares.  
They rest, weary from the nightly  
    revels.  
while the Beech trees rustle  
    as they slumber.  
and since from their lovely  
    homeland are banned,  
they look for it in Dreams  
    for the lovely land.  
But now in the East the  
    morning awakes,  
they are gone, the beautiful shapes  
    of the night;  
the pawing of the Mules  
    with the beginning Day,  
They go, the shapes - who says  
    to where?

Stories and songs of the lives of Gypsies abound in Romantic (and earlier) literature, and have found their way into the music of notable composers from Mozart to Bartok. Calling forth some of the favorite themes of the Romantic artist - Mysticism, Nature, and the exotic - Robert Schumann's

*Zigeunerleben* evokes alluring images of exotic Gypsies whirling around a mystical campfire in the blackest heart of a great woods. Emanuel Geibel, the German Romantic poet most often set to music after Heine, composed this text specifically for Schumann, and based it loosely on the characters and events depicted in *Guy Mannering* (1815) by Walter Scott.

Gypsies, a dark-skinned nomadic race who speak their own language (related to Indian Hindi), spread across Europe in the 15th century, reaching as far north as Great Britain by 1500. Owing to a mistaken belief they came from Egypt, they were known as "Egyptians" (later corrupted to "Gypsies"), but called themselves "Romanies". They commonly lived in caravans and moved from place to place, often making a living by tinkering, or - more often - by begging. Among rural people they held a bad reputation of lawlessness and stealing, including the kidnapping of children; but their exoticism caused them to be wildly romanticized in the 19th century - such as in this text setting.

Robert Schumann (1810-1856) was born in Zwickau (a town in Saxony about 40 miles from Leipzig). He began his academic career by studying law in the University at Heidelberg, but returned to Leipzig in 1830 to study piano with Friedrich Wieck, who later became his father in law. Because of an injury to his right hand, he abandoned his plans for a concert career and turned his attention to composing. For a short time he served on the faculty of the Leipzig Conservatory, but was generally unsuccessful as a teacher. After living in Dresden from 1844 to 1850, he accepted an invitation to become the municipal music director of Dusseldorf. Unfortunately he did not excel in this position either; perhaps in part because his mental instability was becoming increasingly obvious. In 1853, he was committed to a private mental asylum in Endenrich where he remained for the rest of his life. His choral compositions include: 18 works with orchestra, a motet, 34 part-songs for mixed voices, 25 part-songs for men's voices, 12 part-songs for women's voices, and 31 vocal quartets with piano.

This part-song, written during the composer's "song" year (1840), is one of three lied settings with piano accompaniment on a text by Geibel. Entitled *Drei Gedichte* (Three Poems), the first is set for two sopranos, the second for three sopranos, and the *Zigeunerleben* (Gypsy Life) is set for soprano, alto, tenor, and bass. Although now commonly sung by choirs, these lieder were intended as a duet, trio, and quartet for solo voices with piano accompaniment.

#### Four American Pieces

Gwyneth Walker (b. 1947)

1. Every Night When The Sun Goes Down
2. My Love Walks in Velvet
3. White Horses
4. How Can I Keep From Singing?

Dr. Gwyneth Walker is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M., and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she left academia in 1982 in order to pursue a career as a full-time composer. She now lives and works on a dairy farm in Braintree, Vermont. Walker's catalog includes over 120 commissioned works for orchestra, band, chorus, and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral/vocal music) and MMB Music of St. Louis (orchestral/instrumental music).

#### ABOUT THE PERFORMERS:

As one of the University's oldest traditions, The **University Chorale** is comprised of students from departments across the entire campus, not just music majors and minors. Chorale activities may include several concerts a year, a weekend choir retreat, and periodic European tour. There is no audition, only the permission of the

instructor is required to participate. The chorale rehearses Mondays, Wednesdays, and Fridays from 1:00 to 1:50 pm. Please feel free to contact any chorister or the director at (704) 687-6136 for more information.

The University Chorale is:

Jeffery A. Alexander*	Mooresville
Traci L. Allen	Ramseur
Fletcher Michael Barber*	Hillsborough
Timothy W. Barnes	Fuquay-Varina
Chaye Bernier	St. Thomas, Virgin Islands
Gina Brannagan	Charlotte
Sally A. Buckmaster	Newton, NJ
Blake E. Caplan*	Boca Raton, FL
Benjamin Chaney	Indian Trail
Caroline M. Clifton*	Asheboro
Aaron L. Cohen	Raleigh
Kristin M. Cook*	Gastonia
Michael A. D'Angelo <sup>4</sup>	Bethesda, MD
Alicia R. Davison*	Lakewood, NY
Joshua P. Doughty	Concord
Sarah Duty	Charlotte
Jennifer Edwards	Spruce Pine
William (Bill) A. Elliott	Charlotte
Jessica M. Fago*	Matthews
Zita Foster	Debrecen, Hungary
Yunia Fuentes	Charlotte
Emily S. Fuller*	Wilkesboro
Lauren A. Gurr*	Charlotte
Nancy C. Hamff	Charlotte
Sarah E. Hampton <sup>2</sup>	Charlotte
Eric J. Huhn	Laurinburg
Elizabeth L. Kowalski*	Harrisburg
Brianna L. Kenny*	Charlotte
Shannon M. Koontz*	Lexington
Cyndal M. Kincaid	Harrisburg
C. Adam Lang*	Concord
Carlene N. McCreary	Charlotte
Christina E. Mayrhofer	Tryon
Jennifer R. Miller <sup>1,4</sup>	Newfoundland/Labrador
Laura A. Mesec	Burlington, WI
Stephanie L. Miller	Charlotte
Travis M. Moore	Huntersville
Caleb H. Newman	Jonesville
Laura E. Nolan*	Charlotte
Sara Norcott	Greenville, DE
Amber R. Ormand	Kings Mountain
Kelli E. Postell <sup>3</sup>	Concord
Beth Powell <sup>4</sup>	Charlotte

