

**Ottumwa Area Community Chorus presents**

# **A Million Dreams**

**November 9, 2018**

**Director: Dr. Christine Bergan**

## **History and Background Information on African-American Spirituals**

African American spirituals are an integral and powerful part of the history of our country. They represent the period of time when the south allowed slavery to flourish, and were commonly found both before and during civil war times.

The terms Negro spiritual, Black spiritual, African-American spiritual, Jubilee, and African-American folk songs are all synonymous. Spirituals originated between 1740 and 1900 and were sung by enslaved African-American people in the United States, passed from one generation to another by word of mouth. The captors of slaves tried to de-Africanize their workforce and erase as much as possible about their African heritage. Enslaved Africans were forbidden to speak their native languages, to play drums, or to practice their own religions. They were urged and to become Christians by slave masters who used Christianity as a tool of control.

The singing of spirituals was a way for the slaves to preserve their African culture and heritage. They helped to keep their spirits up during terrible times. Singing was a way to express themselves without fear of retaliation from their captors. The very first slave spirituals were inspired by African music, and some of the tunes were not far from those of hymns. Some of them, called "shouts," were accompanied by typical dancing including hand clapping and foot tapping.

### **Role of spirituals in the daily lives of slaves**

Spirituals sometimes provided comfort and eased the boredom of daily tasks. They were an expression of spiritual devotion and a yearning for freedom from bondage. Often, they were a means of releasing pent up emotions and expressing sorrow.

Frederick Douglass, a former slave wrote, "I did not, when a slave, fully understand the deep meaning of those rude and apparently incoherent songs. I was, myself, within the circle, so that I could then neither hear nor see as those without might see and hear. They breathed the prayer and complaint of souls overflowing with the bitterest anguish. They depressed my spirits and filled my heart with ineffable sadness.... The remark in the olden time was not unfrequently made, that slaves were the most contented and happy laborers in the world, and their dancing and singing were referred to in proof of this alleged fact; but it was a great mistake to suppose them happy because they sometimes made those joyful noises. The songs of the slaves represented their sorrows, rather than their joys. Like tears, they were a relief to aching hearts."

### **Coded messages in the songs**

Many spirituals contained hidden or coded messages known only to the ones singing the songs and receiving the messages. Coded words included HOME (a safe place where everyone can live free, sometimes meaning heaven, CHARIOT/TRAIN (ways in which escaping slaves could get to a free country) MOSES (Harriet Tubman who helped slaves escape on the Underground Railroad), GLORY (closer to freedom), DARKNESS (slavery), WADE IN THE WATER (how to escape being tracked by hounds, STEAL AWAY TO JESUS (a warning that an escape attempt would be soon, SWING LOW (come down from the north to help free slaves), CHARIOT (Underground Railroad), and GOING HOME (freedom from slavery). Freedom from slavery and freedom from life were often synonymous as in the songs "Oh Freedom," "Bound for Canaan Land," "Deep River," "Swing Low Sweet Chariot," and "Steal Away to Jesus." Release in death sometimes became the ultimate hope and goal, as in "I Want to Die Easy, When I Die."

### **Musical characteristics**

African American spirituals are believed to be the predecessors to what would later become the style of music known as the blues. They are typically rhythmically complex, and are written in quadruple and duple meter

with significant syncopation. Tempos can be either fast with accompanying body movements or slow, with long melodic phrases.

Many negro spirituals are written in the form of call and response (a solo answered by a group of singers such as a choir) or chant and response (spoken or sung). Scales used in spirituals included conventional major and minor scales, pentatonic scales, mixed modal scales, or a mixture of any of these within the same song. Melodic features often included flattened thirds, sixths, and/or sevenths, and extensive use of the IV and V7 chords.

Textual forms include a cappella, the singing of a melodic line without any accompaniment; polyphonic with two or more simultaneous melodies; and homophonic, consisting of a single melody with accompaniment. Vocal soloists were often a prominent feature of these songs; liberal improvisation were allowed and encouraged. Soloists would use shouts, glides, turns, groans, moans, and word interjections to more fully express the meaning of the words and context of the song.

### **Words of the spirituals**

The words of the songs were derived from specific events in the lives of the slaves, and the content and mood of the song often determined if they would be accompanied by instruments or not. Songs representing common life events include "Mary Had a Baby," representing birth; "I'm So Glad There's No Dying Over There," representing death; "Children, Don't Get Weary 'til Your Work is Done," representing work; and "All I Do the Church Keep a' Grumbling," representing play.

Songs also represented times of exile, as in "Let My People Go"; trouble, as in "I Been in the Storm So Long"; strife, as in "Ain't Gonna Let Nobody turn Me 'Round"; and longing for rest (at the end of life) as in "Soon I Will Be Done".

