

# COMING UP...

Flute Choir  
Mon., Nov. 19; 8:00PM

Tuba/Euphonium Choir  
Tue., Nov. 20; 8:00PM

Percussion Ensemble  
Mon., Nov. 26; 8:00PM

Jazz Ensembles  
Tue., Nov. 27; 8:00PM

The Vocal Jazz Ensemble  
Wed., Nov. 28; 8:00PM

The University Chorale  
Sat., Dec. 1; 8:00PM  
*Gloria* by John Rutter

This concert will feature John Rutter's exuberant *Gloria* for brass ensemble, chorus, and percussion, and will also include other seasonal music from several cultures and traditions.

Mallard Creek Chorale/The Charlotteans  
Sun., Dec. 2; 3:00PM

A Mallard Creek Christmas  
This concert features seasonal music performed by the Mallard Creek Chorale and The Charlotteans.

Symphonic Wind Ensemble  
Mon., Dec. 3; 8:00PM

University Symphonic Band  
Tue., Dec. 4; 8:00PM

The University of North Carolina at Charlotte  
presents:

## UNC CHARLOTTE CHORALE On Tour

Randy Haldeman, director  
Gregory Underwood, accompanist

October 3-5, 2007

**LET**  
YOURSELF  
**GO.**

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THE DEPARTMENT OF  
**MUSIC**  
AT UNC CHARLOTTE

University of North Carolina at Charlotte  
Department of Music  
presents

**UNC CHARLOTTE CHORALE**  
**On Tour**

Randy Haldeman, director  
Gregory Underwood, accompanist

Wednesday, October 3, 2007

9:00 am Millbrook High School, Raleigh, NC  
10:30 am Middle Creek High School, Apex, NC  
11:45 am Apex High School, Apex, NC

Thursday, October 4, 2007

9:00 am CE Jordan High School, Raleigh, NC  
10:45 am CE Jordan High School, Raleigh, NC  
1:00 pm Sanderson High School, Raleigh, NC

Thursday, October 4, 2007

4:30 pm Choral Vespers Prelude Concert Duke Chapel  
Durham, NC

Friday, October 5, 2007

9:00 am Wakefield High School, Raleigh, NC  
10:45 am Garner High School, Garner, NC  
12:45 pm Garner High School, Garner, NC

Friday, October 5, 2007

8:00 pm Homecoming Concert St. Peter's Episcopal Church  
Charlotte, NC

*Proceeds from tonight's concert will benefit the Urban Ministries Center Soup Kitchen.*

**PROGRAM**

With a Voice of Singing Kenneth Jennings (b. 1925)

Three Madrigal Lovesongs Orlando di Lasso (1532-1594)

Matona Mia Cara  
Mon Coeur Se Recommande a Vous  
Unlatch the Bolt That Locks the Door

Three Anthems Wolfgang Amadeus Mozart (1756-1791)

Jubilate Deo  
V'amo di Core (K. 348)  
Ave Verum Corpus (K. 618)

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.

**Greg Underwood** is the Staff Accompanist for the UNC-Charlotte Department of Music, where he accompanies four vocal ensembles, two voice studios, and several instrumental recitals each semester. He is a Phi Beta Kappa graduate of Duke University and recipient of the Mueller Prize for Excellence in Music Performance, in addition to earning degrees in psychology and economics. Greg also serves as Director of Music Ministries at Spirit of Joy Lutheran Church in Weddington, where he directs the worship, choral, and handbell programs. He has performed as pianist, vocal coach or accompanist with many area organizations, including Opera Carolina, the Oratorio Chamber Singers, Stageworks Theater, the Broadway Lights series, UNCC Dance and Theatre Department, and the Duke Opera Workshop. He has performed as piano soloist with the Southwest Florida Symphony, the Gainesville Symphony, and the Duke Symphony Orchestras. He previously held administrative positions with the Charlotte Symphony and the Kennedy Center for the Performing Arts.

The **University of North Carolina at Charlotte** is a large, urban Research Intensive university with a population of more than 22,000 students. Located within the city limits on an immense thousand-acre modern campus, UNC Charlotte serves the second largest city in the American Southeast with over 200 bachelors, masters, and doctoral degrees. The **Department of Music** offers bachelors and master's degrees in performance, education, and liberal arts. Located within the brand-new palatial Robinson Hall for the Performing Arts, the department serves intensive professional programs in all wind, string, and percussion instruments, plus world-class studies in Opera & Musical Theatre, Choral Music, and Jazz. The **Choral Program** features more than 7 distinct performing ensembles, numerous performances, and frequent tours. In short, UNC Charlotte Department of Music offers personal, individual attention within a large research-intensive university in a great American city.

