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American Anniversaries
Honoring Martin Luther King, Jr. & Leonard Bernstein
Saturday, March 17, 2018 - 4:00pm - First Presbyterian Church

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50th Anniversary Gala Concert
Friday, May 25, 2018 - 7:00pm - Old Cabell Hall, UVA

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Welcome

Happy St Patrick’s Day! We are delighted that you have chosen to mark your holiday weekend by joining us for our second performance of the concert season. Today we present “American Anniversaries,” a concert in remembrance of the 50th anniversary of the death of Dr. Martin Luther King Jr., and honoring the 100th anniversary of the birth of Leonard Bernstein.

We are, all of us, all too aware – particularly since last August 12 – of the divisions and hostility erupting both in our community and in the United States at large. A concert honoring these two pivotal peace-loving Americans seems particularly timely. We continue to be mindful that Dr. King’s dream of a reconciled society is still far from a reality. And we find ourselves always challenged to musical excellence and a personal commitment to peace by Bernstein’s words: “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.”

The musical centerpiece of our concert today will be Bernstein’s challenging and beautiful *Chichester Psalms*. Our music director Michael Slon earned his doctorate from Indiana University with a dissertation on Bernstein, so we have all come to feel a special connection to and appreciation for Bernstein’s life and work.

In honor of Dr. King, you will hear arrangements of some familiar (and some not-so-familiar) African-American spirituals. It is our privilege to be joined in today’s performance by the Zion Union Baptist Church Adult Choir of Charlottesville and the UVA University Singers. Their presence underscores the Oratorio Society’s commitment to ever-greater involvement and partnership with musicians from our area.

Our final concert of the season, on May 25 at UVA’s Old Cabell Hall, will be the culmination of our 50th Anniversary Gala Celebration. The concert will feature the world premiere of *The World Called*, a commissioned work by Dr. Adolphus Hailstork of Old Dominion University, based on the poem *Testimonial* by Charlottesville’s own Rita Dove, former Poet Laureate. Our collaboration with these distinguished African-American artists will, we hope, continue to open doors and build bridges of understanding between the diverse cultures in our community, toward a more peaceful, fruitful and enriched future for us all.

On a sad note, today we also remember our dear friend and long-time colleague singer Joan Carrara, who passed away on January 28. Joan served on the Oratorio Society’s Board, including a term as secretary, and was a faithful supporter of and participant in the Oratorio Society’s work for many years. We will miss her and her lovely alto voice.

With warmest regards,

Kimberly Lauter and Jan Tobias, Co-Presidents
American Anniversaries

The Oratorio Society of Virginia
Michael Slon, Conductor

In memoriam – Leonard Bernstein (1918 – 1990)

Hashkiveinu

James Boyd, soloist

Leonard Bernstein

Chichester Psalms

I. Psalm 108:2/Psalm 100
II. Psalm 23/Psalm 2:1-4
III. Psalm 131/Psalm 133:1

Nicholas Murch, soloist
Deke Polifka, organist
Anastasia Jellison, harpist
I-Jen Fang, percussionist

Intermission

In memoriam – Dr. Martin Luther King, Jr. (1929 – 1968)

Ev’ry Time I Feel the Spirit
Traditional Spiritual
Arranged by William L. Dawson

Witness
Traditional Spiritual
Arranged by Jack Halloran

The UVA University Singers
Michael Slon, Director

Listen to the Lambs
R. Nathaniel Dett
Tristen Gulley-Davenport, soloist

Joshua Fit the Battle of Jericho
Traditional Spiritual
Arranged by Moses Hogan
Faith Suhre, soloist
Zion Union Baptist Church Adult Choir
Barbara Fitch, Director

He Could Have Let Me Drown
Alfred A. Owens, Jr./Greater Mount Calvary Recording Choir
Glenn Stratton, soloist

Ride On, King Jesus
Traditional Spiritual
Arranged by John Wesley Work III

The Combined Choirs

Lift Every Voice and Sing
Text by James Weldon Johnson
Music by John Rosamond Johnson

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Also:
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Friday, May 25, 2018 at 7:00 pm
Old Cabell Hall at the University of Virginia
Hashkiveinu
(Babylonian Talmud, B’rachot 9)

Hashkiveinu, Adonai Eloheinu, 
l’-shalom v’-ha-amideinu 
Malkeinu, l’-chayim.

