

The UVA Department of Music and University Singers present

# Leonard Bernstein MASS

A Theatre Piece for Singers, Players & Dancers

Michael Slon, Conductor  
Robert Chapel, Director  
Tom Bloom, Scenic Design

Kevin Vortmann, Celebrant

And Featuring  
UVA University Singers  
DMR Youth Chorus  
& Guest Artists

 Leonard  
Bernstein  
at 100



**OCTOBER 13TH AT 8:00 PM**  
**OCTOBER 14TH AT 2:30 PM**  
The Paramount



# Welcome

Thank you for joining us this evening for this very special musical celebration.

What an honor it is to join in the worldwide celebration of the Centennial of Leonard Bernstein's birth. I can think of precious few American artists who have had the impact that this musical genius, cultural icon, and passionate activist has had across the entire spectrum of the arts and of American culture.

It is exactly this comprehensive impact of Bernstein's that made it imperative to us that any celebration at UVA would incorporate the talents and inspiration of an interdisciplinary array of artists representing not only the University itself, but also the community it calls home.

Few works of Bernstein's or, arguably, any other composer's, showcase the disciplines that his *Mass* does, from the choral brilliance to elements of theatre, dance, and beyond, while exploring such important issues in our society during one of its most tumultuous times. This massive artistic undertaking includes a cast of more than 150, including 100 UVA students, in addition to faculty and community members.

And how fortunate we are at UVA to have the talent and experience we do to bring this production to the Paramount stage. University Singers Director and Music Professor Michael Slon, who directed a production of this work while at Indiana University, is joined in this artistic collaboration by Stage Director and UVA Drama Professor Emeritus Bob Chapel and Drama Professor and former department chair Tom Bloom as Scenic Designer, who collaborated on a production of the piece while at the University of Michigan.

We are proud to present this production of Leonard Bernstein's *Mass*.

Best,  
Jody Kielbasa  
Vice Provost for the Arts

# Leonard Bernstein



Saturday, October 13th, 2018 - 8:00 pm

Sunday, October 14th, 2018 - 2:30 pm

The Paramount Theater

Kevin Vortmann, Celebrant

Justin Parker, Boy Soloist

Michael Slon, Conductor

Robert Chapel, Director

Tom Bloom, Scenic Design

Demetia Hopkins-Greene, Choreographer

Nancy Paulson, DMR Youth Chorus Director

Steven Spera, Lighting Design

Dorothy Smith, Celebrant Costume Design

Christopher Rybitski, Technical Director

Gary Green, Sound Design

J.D. Stallings, Properties Master

Kim Pawlick, Production Stage Manager

## *Featuring*

UVA University Singers

DMR Youth Chorus

Chamber Orchestra

& Guest Artists

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# Program

Mass

Leonard Bernstein (1918-1990)

*A Theatre Piece for Singers, Players, and Dancers*

Texts from the Liturgy of the Roman Mass

Additional texts by Stephen Schwartz and Leonard Bernstein

## **I. Devotions Before Mass**

1. Antiphon: *Kyrie Eleison*
2. Hymn and Psalm: "A Simple Song"
3. Responsory: *Alleluia*

## **II. First Introit**

1. Prefatory Prayers
2. Thrice-Triple Canon: *Dominus Vobiscum*

## **III. Second Introit**

1. *In nomine Patris*
2. Prayer for the Congregation (Chorale: "Almighty Father")
3. Epiphany

## **IV. Confession**

1. Confiteor
2. Trope: "I Don't Know"
3. Trope: "Easy"

## **V. Meditation No. 1 (orchestral)**

## **VI. Gloria**

1. *Gloria Tibi*
2. *Gloria in Excelsis*
3. Trope: "Half of the People"
4. Trope: "Thank You"

## **VII. Meditation No. 2 (orchestral)**

## **VIII. Epistle: "The Word of the Lord"**

## **IX. Gospel-Sermon: "God Said"**

**X. Credo**

1. *Credo in unum Deum*
2. Trope: *Non Credo*
3. Trope: "Hurry"
4. Trope: "World Without End"
5. Trope: "I Believe in God"

**XI. Meditation No. 3 (*De Profundis*, part 1)**

**XII. Offertory (*De Profundis*, part 2)**

**XIII. The Lord's Prayer**

1. Our Father
2. Trope: "I Go On"

**XIV. Sanctus**

**XV. Agnus Dei**

**XVI. Fraction: "Things Get Broken"**

**XVII. Pax: Communion ("Secret Songs")**

The performance runs approx. 1 hour 50 minutes and is performed without intermission.