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 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

survivors.

## 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. Under the direction of Randy Haldeman, the Chorale has enjoyed significant growth in recent years, and now Chorale activities may include several concerts a year, a weekend choir retreat, and a periodic European tour. This past spring, this choir toured extensively throughout Italy, including performances in St. Peter's Basilica in the Vatican, St. Mark's Basilica in Venice, and many other locations in several other cities. Other recent performances have included Schubert's *Mass in G* for chorus and orchestra, Vaughan Williams' *Fantasy on Christmas Carols*, 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. The choir's enrollment ranges from 46 to 58 voices depending upon which pieces are programmed and is open to all UNC Charlotte students with extensive choral experience, and who pass the short audition. The chorale rehearses Mondays and Wednesdays from 12:30 to 1:45 pm, with sectional rehearsals on rotating Fridays at the same time. Please feel free to contact any chorister, call the director at (704) 687-6136, or visit <http://www.uncchoirs.org> for more information.



Guy Aiken	Charlotte	Caroline Murphy	Chapel Hill
Lindsay Bentley <sup>5</sup>	Stanfield	John-vu Nguyen	Cary
Jamie Caporizo	Stamford, CT	Branden Nicholson <sup>1</sup>	Maiden
Jonathan Caudill	Charlotte	Laura Nolan <sup>2</sup>	Charlotte
Michelle Chandler	Charlotte	Natalie Penley	Salisbury
Aubrey Cipolloni	Charlotte	Jonathan Phillips	Asheboro
Caroline Clifton	Asheboro	Daniel Pietruszka <sup>5</sup>	Brooklyn, NY
Jeremy Collier <sup>4</sup>	Orange Park, FL	Sarah Proctor	Fletcher
Hunter Eagle	Rockwell	Alyssa Reynolds	China Grove
Cindy Faggart	Salisbury	Audrey Reynolds <sup>3</sup>	Charlotte
Shannon Faryadi	Oakboro	Laura Reynolds	China Grove
Carlos Garcia	Banner Elk	Bryan Rider	Charlotte
Rachel Glusenkamp	Matthews	Laura Riss	Weddington
Emily Godfrey <sup>4</sup>	Burke, VA	Michelle Sailer	Lewisville
Marc Gray	Charlotte	Molly Saunders	Kill Devil Hills
Jennie Haidar	Waxhaw	Christianne Sloop	Charlotte
Traven Harrington	Raeford	Meghan Tartamella	Charlotte
Rodney Harrison	Statesville	Jennifer Toth	Charlotte
Mindy Hartley	Mt. Holly	John Troutman	Concord
Lauren Hill <sup>4</sup>	Kannapolis	Joshua Whitener	Matthews
Victoria James	Charlotte		
Skipper Johnson	Charlotte		
Shane Kindley	Midland		
Elizabeth Kowalski	Harrisburg		
Christina Mayrhofer	Tryon		
Christopher Miller	Charlotte		

<sup>1</sup> Choir President

<sup>2</sup> Vice-President

<sup>3</sup> Secretary/Treasurer

<sup>4</sup> Section Leader

<sup>5</sup> Choral Librarian

Spell of Times Long Past Nancy Telfer (b. 1950)

1. A Love Song
3. The Wind and the Flower
4. The Sailor's Sweetheart

Wana Baraka arr. Shawn Kirchner (b. 1970)

## NOTES & TRANSLATIONS

Orlando di Lasso (also known as Roland de Lassus and Roland Delattre, b. Mons c.1532 and d. Munich 1594) is considered one of the greatest polyphonists of the late Renaissance and the essence of the Flemish tradition. A widely-traveled individual, his places of residence included Rome (as chorus master at St. John Lateran), Flanders, Frankfurt, Northern Italy, the French Court in Paris, Antwerp, and Munich (in the employment of Duke Albrecht V of Bavaria) where he eventually settled. He was awarded hereditary nobility by Emperor Maximilian II in 1570. Lassus' versatility can be seen in his enormous output of over 2000 compositions, encompassing every style of the period: Italian madrigals, German lieder, French chansons, Latin motets, two passions, offices, masses and several settings of the "Magnificat".