Uf’-ros aleinu suk’-lomecha, 
 v’-tak’-neinu b’-eitsa tova mil’-fanecha, 
 v’-hoshi-ainu l’-ma-an sh’-mecha, 
 v’-hagein ba-adeinu. 
V’-haseir mei-aleinu oyeiv, dever, 
 v’-cherev, v’-ra-av, v’-yagon. 
V’-haseir satan 
 milfaneinu u’-mei-achareinu. 
U’-v’-tsel k’-nafecha tastireinu. 
Ki Eil, shom’-reinu u’-matsileinu, 
Ki Eil, Melech chanun v’-rachum Atah, 
U’-sh’-mor tseiteinu u’-voeinu 
 l’-chayim u’-l’-shalom, 
 mei-atah v’-ad olam. 
Uf’-ros aleinu suk’-lomecha.

Cause us to lie down, O Lord our God, 
in peace, and raise us up, 
Our King, to life (renewed).

And spread over us the shelter of Your peace, 
and guide us with Your good counsel, 
and save us for Your name’s sake 
and protect us. 
And remove from us enmity, pestilence 
and war and hunger and anguish, 
And remove the evil inclination 
from before us and from behind us. 
And hide us in the shadow of Your wings. 
For God, You are our Watchman and Deliverer, 
For God, a gracious King and merciful are You, 
and guard our going out and coming in 
to life and to peace, 
from this time forth and forever more. 
And spread over us Your tabernacle of peace.

Blessed are You, O Lord, 
who spreads the tabernacle of peace over us 
and over all His people, 
and over Jerusalem.
Chichester Psalms

Movement I

(Psalm 108:2)
Urah, hanevel, v’chinor!
A-irah sha’tar!

Awake, psaltery and harp:
I will rouse the dawn!

(Psalm 100)
Harui l’Adonai kol haaretz.
Lv’du et Adonai b’sim’ha
Bo-u l’fanav bir’hanah.
D’u ki Adonai Hu Elohim.
Hu asanu, v’lo ana’hnu.
A mo v’tson mar’ito.
Bo-u sh’arav b’todah,
Hatseirotav bit’hilah,
Hodu lo, bar’chu sh’mo.
Ki tov Adonai, l’olam has’do,
V’ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

Movement II

(Psalm 23:1-4)
Adonai ro-i, lo ef’sar.
Bin’ot deshe yarbitseini,
Al mei m’nuh’ot y’na’aleini,
Na’shi y’shovev,
Yanehei b’ma’aglei tsedek,
L’m’a’an sh’mo.
Gam ki eilech
B’gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv’t’cha umishan’techa
Hemah y’na’hamuni.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name’s sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

(Psalm 2:1-4)
Lamah rag’shu goyim
Ul’umim yeh’gu rik?
Yit’yats’vu malchei erets,
V’roznim nos’du yahad
Al Adonai v’al m’shiho.
N’hatakah et mos’roteimo,
V’hashlichah mimenu avoteimo.
Yoshev bashamayim
Yis’haq, Adonai
Yil’ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!
(Psalm 23:5-6)
Ta’aroch l’fanai shulchan
N geged tsor’rai
Dishanta vashemen roshi
Cosi r’vayah.
Ach tov vañhesed
Yird’funi kol y’mei ḥayai
V’shav’ti b’veit Adonai
L’orech yamim.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Movement III

(Psalm 131)
Adonai, Adonai,
Lo gavah libi,
V’lo ramu einai,
V’lo hilachti
Big’dolot uv’niflaot
Mimeni.
Im lo shiviti
V’domam’ti,
Naf’shi k’gamul alei imo,
Kagamul alai naf’shi.
Yaḥel Yiśrael el Adonai
Me’atah v’ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

(Psalm 133:1)
Hineh mah tov,
Umah naim,
Shevet ahim
Gam yaḥad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

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**Program Notes**

**A Few Thoughts on Bernstein’s *Chichester Psalms* and 100 Years**

In the fall of 1964, Leonard Bernstein began an unusual year-long sabbatical from his position as music director of the New York Philharmonic. The main goal was to write a new musical on Thornton Wilder’s apocalyptic play *The Skin of Our Teeth*, with the collaborators of his youth – Adolph Green and Betty Comden (with whom he wrote *On the Town* and *Wonderful Town*.) Jerome Robbins, who also collaborated on *West Side Story*, would direct.