To see the full libretto and translation, visit:  
<http://music.virginia.edu/university-singers-bernstein-mass>

# Leonard Bernstein's *Mass*

On September 8, 1971 the Kennedy Center opened in Washington D.C. as the nation's cultural center – and the piece that inaugurated it: Bernstein's *Mass*. For some time (well before he took up this commission suggested by Jacqueline Kennedy Onassis), the American conductor and composer had been contemplating a crisis of faith, which he later described saying: "The work that I have been writing all my life is about the struggle that is born of the crisis of our century, a crisis of faith." (This is perhaps most simply explained as a crisis both personal and societal, in which, to his view, human capacities and institutions for belief of any kind – Bernstein himself was Jewish – struggled to keep pace with the implications of modernity, and therefore, needed updating if they were to survive.) He had previously addressed it in his *Symphony No. 2 (The Age of Anxiety)*, *Symphony No. 3 (Kaddish)*, and *Chichester Psalms*. With Vietnam and the protests raging, the legacy of slain leaders to consider, new artistic pluralities in America, the recent Vatican II developments, and the ceremony of the occasion at hand, Bernstein had much to reflect upon and embrace as he contemplated his mass. And the scope of his embrace would be Mahler-esque. As you will see, *Mass* calls for an extraordinary array of musical forces, and musical styles, engaged to present a remarkable, at times complex musical and philosophical narrative.

One way to understand this narrative is to view the roles of the various ensembles. In addition to symphonic and rock instruments, *Mass* employs three choruses: an adult Choir, a Street Chorus, and a children's Choir (from which comes a boy soloist.) The Choir, a unified SATB ensemble in dress and sound, likewise represents a position of unified, traditional faith and a communion of the people; typically seated in "pews," they generally sing the Latin texts of the mass, and are accompanied by traditional orchestral scorings. The Street Chorus by contrast, is a loose confederation of individual soloists (dressed in individual costumes); at times they sing together, and in Latin, but most often they sing in English, and in protest. Their voices are the primary vehicle for posing the questioning tropes (a word indicating interpolated music/texts, originally in Gregorian chants) to the structures of faith, and they are frequently accompanied by the contemporary sounds of the rock and blues bands. Finally there is the children's choir, and from within it the boy soloist, which represents—as in *Kaddish* and *Chichester Psalms*—the voice of innocence, youth, and unjaded faith. These youngest on stage will play a critical role at the conclusion of the work. All of these groups interact with the work's only named character, the Celebrant, who attempts to celebrate the ritual in the face of increasing opposition from the assembled Street Chorus.

The early part of *Mass* introduces the above forces, and correspondingly constructs a simple, joyful state of faith prior to its deconstruction. The Celebrant's opening "A Simple Song" wipes out the pre-recorded Kyries, which seem on the verge of collapsing under their own cacophonous weight – an analogy Bernstein might draw with the ritual itself. Sketching the structure briefly from there, at the Confiteor (the personally confessional part of a liturgical mass), the crises of faith grow more overt as the Street Chorus soloists begin to go their own way, away from the Celebrant, Choir, and ultimately the mass. We see the Celebrant take an important stand in the truth to power Epistle: "The Word of the Lord." And we follow his internal psychological musings through several orchestral meditations (the second of which is based on themes from the choral finale of Beethoven's *Symphony No. 9*, invoking general conceptions of "Brotherhood.") But the questions intensify in the Credo, revisiting familiar Bernstein themes of contemporary impatience, doubt in God, nuclear apocalypse, environmental destruction, and a crisis of tonality aligned with desensitization and devitalization in the most sacred rituals of belief. As we proceed through the Sanctus and Agnus Dei, where even the large Choir begins to grow rebellious, what ultimately causes the ritual of the mass to crack, and what, if anything, can save it?

