



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 14,000 university students, the UNCG School of Music serves nearly 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building, which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

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P.O. Box 26167
Greensboro, North Carolina 27402-6167
(336) 334-5789
On the Web: www.uncg.edu/mus/



University Chorale

William P. Carroll, conductor
Laura Moore, assistant conductor

Florida Music Educators' Association
Music Educators' National Conference
Southern Division Convention
Tampa, Florida
Thursday, January 6, 2005



Program

Abraham and Isaac: A Parable of 9.11.01

Sarah Roche, soprano
Hinshaw HMC1951

Roger Ames
Text by Wilfred Owen

Laura Moore, accompanist
Assisted by Jonathan Blalock, Melanie Crump, Michael Dougherty, Stephen Durr,
Christina Elkins, Ella Elias, Laura Moore

Kyrie eleison (1829)

Carus-Verlag CV 40.128/40

Felix Mendelssohn Bartholdy

Jonathan Blalock
Mary Anne Bolick
Katie Brotherton
Mary Lauren Burrell
Jack Callaham
Kellee Church
Tim Cook

Matt Lawing
Ashley Lewis
Stephanie Lilly
Michael Lindsay
Sarah Lloyd
Dusty Lucas
Jeremy Lyall

When He Shall Die (2000)

Laura Moore, conductor
Oxford 95.328

Steven Sametz
Text by William Shakespeare

Melanie Crump
Jeffrey Danielson
Hayden Dawes
Gwen Degentesh
Nathan Dellinger
Marina DeRatmiroff
Michael Dougherty
Sara Dougherty

Nicci Mann
James McClure
Caroline Miller
Geoff Montross
Laura Moore
Kathryn Munger
Andrew Oliver
Rebecca Perkinson

Signs of the Judgment (2004)

Hinshaw HMC2041

arr. Mark Butler

Jon Douglas
Stephen Durr

Aaron Phillips
Marva Pittman
Sarah Roche

Shenandoah

Hinshaw HMC1602

arr. Roger Ames
ed. James Jordan

Ella Elias
Christy Elkins
Brandon Ellis
Jolene Flory

Rosemary Rohrman
Angel Rudd
Jeff Rutledge
Neal Sharpe

I'll ay call in by yon town

Jolene Flory, piano secundo
Hinshaw HMC668

arr. Mack Wilberg

Drury Fulcher
Jennifer Glymph
Jaclyn Grossano
Logan Haggard
Elizabeth Harvey
Matthew Hayden

Jennifer Simpkins
Elaine Smith
Kate Smith
Jason Snipes
Brent Stephens

Gaudete

Earthsongs

arr. J. David Moore

Amy Jerva
Chris Juengel
Crystal Kitchens

Rebecca Stevens
Jessica Tarter
Jayme Updike

Christus est natus (1967)

Carus-Verlag CV 7.326

Damijan Močnik

Frohloket, ihr Völker auf Erden

Alliance AMP0504

Felix Mendelssohn
ed. Lawrence Kaptein

This Little Light of Mine (2002)

Matthew Lawing, tenor
Hinshaw HMC2042

arr. Larry Shackley
ed. William P. Carroll

Program Notes

University Chorale
William P. Carroll, conductor

Roger Ames:
Abraham and Isaac: A Parable of 9.11.01

So Abraham rose and clave the wood, and went and took the fire with him, and a knife.

And as they sojourned both of them together, Isaac the first born spake and said:
My father, behold the preparations: Fire and iron. But where is the lamb for this
Burnt offering?
Then Abraham bound the youth with belts and straps, and builded parapets and
Trenches there, and stretched forth the knife to slay his son.
When lo an angel called him out of heaven, saying lay not thy hand upon the lad,
Neither do anything to him.
Behold a ram, caught in the thicket by its horns; offer the ram of pride instead of him.
But the old man would not so, and slew his son. And half the seed of Europe, one by one!
Kyrie eleison. Requiem aeternam.

**Felix Mendelssohn:
Kyrie eleison**

Lord, have mercy. Christ, have mercy. Lord, have mercy.

**Steven Sametz:
When He Shall Die**

This harmonically lush work sets a text from Act III of Shakespeare's "Romeo and Juliet."
In this soliloquy, Juliet looks forward to an evening visit by Romeo.

When he shall die
Take him and cut him out in little stars
And he will make the face of heav'n so fine.
That all the world will be in love with night
And pay no worship to the garish sun.

**Mark Butler, arr.:
Signs of the Judgment**

Judgment, oh Judgment! Judgment's a-coming.
I see the sign of the judgment coming, Hallelujah!
Better be ready for that great day when the Lord come and take His children away.
Boatman, boatman row one side, can's you get to heaven 'gainst the wind and the tide.
Run to the mountain, the mountain moved. I run to the hills and they did too.
Went to the rocks to hide my face, the rocks cried out there's no hiding place.
One of these mornings, bright and fair, I will meet my Jesus in the air.
He'll say, "well done my child," then I'll shout Hallelujah, my race has been won.
See the signs of the judgment, the time is drawing nigh. Judgment's coming, Lord.

**J. David Moore, arr.:
Gaudete**

Rejoice! Christ is born of the Virgin Mary.
The time of grace that we desired is here. Let us reverently render songs of joy.
While nature wondered, God has been made human. The world has been restored.

The closed gate of Ezekiel is crossed.
Salvation is found in the place from which the light came.
So let our assembly now sing psalms in offering. Let it bless the Lord.
Hail to our King!

**Damijan Močnik:
Christus est natus**

Today Christ is born; today the Savior has appeared;
today the angels sing, the archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!

**Felix Mendelssohn:
Frohlocket, ihr Volker auf Erden**

Rejoice, give praise to the heavens and give thanks to God!
The Savior has been sent, as was promised by the Lord!
He has revealed his righteousness to the world. Alleluia!

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