Months into the project, Bernstein later reported in poetic form that the plan was scrapped and the collaborators:

went our several ways,
Still loving friends; but still there was the pain
Of seeing six months of work go down the drain.¹

He wrote colleague David Diamond that he was “a composer without a project,” but there was still one project on the table. Rev. Walter Hussey, Dean of Chichester Cathedral in Sussex, England had commissioned a piece from Bernstein for the summer music festival jointly held each year by Chichester, Winchester, and Salisbury cathedrals. Never one “to let a good tune languish in a bottom drawer,” as biographer Humphrey Burton wrote of him, Bernstein adapted his musical theatre sketches for the seven main themes in *Chichester Psalms*, fitting the Hebrew texts to pre-existing music. He even incorporated a discarded sketch for a rumble scene from *West Side Story* (not unlike Handel before him, who borrowed secular music for famous oratorio choruses such as “For unto us a child is born.”) The result is one of Bernstein’s most engaging, lively concert works.

Set in three movements, each incorporating two different psalms, *Chichester Psalms* also stands in a broader context of Bernstein as social and musical commentator, and it is helpful for listeners to have some sense of this. Through a fair amount of his compositional career, he struggled with the “crisis of tonality” that resonated through the world of art music, wondering how his own musical voice related (or didn’t) to the question of “whither music” in the 20th century. Moreover, he once stated that the work he had been writing all his life was about “the crisis of our century, a crisis of faith.” In his earliest symphonies, and in *Symphony No. 3 (Kaddish)* – the piece he concluded immediately prior to *Chichester Psalms* – he addresses both of these questions. And in *Mass*, the piece he completed following the *Psalms* to open the Kennedy Center, he would continue to raise and attempt to resolve this perceived crisis of faith. *Chichester Psalms* offers a bit of détente on both fronts.

His daughter Jamie Bernstein said, “I have come to think that *Kaddish* and *Chichester Psalms* ought to be considered one work, for the latter piece is really a resolution of the conflicts so passionately articulated in the former.” The *Psalms* represents a détente for Bernstein in the crisis of tonality. He seems at home writing

---

major (or only slightly evaded major) triads, and tunes instead of tone rows. In his poetic sabbatical report, he unabashedly acknowledges this:

These psalms are a simple and modest affair,
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager
With its tonics and triads in B-flat major.
But there it stands—the result of my pondering,
Two long months of avant-garde wandering—
My youngest child, old-fashioned and sweet.
And he stands on his own two tonal feet.²

Regarding the crisis of faith, listeners should pay close attention to the middle movement, where the two halves of the choir divide – the women singing Psalm 23 “The Lord is my shepherd... Thou preparest a table before me / In the presence of mine enemies,” above the men, who sing Psalm 2 in contrasting music, “Why do the nations rage!” The score says the women are “blissfully unaware of threat,” even as the two psalms present different messages. And while final resolution of this conflict doesn’t occur until the instrumental opening of Movement III, through Chichester Psalms – unlike the theological questioning and hand-wringing of the Kaddish Symphony – Bernstein seems to advocate for a simpler, humbler faith in God and His goodness. Several years later, he would return to these questions for an intense deconstruction and re-affirmation of faith in his Mass.