Early in the piece, we've heard a recorded oboe solo labeled Epiphany. This returns in the live form of a flute player's solo, in a sense *Mass's* *Deus ex machina*. That which was frozen, rote, mechanical has been revitalized, literally with new breath. The work's characters begin to move toward each other again, the ritual and its people are reanimated. The Celebrant (who Bernstein suggested may represent some essential part in all of us), returns led by a young person. The youth chorus moves out into the audience to extend a sign of peace. The Choir reprises their opening "Almighty Father," in part as a consecration of place (thinking back to the opening performance.) Even though the sacramental act of distributing Communion has not been acted out, a communion has been enacted: everyone is together, unified, and at peace. "Let us say that love is the way we have of communicating personally in the deepest way," Bernstein once wrote. "What art can do is extend this communication, magnify it, and carry it to vastly greater numbers of people." And thus the mystery of *Mass*: that while the crisis of faith fractures the ritual of the mass, it is the very ritual of enacting this crisis that leads us, as Bernstein intends, toward what he described in the program notes to the Kennedy Center premier of *Mass*: "As to any further program-note of an analytical nature, I hope that none is necessary, since the intention of *Mass* is to communicate as directly and universally as I can a reaffirmation of faith."

– Michael Slon

# UVA University Singers

Michael Slon, Director

Deke Polifka & Karen Dalton, Accompanists

Ben-David Warner, Assistant to the Conductor

## Sopranos

Genesis Brockett  
Laren Butler  
Victoria Calvert  
Summer Chambers  
Molly Childers  
Zoë Gray  
Julia Guarneri  
Madeline Halgren  
Lindsay Irwin  
Grace Kurcina  
Amelia Lindsey  
Michelle Lovering  
Katie Mead  
Veronica Merrill  
Meaghan Nuckols  
Sarah Overton  
Cathryn Palmer  
Tiffany Perry  
Lindsey Porter  
Aarzu Rawal  
Elizabeth Roden  
Katie Schneider  
Faith Suhre  
Emily Williams

## Altos

Audrey Blanchard  
Erin Clancy  
Anya Faruki  
Lily Frautschi  
Virginia Garey  
Tristen Gulley-Davenport  
Hannah Hardiman  
Chelsea Holt  
Cecilia Joseph  
Karin Kirn  
Olivia Marcantonio  
Jenna Marzougui  
Dominique McLymont  
Maggie Melton  
Colette Morlino  
Elizabeth Muratore  
Tiffany Nguyen  
Harini Peri  
Martha Peterson  
Alexis Porco  
Julia Preston  
Caroline Roden  
Caroline Schetlick  
Astrid Stanley  
Christine Stewart  
Hannah Thompson  
Margaret Veldman  
Jeanette Yan

## Tenors

Ford Cleveland  
Austin Cox  
Jalon Daniels  
Robert DiCicco  
Luther Fields  
Jesse Hernandez  
Eric Liu  
Drew Lytle  
John McClorey  
Conor Merricks  
Joey Rudek  
Arijeet Sensharma  
Thomas Sumner  
Vaheed Talebian  
Ben Trombetta  
Ben-David Warner  
Colin Watts  
Haoran Yan

## Basses

Jackson Brandberg  
Jon Cottrell  
Craig Doody  
Frederick Hervey-Bathurst  
Simeng Hao  
Nate Hunter  
Andrew James  
David King  
Doug Kulow  
Christopher Kwon  
Nick Martinez  
Jacob Park  
Bobby Pazhwak  
Connor Reilly  
Wesley Roberson  
Paulius Sinkora  
Blair Smith  
Jack Smith T  
Luke Thompson  
James Whitaker  
Owen Wilson  
Bill Yang

## University Singers Officers

President: Thomas Sumner

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Publicity Chairs: Molly Childers & Ford Cleveland

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New Member Coordinator: Faith Suhre

Tour Managers: Tristen Gulley-Davenport & Conor Merricks

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Historian: Elizabeth Roden

Web Initiatives: Drew Lytle



## Bernstein Street Chorus

Amelia Camacho  
Victoria Clement  
T. Isaac Collins  
Julia Guarneri  
Karen Honeycutt

Natalee McReynolds  
Perry Medlin  
Payton Moledor  
Elizabeth Muratore  
Arijeet Sensharma

Daniel Stern  
Joshua Stuart  
Greyson Taylor  
Owen Wilson

## DMR (Dreams Made Real) Youth Chorus

Soren Corbett  
Anisha Freilich  
Maggie Graham  
Sonia Kamath  
Sarah Meyer

Anders Netland  
Sophie Owens  
Justin Parker  
Margeret Ryan-Byrne  
Kristy Shearer