Sources of texts commonly came from both the Old Testament ("Go Down Moses" and "Didn't My Lord Deliver Daniel") and the New Testament ("Were You There When They Crucified My Lord," "He Never Said a Mumblin' Word," "Go Tell It On the Mountain," and "De Glory Manger." Despite the use of biblical words used in the majority of spirituals, their functions were not purely or solely religious, as they could be written to communicate the search for freedom, to teach, to gossip, to scold, to signal, to tell tales, to provide relief in the minds and bodies of the slaves, to communicate between different groups of slaves, and to deliver messages of deliverance and escape from slavery, according to Hildred Roach.

### **Influence on development of modern society and musical genres**

In the 20th century, Negro spirituals have provided an invaluable foundation for the development of many of the musical genres commonly performed today. R. Nathaniel Dett is credited as one of the first composers to arrange spirituals in the style of the European Art Song with an arrangement of "Deep River." This arrangement became a model for other composers and arrangers. Additional development occurred through white symphonic composers such as Anton Dvorak and George Gershwin who composed the first successful American opera, "Porgy and Bess." The opera was written in the style of traditional spirituals and depicted the life of African Americans.

Spirituals have influenced both popular and classical music, as seen in minstrel songs, jazz, blues, country music, swing and big band music, rock, soul music, gospel music, rhythm and blues, and rap. They paved the way for the freedom songs of The Nonviolent Movement and other songs that "demonstrate justice and human dignity," Dett said. They beautifully represent the "message of oppressed people around the world, and promote Christianity, patience, love, freedom, faith, and hope.

"It is our American heritage and will bring all of us closer together through the sharing of this music."  
Nathaniel Dett.

"But through all the sorrow of the songs there breathes a hope - a faith in the ultimate justice of things." --  
William E. B. Dubois

## BACKGROUND ON SELECTED SONGS IN THE PROGRAM

**ELIJAH ROCK:** This song speaks to the belief of all believers that God is our “rock”, in good times and in trials. The words “Comin’ up, Lord” refer to Elijah being taken up to Heaven in a fiery chariot, and the “shouts” are shouts of joy, expected when all believers reach heaven. The text is once again drawn from the Bible and recounts the story of Elijah, found in the first book of Kings, chapters 17 and 18.

**DRY YOUR TEARS, AFRIKA FROM “AMISTAD”:** John Williams has composed many breath-takingly beautiful musical scores, including a myriad of classical symphonic pieces, four Olympic Games, television and news broadcasting networks, and numerous world-renowned movies such as “Star Wars”, “Jaws”, “Jurassic Park”, “Home Alone”, and “Saving Private Ryan”, and “Schindler’s List”. *Amistad* is a 1997 American historical drama film directed by Steven Spielberg, based on the true story of the events in 1839 aboard the slave ship *La Amistad*, during which Mende tribesmen abducted for the slave trade managed to gain control of their captors’ ship off the coast of Cuba, and the international legal battle that followed their capture by the *Washington*, a U.S. revenue cutter. The case was ultimately resolved by the U.S. Supreme Court in 1841.

**JOSHUA FOUGHT THE BATTLE OF JERICHO:** This song is believed to have been composed by slaves in the first half of the 19th century. Some references suggest that it was copyrighted by Jay Roberts in 1865.<sup>[2]</sup> In 1882, the song was published in *Jubilee Songs* by M. G. Slayton and in *A Collection of Revival Hymns and Plantation Melodies* by Marshall W. Taylor. The first recorded version was by Harrod’s Jubilee Singers, on Paramount Records No. 12116 in 1922. The text is based solidly on the biblical story found in Joshua, chapter 6.

1 Now Jericho was straitly shut up because of the children of Israel: none went out, and none came in. 2 And the LORD said unto Joshua, See, I have given into thine hand Jericho, and the king thereof, *and* the mighty men of valour. 3 And ye shall compass the city, all ye men of war, *and* go round about the city once. Thus shalt thou do six days. 4 And seven priests shall bear before the ark seven trumpets of rams’ horns: and the seventh day ye shall compass the city seven times, and the priests shall blow with the trumpets. 5 And it shall come to pass, that when they make a long *blast* with the ram’s horn, *and* when ye hear the sound of the trumpet, all the people shall shout with a great shout; and the wall of the city shall fall down flat, and the people shall ascend up every man straight before him.”