As for Bernstein at 100 (he was born August 25, 1918), I am reminded of several of Bernstein’s own birthday salutes. He had a habit of honoring friends and mentors with birthday essays and pieces – friends including Aaron Copland, Stephen Sondheim, and Serge Koussevitzky. And he also saluted places and institutions, as when he wrote of Tanglewood (the summer home of the Boston Symphony, and one of America’s premiere training grounds for young musicians), “Tanglewood fifty – impossible! But great ideas are forever new... The sharing of knowledge, the commitment to one’s work, and the belief that in this mad world art and music have a healing presence – all are ideals part of the Tanglewood dream.” And these same ideals flowed from Bernstein himself; throughout the artistic world. He believed music, including what we call “classical” or “art” music, was for everyone. It is encouraging to see how his enthusiastic influence continues to flourish, and it is well – as we perform and listen to his music – to revisit and remind ourselves of these ideals he proclaimed and upheld, themselves “forever new.” Happy Birthday Lenny!
—Michael Slon (© 2018)

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Dr. King’s Message, Then and Today

Of all the things that one could know about Martin Luther King, Jr., one of the least known is that all of his words and all of his work may be best understood as creative improvisation on one elemental theme. That theme? Love made flesh in the streets of this world.

This should not surprise us. After all, King understood his work as little more than a civic application of his pastoral work as a churchman. It was in the church—in its sermons, its suppers, and yes, in its songs, that King heard the good news of God who loved the world and the moral summons to extend that love to his neighbors. His public ministry was simply a struggle to see that same love transform us, and our cities, into its shape.

And yet it does surprise us. This is because King has become something of a civic abstraction to us, a vague icon of democratic triumph. But he was not that. He was a man who believed that our only hope for life together was a life based on love. And so he called us to it.

But what did this entail? What does it entail now? If we could hear his voice, what would it say to us?

First, he calls us to See with the Eyes of Love. For King, this meant many things. It meant seeing one another as bearers of an ineradicable glory that demands both honor and protection. It meant seeing one another’s pain, wounds that bespeak both spiritual affliction and systemic assault. It meant seeing one another’s possibility, refusing to reduce one another to our worst selves, but – in the way of love – to hope all things. And it meant deliberately cultivating this way of seeing as the foundational element of a renewed social order.

Second, he calls us to Take Up the Works of Love, to labor for the instantiation of love in the individual habits and institutional ecologies of the world. For King, this meant struggling to change the structures of our social order into those that honor the obligations of love: our laws, our education, our economy, our international relations. And yet it also meant striving for this change with the tools of love, carrying out this work in a way that not only sought the ends but also used the means that love required.

Third, he calls us to Embrace the Sufferings of Love. One of the most painful contradictions of King’s life and work is that while he dreamed so much for America, he experienced so little of that dream for himself. This one who dreamed of a beloved community was broadly reviled. This one who dreamed of economic plenty died with little to his name. This one who dreamed of nonviolence died from a gunshot to the face.

The dramatic nature of these discrepancies may tempt us to view King’s life as singular, to see his suffering as uniquely his own. And in a very important sense this is true. But it is also true that King viewed his suffering not as novel but as normal, that he expected this suffering not only for himself but for everyone who walks in the ways of love. He knew, in other words, that love is not something that “wins” as
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we now so blithely suggest, but that it is something that is won by the men, women, and children who take it up and bear its wounds in their lives.

This was King’s essential vision. And it is the vision of all who truly follow him. It was the vision that he heard from the pulpit, experienced at the table, and internalized through the songs. And through the songs that we hear today, he calls us to take up this vision and bear it forward in our own lives.

—Dr. Gregory Thompson, Director of Research and Strategy, Clayborn Reborn, Memphis, TN (© 2018)
Michael Slon, Music Director

Active as a conductor of choral, orchestral, and operatic repertoire, Michael Slon has served as Music Director of the Oratorio Society of Virginia since 2011. In that time, he has created a series of new artistic partnerships with the chorus, including an acclaimed 2014 semi-staged production of Bernstein’s Candide with Ash Lawn (now Charlottesville) Opera; a 2015 collaboration with the Charlottesville Ballet on Honegger’s King David; performances with the Roanoke Symphony, Staunton Music Festival, and regional youth choruses; and a Community Sing-In to benefit local charities. He is also Associate Professor and Director of Choral Music at the University of Virginia, where he conducts the University Singers, UVA Chamber Singers, and guest conducts the Charlottesville Symphony. This season he led the Singers and Symphony in a gala performance in front of 20,000 for UVA’s 2017 Bicentennial Launch Celebration (which included Copland’s Appalachian Spring with the Martha Graham Dance Company); his ensembles have also recently performed for composer Philip Glass and the creators of Les Misérables during their UVA residencies, and taken a two-week European concert tour. Recent repertoire with the choruses has included Handel’s Messiah, Mendelssohn’s Elijah, Verdi’s Requiem and La Traviata, Lauridsen’s Lux Aeterna, and Bach’s St. John Passion and Cantata 140.