### Matona mia cara

Matona mia cara, mi follere canzon  
*Matona, my beloved, my mad song*

cantar sotto finestra, Lanze bon compagnon.  
*I sing beneath your window, Lanza is a good companion.*

Don don don diridiridon don don don

Ti prego m'ascoltare che mi cantar de bon  
*I ask you to please listen to my good song*

e mi ti foller bene come greco e capon.  
*and I am mad for you like a Greek for his capon.*

Don don don diridiridon don don don

Com'andar alle cazze, cazzar con le falcon,  
*Like going on the hunt, hunting with the falcon,*

mi ti portar beccazze, grasse come rognon  
*I am carrying a woodcock, fat like a kidney.*

Don don don diridiridon don don don

Se mi non saper dire tante belle rason  
*I do not know how to say many beautiful reasonings,*

Petrarca mi non saper, ne fonte d'Helicon.  
*I do not know Petrarch, I am no fountain on Mount Helicon,*

Don don don diridiridon don don don

Se ti mi foller bene, mi non esser poltron;  
*My madness has a purpose, I am not a poltron;*

mi ficcar tutta notte, urtar come monto.  
*I'll make love all night long, lunging like a ram.*

Don don don diridiridon don don don

### Mon coeur se recommande à vous

Mon coeur se recommande à vous,  
*My heart commends itself to you,*

tout plein d'ennui et de martyre;  
*full of weariness and a martyr's pain;*

au moins en dépit des jaloux  
*less to show you that it is free from the jealous*

Faites qu' adieu vous puisse dire.  
*Fates than to say goodbye.*

Ma bouche qui savait sourire  
*My lips that were accustomed to smile for you*

et conter propos gracieux  
*and tell a pleasing tale*

ne fait maintenant que maudire  
*can now only curse*

ceux qui m'ont banni de vos yeux.  
*those who banished me from your eyes.*

### **Jubiláte Deo**

Jubiláte Deo, omnis terra: servite Dómino in lætítia.  
*Sing joyfully to God, all the earth: serve the Lord with gladness.*

Laudáte nomen ejus, quóniam suávis est Dóminus: Alleluia.  
*Praise the name of him, for gracious is the Lord: Alleluia.*

### **V'amo di core teneramente**

V'amo di core teneramente, si.  
*My love goes to the tender heart, yes.*

Io non vi posso altro amare, no.  
*I cannot love another, no.*

Ah, che dolore! Ah, che tormento! Ah!  
*Ah, the pain! Ah, my torment! Ah!*

The short Eucharistic hymn **Ave Verum Corpus** is said to have been written sometime in the 12th or early 13th century. It has been used liturgically during the Benediction, during the Offertory, and as a private devotion during the Elevation of the Host. The text commemorates Christ's redemptive Sacrifice, and especially focuses on the great symbol of Baptism: the pouring forth of water from his pierced side. Ezekiel's Old Testament vision of Baptism "I saw water flowing from the right side of the temple"(47:1-12), John's account of the fulfillment of this prophecy during the Crucifixion (John 19:34), the Prophecy of Zacharias ("And I will pour out upon the House of David, and upon the inhabitants of Jerusalem, the spirit of grace, and of prayers: and they shall look upon me, whom they have pierced"), John's Apocalyptic vision of the River of Life ("a river of water of life, flowing forth from the throne of God and of the Lamb" - Apocalypse [Revelation] 22:1) are all recalled in this Eucharistic sequence.

Wolfgang A. Mozart composed his setting of this beautiful text in the last year of his life (1791) for mixed chorus and strings. He composed the piece in response to a casual request from a former schoolmaster, finishing it "in less than an hour" (Hildesheimer). The manuscript contains no errors or corrections, and was most likely never heard by Mozart in his life. It was sung (accompanied by organ) at the Requiem service on the one-year anniversary of his death by his wife's request.

Ave verum Corpus, natum de Maria Virgine:  
*Hail true Body, born of Mary Virgin:*

Vere passum,  
*[Who] truly has suffered,*

immolatum in cruce pro homine:  
*was sacrificed on [the] cross for mankind:*

Cujus latus perforatum, unda fluxit sanguine:  
*Whose side was pierced, [whence] water flowed [and] blood:*

Esto nobis praegustatum  
*Be for us a foretaste [of heaven]*

in mortis examine.  
*in [our] death's examining.  
[during our final examining.]*

**The Spell of Times Long Past** is a collection choral setting of four early Canadian poets. One of these, Duncan Campbell Scott (1862-1947) [*The Sailor's Sweetheart*] is well known as one of Canada's prominent early literary figures. He is less famous as a federal civil servant who rose to become the powerful head of the Indian Department, and who, from 1913 to 1932, implemented the most repressive and brutal assimilation program Canada has ever levied against its native peoples – the forced separation of Native American children from their families, and their placement into the infamous "residential schools". Grossly under funded from the start, these schools were run by both missionary extensions of most major western religions as well as many unscrupulous opportunists; their often brutal treatment of the children, in an effort to stamp out any remaining residual Native American cultural traits, was beyond anything Dickens imagined. These schools were only closed as recently as 1998, and just last week the Canadian government authorized reparations exceeding 3 billion dollars to any remaining