**SHENANDOAH: "Oh Shenandoah"** (also called simply "Shenandoah" or "**Across the Wide Missouri**") is a traditional American folk song of uncertain origin, dating to the early 19th century. "Shenandoah" probably came from the American or Canadian *river salesmen and travelers*, who were great singers, and songs were an important part of their culture. In the early days of America, rivers and canals were the chief trade and passenger routes, and boatmen were an important class. Shenandoah was a celebrated Indian chief in American history, and several towns in the States are named after him. Besides being sung at sea, this song often appeared in old public school collections. In the early 19th century, flatboatmen who traveled the Missouri River were known for their shanties, including "Oh Shenandoah". Sailors heading down the Mississippi River picked up the song and turned it into a song that they sang while hauling in the anchor. This boatmen’s song found its way down the Mississippi River to American clipper ships, and then made its way around the world. The song has had several different sets of lyrics. Some lyrics referred to the Oneida chief Shenandoah and a canoe-going trader who wants to marry his daughter. By the mid-1800s versions of the song had become a sea shanty heard or sung by sailors in various parts of the world. In a 1930 letter to the UK newspaper *The Times*, a former sailor who had worked aboard clipper ships that carried wool between Britain and Australia in the 1880s said that he believed the song *had originated as a black American spiritual* which developed into a work song. *The Times*. September 12, 1930. p. 8, column B.

**KEEP YOUR LAMPS TRIMMED AND BURNING:** This song exhorts us to remain ever steadfast and vigil as we await the Lord’s return and prepare for our heavenly home, so eagerly anticipated after death. The text is drawn from the story of the parable of the ten bridesmaids, found in several locations in the Bible, including Matthew 25: 1-13:

“Then the kingdom of heaven will be like this. Ten bridesmaids took their lamps and went to meet the bridegroom. <sup>2</sup>Five of them were foolish, and five were wise. <sup>3</sup>When the foolish took their lamps, they took no oil with them; <sup>4</sup>but the wise took flasks of oil with their lamps. <sup>5</sup>As the bridegroom was delayed, all of them became drowsy and slept. <sup>6</sup>But at midnight there was a shout, ‘Look! Here is the bridegroom! Come out to meet him.’ <sup>7</sup>Then all those bridesmaids got up and trimmed their lamps. <sup>8</sup>The foolish said to the wise, ‘Give us some of your oil, for our lamps are going out.’ <sup>9</sup>But the wise replied, ‘No! there will not be enough for you and for us; you had better go to the dealers and buy some for yourselves.’ <sup>10</sup>And while they went to buy it, the bridegroom came, and those who were ready went with him into the wedding banquet; and the door was shut. <sup>11</sup>Later the other bridesmaids came also, saying, ‘Lord, lord, open to us.’ <sup>12</sup>But he replied, ‘Truly I tell you, I do not know you.’ <sup>13</sup>Keep awake therefore, for you know neither the day nor the hour.

**GO DOWN, MOSES:** This song describes the events in the Old Testament of the Bible, specifically Exodus 8:1: "And the LORD spake unto Moses, Go unto Pharaoh, and say unto him, Thus saith the LORD, Let my people go, that they may serve me." God commands Moses to demand the release of the Israelite slaves from their captivity in Egypt. The word "Israel" represents the African-American slaves, and "Egypt" and "Pharaoh" represent the masters of the slaves. Going "down" to Egypt is derived from the Bible; the Old Testament recognizes the Nile Valley as lower than Jerusalem and the Promised Land; thus, going to Egypt means going "down" while going away from Egypt is "up". In the context of American slavery, this ancient sense of "down" converged with the concept of "down the river" (the Mississippi), where slaves' conditions were notoriously worse, a situation which led to the idiom "sell [someone] down the river" in present-day English.

**SESERE EYE:** Sesere Eeye is from Moa Island, found in the Torres Straight Islands between the northern tip of Australia and Papua, New Guinea. This song is about the wind, and the effects of the wind blowing on the mountains.

**BONSE ABA:** Bonse Aba is a festive, celebratory song, which loosely translated means "All who sing with the spirit have a right to be called the children of God". This arrangement was written and dedicated to the students and teachers of the Tache Home and Balm of Gilead Home in Lusaka, Zambia.

**DIDN'T MY LORD DELIVER DANIEL:** This song of slavery and freedom originates from the book of Daniel, chapter 6, in the Old Testament. A strong man of God, Daniel, was thrown into a lion's den, but was rescued by God. Like Jonah and the Hebrew children, who are also often the heroes of the spirituals, Daniel was protected by "my Lord" and delivered from confinement and danger, and includes the thought provoking lyrics of "So why not every man?"

**SHUT DE DO:** Although this song is not a Negro spiritual, the general mood and message certainly complement those found in many traditional spirituals. This song was written in 1982 by gospel singer/songwriter Randy Stonehill. It was also performed by Stonehill, and appeared on his 1983 album "Equator". It is an interesting, fun song, written and performed in a calypso style.