His opera and musical theatre engagements have included a production of Paulus’s The Three Hermits in Buffalo, Sondheim’s Sunday in the Park with George and Guettel’s The Light in the Piazza with the Heritage Theatre Festival; South Pacific and The Magic Flute with Ash Lawn Opera; and Into the Woods and Bernstein’s Mass at Indiana University. While serving as Interim Director of the Charlottesville Symphony, he led works including Mahler’s Symphony No. 4 and Beethoven’s Symphony No. 7, and in 2005 co-created the University Singers-Symphony Family Holiday Concerts. He is also active as a guest conductor for honors choirs and orchestras.

Prior to UVA, he served as visiting conducting faculty at the Oberlin Conservatory, and as assistant conductor of the Cornell University choruses and Cincinnati’s May Festival Chorus, where he prepared and co-prepared choruses for concerts with the Cleveland Orchestra and Cincinnati Symphony Orchestra. His ensembles have worked with artists including Moses Hogan, Bobby McFerrin, Meredith Monk, Peter Phillips, and Franz Welser-Möst, and commissioned composers including Stephen Paulus, Forrest Pierce, Adolphus Hailstork, Eric Whitacre, and Judith Shatin. Also a pianist, composer/arranger, and writer, Dr. Slon holds degrees from the Indiana University School of Music and Cornell University. His first book, Songs from the Hill, has been cited in a variety of other publications, and his work on Leonard Bernstein recently received the national Julius Herford Prize from the American Choral Directors Association. As a composer, he recently had work presented by the Vocalis Chamber Choir at NYC’s Merkin Hall, and the 2018 ACDA Eastern Convention.
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BRAHMS’ SECOND
FEBRUARY 17 & 18, 2018
SHIELDS Ricercar
HAYDN Trumpet Concerto
with Rachel Duncan, Trumpet
BRAHMS Symphony No. 2

RHAPSODY ON A THEME OF
PAGANINI
MARCH 24 & 25, 2018
TCHAIKOVSKY Suite from Swan Lake
RACHMANINOV Rhapsody on a Theme
of Paganini with Clara Yang, Piano
THEOFANIDIS Rainbow Body
COPLAND Billy the Kid Suite

THE PLANETS
APRIL 28 & 29, 2018
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HOLST The Planets

FAMILY HOLIDAY CONCERTS
Michael Slon, Conductor
DECEMBER 2, 8:00PM
DECEMBER 3, 3:30PM
Both concerts at Old Cabell Hall
with the UVA University Singers

LOCATIONS AND TIMES
All Saturday concerts, 8:00PM, UVA’s Old Cabell Hall
All Sunday concerts EXCEPT February 18, 3:30PM,
M.L.K.J.A.C at Charlottesville High School;
February 18, 3:30PM, Monticello High School
Program, artists and venues are subject to change.

TICKETS
SUBSCRIPTIONS: Symphony Office, 434.924.3139
SINGLE TICKETS: UVA Arts Box Office
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Jeannette & Stephen Fang | April 21
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American Made: Dance Party with Scythian | May 12

Allegheny Mountain String Project Concert | May 20

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The University Singers

The University Singers is the University of Virginia's flagship choral ensemble, performing a cappella and accompanied choral literature including major works with orchestra. This year, the group joined the Charlottesville Symphony on the steps of the Rotunda to perform for UVA's Bicentennial Launch Celebration, before an estimated crowd of 20,000. In recent years, the Singers have also sung for Les Misérables creators Claude-Michel Schönberg and Alain Boublil during their UVA residencies; sung for the 2016 UVA Holiday greeting which received more than 400,000 views on social media; and taken a concert tour of England, the Czech Republic, Poland, and Austria. Recent repertoire has included Beethoven's Symphony no. 9, Bach's Mass in B minor, Bernstein's Chichester Psalms, Verdi's Requiem, and Mendelssohn's Elijah, as well as premieres of works by Stephen Paulus, Forrest Pierce, Judith Shatin, and Eric Whitacre.