Jonah Taylor  
Maggie Teweles  
Jack Wielar  
Hannah Zimmerman

## Acolyte Dancers

Demetia Hopkins-Greene  
Claire Netemeyer  
Daniel Smith

## Chamber Orchestra

### Violin I

Alison Hall  
Fiona Hughes

### Violin II

Jeannette Jang  
Ashley Poppe

### Violas

Johanna Beaver  
Diane Phoenix

### Cello

Lynanne Wilson

### Bass

Pete Spaar

### Flute

Amy Casper Pinteá

### Clarinet

David Lemelin  
Alison O'Bryan

### Horn

Ian Zook

### Trumpet

Chris Carrillo

### Trombone

Jeremy Loudon

### Tuba

Jim Cipriano

### Percussion

Ilon Weeldreyer  
Mike Levy

### Guitar

Mike Rosensky

### Bass Guitar

Patrick Keady

### Harp

Kristen Quint

### Organ

Deke Polifka

### Keyboard

Daniel Hine

### Celebrant Stand-in

Bruce Young

# Bernstein Staff Acknowledgements

Michael Slon  
Kim Pawlick

Producer  
Stage Manager

## **Scenic Carpenters & Artists:**

Jay Taylor  
Batul Rizvi  
Danton Wein

**Props Artisan:** J.D. Stallings

## **Rehearsal Accompanists:**

Deke Polifka  
Karen Dalton  
Daniel Hine  
John Mayhood

## **DMR (Dreams Made Real) Adventures:**

Melissa Charles, Director  
Nancy Paulson, Music Director  
Wesley Diener, Artistic Assistant

## **The Paramount Theater:**

Matthew Simon, Chris Eure, Maran Garland, Mical Tawney, Brianna Burnett,  
Eve Stavrapoulos, Robert Benjamin, Gary Green

## **Office of the Vice Provost for the Arts:**

Jody Kielbasa  
Emma Terry

**UVA Arts Box Office:** Andrew Burnett

## **Music Department Staff:**

Ted Coffey, Chair  
Kim Turner  
Marcy Day  
Joel Jacobus  
Tina Knight  
Martha Pullen

## **Additional Publicity:**

John Kelly

**The University Singers and Performers thank the following for their generous support of this project:**

UVA Department of Music  
Office of the Provost and the Vice Provost for the Arts  
UVA Arts Endowment  
Laurie & Cary Turner  
UVA Parents Fund  
Joseph and Robert Cornell Memorial Foundation  
UVA University Singers Alumni and Supporters

**In addition, the University Singers would like to thank the following:**

President James Ryan; Vice President Patricia Lampkin; Vice Provost Jody Kielbasa; Dean Ian Baucom and the College of Arts and Sciences; Gene Schutt and the College Development Office; the UVA Dept. of Music, Ted Coffey, Marcy Day, Joel Jacobus, Tina Knight, Martha Pullen, Joel Rubin, Kim Turner; the UVA Dept. of Drama, Colleen Kelly, Richard Will, Sam Flippo, Wren Curtis, James Scales, Steven Warner; Dick and Mary Howard, Kaley Poe, and Charlottesville Opera for assistance with guest artist housing arrangements; Charlottesville Ballet and Westminster Presbyterian Church for rehearsal space; Jeremy Pape; Live Arts; St. John the Evangelist Church and Fr. Rolo Castillo; and all of the student interns and volunteers who make this performance possible.

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## **Support the University Singers**

Your gifts go to support a variety of projects and initiatives, including:

- funding special performances and orchestras for major works
- supporting tours
- enabling the ensemble to commission new works
- providing scholarships for voice study
- supporting assistant conductor stipends and much needed administrative support
- funding advertising and recruiting initiatives
- funding recording projects
- seeding an Endowment

To make a gift, visit us online at:

<http://forms.hoosonline.virginia.edu/usingers>

or pick up a postage paid envelope at the University Singers lobby table

If you are interested in discussing a larger gift, please write us at [university-singers@virginia.edu](mailto:university-singers@virginia.edu), contact the College Development office, or call Prof. Michael Slon at (434) 924-6504