Shemika L. Prioleau	Sumpter, SC
Jennifer L. Rains	Cincinnati, OH
Audrey L. Reynolds*	Charlotte
Robert A. Schoneman	Raleigh
Jennifer Small	Charlotte
Rich T. Stanley <sup>4</sup>	Lexington
Joel Sukhram	Gastonia
Andrew D. Sword	Cary
Kasie L. A. Townsend	Norwood
Sarah E. Vincent	Charlotte
Kaleigh A. Wagner	Garner
Leah D. White	Chester, VA
Alex B. Yarborough	Waynesville

<sup>1</sup> Choir President

<sup>2</sup> Vice-President

<sup>3</sup> Secretary/Treasurer

<sup>4</sup> Section Leader

\* R&R committee member

The **Chamber Singers** is a highly select vocal ensemble dedicated to preparing challenging literature to a professional level of performance. The Chamber Singers is comprised primarily of Music majors (although a very few non-majors also participate) who have passed a stringent audition process. All singers re-audition late each spring for a full-year commitment to the 24-voice ensemble. Specific seats may be auditioned late in the summer or in the late fall to fill vacancies. The Chamber Singers rehearse Tuesdays and Thursdays from 2:00 to 3:20 pm in addition to the considerable individual practice required to master the music. Please feel free to contact any chorister or the director at (704) 687-6136 for more information.

The Chamber Singers are:

Richard Joseph Alia-Bicoy	Ewa Beach, HI
Sally Ann Buckmaster <sup>1</sup>	Newton, NJ
Jamie Lynn Caporizo	Stamford, CT
James Marshall Cesena	Huntersville
Benjamin Philip Chaney	Indian Trail
Jonathan David Cuevas	Okinawa, Japan
Michael Amidon D'Angelo	Bethesda, MD
Zita Simon Foster <sup>3</sup>	Debrecen, Hungary
Lauren Ashlee Gurr	Charlotte
Nancy Claire Hamff <sup>3</sup>	Charlotte
Sarah Elizabeth Hampton	Charlotte
Erin Joel Karriker	Kannapolis
Charles Adam Lang	Concord
Caleb Hill Newman	Jonesville
Laura Elise Nolan	Charlotte
Christopher Adam Petrea	Rockwell
Kelli Elaine Postell	Charlotte
Audrey Lynn Reynolds <sup>3</sup>	Charlotte

Jean Elizabeth Ritchey  
Richard Tommy Stanley  
Adam John (AJ) Swanson

Raleigh  
Lexington  
Charlotte

<sup>1</sup> Choir President

<sup>2</sup> Treasurer-Secretary

<sup>3</sup> Choral Librarians

**Greg Underwood** is the Staff Accompanist for the UNC Charlotte Music Department. A Phi Beta Kappa graduate of Duke University, Greg also serves as Church Musician at Spirit of Joy Lutheran Church in Weddington and as Musical Director of the Comedy Mystery Dinner Theatre. He maintains a private teaching studio and appears as pianist and accompanist at many events throughout the Piedmont region. He has also performed as accompanist with the Oratorio Chamber Singers of the Charlotte Symphony and as soloist with orchestras in Florida and North Carolina. He previously held administrative positions with the Charlotte Symphony and the Kennedy Center for the Performing Arts.

A native of Wisconsin, **Randy Haldeman** has taught Choral and General Music at all levels of academia – Pre-K through collegiate - in Wisconsin, Idaho, Illinois, Florida, Vermont, and Italy. Haldeman earned the Bachelor of Music degree in Vocal Performance from the University of Wisconsin at Whitewater, the Master of Music degree in Voice and Opera Performance from Northwestern University, and the Doctor of Philosophy degree in Music Education (Choral Conducting emphasis) from The Florida State University. Dr. Haldeman's choral arrangements are published in the *Rodney Eichenberger Choral Series*, and have been performed by groups under the direction of André Thomas, Rodney Eichenberger, and other collegiate directors throughout the country. Active as a performer as well as an educator, Haldeman has garnered critical praise on the operatic, musical theatre, and concert stages. Appearances of national interest include "Mr. Snow" in the 50th Anniversary Production of *Carousel*, and "Uncle Billy" in the Chicago premier of Sheldon Harnik's *A Wonderful Life*. As a conductor, his choral groups have received enthusiastic responses from audiences and critics alike in 11 states and Europe, including several state and regional festivals and contests. He currently directs UNC-Charlotte's choral music program, is Coordinator of Choral Music Education, and teaches conducting and music education courses.

As a courtesy to the other audience members as well as the performers, please refrain from using flash photography and be certain that all cellular phones, pagers, and electronic watches are muted during the performance. Late arrivals will please take their seats only during applause.