Recent U.S. tours have taken the group to Atlanta, Boston, Buffalo, Charlotte, Charleston, Chicago, Cincinnati, New Orleans, New York City, Philadelphia, Providence, Virginia Beach, and Washington D.C. Historical highlights have included concerts and workshops with Bobby McFerrin, Meredith Monk, and Otto-Werner Mueller; a performance for Hillary Clinton; a performance for the 2010 VMEA Conference; and frequent collaborations with the Charlottesville Symphony including for the popular Family Holiday Concerts. Students in the University Singers come from across UVA's schools, including Arts and Sciences, Education, Nursing, and Engineering. Together, members enjoy an esprit de corps that arises from the pursuit of musical excellence, and the camaraderie the singers develop offstage.

For more information, visit www.music.virginia.edu/usingers.
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Zion Union Baptist Church Adult Choir

Zion Union Baptist Church was founded in 1895, and has been located at Preston Avenue in Charlottesville since 1966. Currently led by Rev. Lloyd A. Cosby Jr., the church is a vibrant community which also offers special opportunities for youth. During Youth Sunday each month, young members are given an active role in leading various aspects of the service; the Zion Union Tutoring Program began in 2000, offering assistance to students with school projects and homework throughout the academic school year, with local educators and UVA students serving as mentors. The Adult Choir, led by Barbara Fitch, is one of several choirs at the church, and provides music for services several times each month.

Throughout the Baptist church there are many variations of gospel music, according to culture and social context. Gospel music can be traced to the early 17th century, with roots in the black oral tradition. Hymns and sacred songs were often repeated in a call-and-response fashion. Most of the early churches relied on hand clapping and foot stomping as rhythmic accompaniment, and most of the singing was done a cappella. Over the years the Zion Union Baptist Church Adult Choir has captured this musical culture. Currently, musicians accompany the choir, which consist of 20 active members and sings many genres that feature dominant vocals (often with strong use of harmony) and Christian lyrics. Not only is the choir a part of the worship experience at Zion Union, but it also travels to other churches throughout the community to share its music ministry.

For more information, visit: https://www.facebook.com/Zion-Union-Baptist-Church-352627754417/

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For more information visit: www.tnrbaroque.org.

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Chorus Members

**Soprano**
- Rachel Abdella
- Kimberly Allen
- Mary Aloia
- Ellen Bessell
- Meagan Carrick
- Melody Z. Day
- Kate Donovan
- Megan Frook Cridlin
- Violet Houser
- Heidi M. Kupke
- Therese La Fleur
- Heather LaMay
- Celia Lankford
- Kimberly Lauter
- Margaret O’Bryant
- Rachel Odom
- Suzanne Schaeffer
- Theresa Scruggs
- Hannah Slayton
- Alanna Smith
- Katie Somers
- Diane Southworth
- Sharon Utz
- Leah Wayner
- Kate Wisbey
- Isabella Wunder

**Alto**
- Marie Callahan
- Wendi Dass
- Nancy Davis-Imhof
- Carol Diggs
- Angela Herstek-Zongilla
- Julia Hilkey
- Libby Hobbs
- Karen Honeycutt
- Barbara Kelshaw
- Kelly Kennedy
- Diane Kingsbury
- Linda Leshowitz
- Karen Marsh
- Joanie McGuire
- Erin Palombi
- Lily Perkowski
- Liz Rogawski
- Katy Sinclair
- Joy Tobias
- Caroline Wilhelm
- Amanda Williams

**Tenor**
- Timothy Allen
- Wayne Arrowood
- Winston Barham
- Erick Birkett
- Jim Boyd
- Dorian Brown
- Drene DeGood
- Mirna Dickey
- Rob Gardner
- Carrol Kinsey
- George Nowacek
- Dave Thomas
- Ben-David Warner

**Bass**
- Jason Boehner
- Andreas Broscheid
- Matthew Butterman
- Josh Crockett
- Cody Davis-Meadows
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If you are interested in singing with the Oratorio Society, auditions for our May concert will be held on March 21, 2018, from 6:00-9:30 PM.

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