# 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 past 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 two-week concert tour of England, the Czech Republic, Poland, and Austria. Founded in 1957, the group became a primarily student ensemble soon after UVA began admitting women in 1970, and celebrated their 50th anniversary with the 2007-2008 season. Recent repertoire has included Beethoven's *Symphony No. 9* with the Charlottesville Symphony, Bach's *Mass in B minor*, Handel's *Messiah*, 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 United States tours have taken the group to Atlanta, Boston, Buffalo, Charlotte, Charleston, Chicago, Cincinnati, New Orleans, New York City, Philadelphia, Providence, Virginia Beach, and the National Cathedral in Washington D.C., as well as the campuses of other American universities for collaborative concerts. The group has also been heard on previous European tours in Italy, Belgium, Germany, and Switzerland, and recordings include a CD of Mozart's *Coronation Mass* and *Vesperae Solennes de Confessore*. 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. The 2017-2018 season included the popular Family Holiday and Family Weekend Concerts, performances of Thompson's *Testament of Freedom*, a U-Singers 60th anniversary celebration, and the special performance for the UVA Bicentennial Arts Gala. 2019 will include a tour to the Northeastern U.S. and Canada.

Students in the University Singers come from UVA's six undergraduate schools, including Arts and Sciences, Education, Nursing, and Engineering, as well as several of the graduate and professional schools. While approximately 25-30% are music majors, the ensemble is open to any student by audition, and is a for-credit curricular class. Together, members enjoy an esprit de corps that arises from the pursuit of musical excellence, and the camaraderie the singers develop offstage. The University Singers is led by faculty conductor Michael Slon.

**Auditions:** Auditions for the University Singers take place at the beginning of each semester. For more information, visit [music.virginia.edu/auditions](https://music.virginia.edu/auditions)

A University Singers promo video is available at: <https://youtu.be/BDe08BXEFjl>

For more info visit: [www.music.virginia.edu/usingers](http://www.music.virginia.edu/usingers)

# UVA Choral Music - Fall 2018

## UVA University Singers

Bernstein's *Mass* – Paramount Theater  
October 13 (8:00pm) & 14 (2:30 pm)

Family Weekend Concert – Old Cabell Hall  
Friday, October 26 (8:00 pm)

Family Holiday Concerts – Old Cabell Hall  
with the Charlottesville Symphony  
December 1 (8:00 pm) & December 2 (3:30 pm)

Messiah Sing-In – Old Cabell Hall  
Tuesday, December 4 (8:00 pm)

## UVA Chamber Singers

Collaboration w/ Charlottesville Chamber Music Festival  
Sunday, September 23 (3:00 pm) – Paramount Theater

Family Weekend Concert – Old Cabell Hall  
Friday, October 26 (8:00 pm)

Winter Music – Old Cabell Hall  
Music from and about northern climates  
Friday, December 7 (8:00 pm)



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### **Tickets may be purchased through the Arts Box Office:**

- Online at [www.artsboxoffice.virginia.edu](http://www.artsboxoffice.virginia.edu)
  - By phone at (434) 924-3376
- At the door (if available) starting 1 hour prior to the event

# Bios

**Kevin Vortmann (Celebrant)** has been hailed by critics for being a “glorious voiced” (*Boston Globe*) tenor who “sings and acts with compelling force and sensitivity” (*Chicago Sun Times*), bringing “emotional depth and tantalizing vocal pyrotechnics” (*World-Herald*) and “surprising versatility” (Associated Press). Mr. Vortmann is an increasingly sought-after performer for work on both symphonic and theatrical stages. In addition to his appearances on Broadway and Off-Broadway, he has been a featured soloist with the Philadelphia Orchestra, San Francisco Symphony, New York Philharmonic, Baltimore Symphony Orchestra, Cincinnati Symphony Orchestra, Orchestra of Music Makers, Kamuela Philharmonic, and Sequoia Symphony with multiple engagements at Carnegie Hall, Avery Fisher Hall and the Kennedy Center. This past year, his much lauded debut performance of the Celebrant in Leonard Bernstein’s *Mass* with the Philadelphia Orchestra was released this March on Deutsche Grammophon as part of the celebration of the Bernstein Centennial, and he had the honor to reprise the role in the Southeast Asia premier of this piece with the Orchestra of Music Makers. Additional recordings include *West Side Story* (*Grammy Nomination -2014*), *Bernstein Mass* (*Grammy Nomination - 2010*), *Face the Music*, *Paint Your Wagon*, and *Roberta*. [www.kevinvortmann.com](http://www.kevinvortmann.com)

**Tom Bloom (Scenic Design)** is an Associate Professor of Drama/Scenic Design in UVA’s Department of Drama. He served as the chair of that department from 2005-2015. He has designed for the Heritage Repertory Theatre at UVA, the University of Michigan School of Music, Michigan Shakespeare Festival, Ballet Michigan/South Carolina Ballet, Opera Grand Rapids, Hope Summer Repertory Theatre, Occidental College and Drama Festival/Los Angeles, and the University Division of the National Music Camp, Interlochen MI. His designs have been exhibited in Michigan and Indiana, and he has authored a book entitled *Kenneth Macgowan and the Aesthetic Paradigm for the New Stagecraft*.

**Robert Chapel (Director)** has directed over 140 plays and musicals over his career, internationally (Russia and Australia), nationally (including New York and Los Angeles), and at universities around the country, most notably at UVA and the University of Michigan. He directed for UVA’s Heritage summer theatre from 1987-2015 and 2017, serving as its Producing Artistic Director from 1995-2015. Over the years he also served as Professor of Drama (1990-2016), Chair of Drama (1990-2005), and Academic Dean on Semester at Sea’s around the world voyage (2009).

Awards have included a Life Achievement Award from the Virginia Theatre Association, Fulbright Awards for several directing trips to Russia, and the Raven Faculty Award for Distinguished Service to UVA. He looks fondly back upon his many collaborations with Tom Bloom, as well as his several previous collaborations with Michael Slon. He dedicates this production in memory of Bradley Bloom, who served as Musical Director on their production of *Mass* in 1987.

**Demetia Hopkins-Greene (Choreographer)** began her dance training at the Orange School of Performing Arts in Orange, Virginia under the direction of her uncle, Ricardo Porter. Mrs. Hopkins-Greene graduated with honors from the Ailey/Fordham B.F.A. Program in 2009 while simultaneously performing as a member of Ailey II in her fourth year. In 2010, she joined the Alvin Ailey American Dance Theater. During her six year tenure in the company, she was honored to perform ballets by some of the world's most prestigious choreographers. Demetia was named one of Dance Magazine's "Top 25 To Watch" in 2014 and was cited on the Huffpost list of "26 Black Female Choreographers and Dancers You Should Know." She is currently a freelance artist and dance educator based here in Central Virginia, and is proud to be Co-Artistic Director of the Orange School of Performing Arts.

**Michael Slon (Conductor)** is active as a conductor of choral, orchestral, and operatic repertoire, and serves as Director of Choral Music and associate professor at the University of Virginia. Having recently led the University Singers and Charlottesville Symphony in a gala performance in front of 20,000 for UVA's Bicentennial Launch Celebration, which included Copland's *Appalachian Spring* with the Martha Graham Dance Company, he and his ensembles have also recently performed for composer Philip Glass, and the creators of *Les Misérables* (Alain Boublil and Claude-Michel Schönberg) during their UVA residencies, and taken a two-week European concert tour. Since 2011, he has also served as Music Director of the Oratorio Society of Virginia, creating new artistic partnerships including an acclaimed 2014 semi-staged production of Bernstein's *Candide* with Ash Lawn (now Charlottesville) Opera, performances with regional youth choruses, and a Community Sing-In to benefit local charities. Opera and musical theatre productions include 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*, *La Traviata*, and *The Magic Flute* with Ash Lawn Opera, and *Into the Woods* and Bernstein's *Mass* at Indiana University. His scholarly work on Leonard Bernstein recently won the American Choral Directors Association (ACDA) Julius Herford Prize.



2018-2019  
Season

**Christmas at the Paramount**  
**Saturday, December 15, 2018 at 2:30 pm & 7:30 pm**

J.S. Bach's *Magnificat* and seasonal selections with full orchestra,  
special guest soloists, and appearances by two local choruses  
The Paramount Theater • Charlottesville

**Together in Song: Rutter & the Royals**  
**Saturday, March 16, 2019**

John Rutter's *Requiem* and music from the British royal weddings  
First Presbyterian Church • Charlottesville

**MaySong**  
**Saturday, May 11, 2019**

Johannes Brahms' *Ein deutsches Requiem* with full orchestra and special guest soloists  
Encore performance of Adolphus Hailstork's *The World Called*  
Old Cabell Hall at UVA • Charlottesville

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Auditions Coming Soon!