**WILL THE CIRCLE BE UNBROKEN?:** This song is about a loved one that has recently died. In the old days, people sat around in a sort of circle in the evening by the fire. This person's loved one has died (and is presumed to have gone to Heaven) thereby 'breaking the circle'. It is a Christian hymn written in 1907 by Ada R. Habershon with music by Charles H. Gabriel. The song refers to the family circle - Mother, Dad, sister and brothers, knowing all would pass some day. Remembering that Mother's faith created strong faith in the whole family, the singer wonders what will happen with mother gone to her reward, to be with Jesus forever. He wonders if the whole family will keep the faith she taught them, so that when they all pass, will they all die with their Faith in Jesus as Lord intact? Will the entire family circle be reunited with Mother in heaven, or will any of the siblings lose their faith without her guiding strength and thus be left out when they meet again? Will the family circle be unbroken because of the driving faith of their mother, who instilled it in all her children? The song is often recorded as unattributed and, because of its age, has lapsed into the public domain. Most of the chorus appears in the later songs "Can the Circle Be Unbroken" and "Daddy Sang Bass".

#### **References for Program Notes:**

Ellis, Belinda. Slavery in American Literature: Work, "Chain Gang" Songs, "Corn Ditties" and Negro Spirituals

Garner, Christopher. Messages of Freedom, Hope and Life: Traditions slaves brought from Africa.

Hawke, Jared. Messages in the Freedom Songs of Slavery

Jones, Clarence. Dialect and Messages of Negro Spirituals.

Sepulveda, Dr. Sonja. Performance Practices of Selected Compositions and Comparisons to Gospel.

Todd, Augustus. Slave Songs: How Did the Enslaved Resist Slavery Through Song.

Walls, Dr. Bryan. Underground Railroad: The William Tell Story.

<https://www.historyonthenet.com/authentichistory/1600-1859/3-spirituals/index.html>

[https://en.wikipedia.org/wiki/Go\\_Down\\_Moses](https://en.wikipedia.org/wiki/Go_Down_Moses) Luke 12:35 (NRSV) Watchful Slaves

[https://www.historyonthenet.com/authentichistory/1600-1859/3-spirituals/1978\\_Didnt\\_My\\_Lord\\_Deliver\\_Daniel-Howard\\_Roberts\\_Chorale.htm](https://www.historyonthenet.com/authentichistory/1600-1859/3-spirituals/1978_Didnt_My_Lord_Deliver_Daniel-Howard_Roberts_Chorale.htm)

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### **ACKNOWLEDGEMENTS**

**THE OTTUMWA AREA COMMUNITY CHORUS WOULD LIKE TO SINCERELY EXPRESS OUR APPRECIATION TO THE FOLLOWING:**

**First Presbyterian Church: Generous use of their choir rehearsal room and sanctuary for our many rehearsals**

**LuAnn Pilcher: Generous help on several fronts, with scheduling, program assistance, sound system checks, etc.**

**Sarah Johnson-Director of Music at FPC:-Generous assistance and collaboration in preparing for this concert**

**Dennis Vasconez-Choral Director at OHS: Music for many of the songs we are performing in this concert**

**Janene Sheldon-Director of Choral Activities at IHCC: Music for a few of the songs we are performing in this concert**

**Assistance with the children's chorus: Karen Merchant, Crystal James, Dani Lowenberg, Jennifer Gabel, Khloe Snakenberg,**

**Sarah Johnson, and Miranda Nicolai**

**Mike Smithart: Solicitation of businesses to place ads in our concert program**

## ***Ottumwa Area Community Chorus***

### ***Adult chorus***

<b><i>Sopranos</i></b>	<b><i>Altos</i></b>	<b><i>Tenors</i></b>	<b><i>Basses</i></b>
Roberta Abrams	Jodie Bedner	Caradon Ayeck	Isaac Ford
Felicia Bible	June Burger	Erick Gabel	Bill Merchant
Melanie Deaton	Sarah Johnson	Taith May	James Rich
Ronda Dennis-Smithart	Miranda Nicolai	Karen Merchant	Brandon Spencer
Carol Frevert	Sandy Parker	Demitrius Mitchell	Luis Valverde
Crystal James	Sue Pixley	Clyde Pearce	
Stacie Knox	Sharon Shaw		
Peyton Nelson	Liz Stufflebeem		
Khloe Snakenberg			

### ***Children's Chorus***

Marijose Andrade	Makaylah Howard	Yola Matauto
Edea Anjain	TaNia Howard	Sara McElroy
Joseph Bossou	Ava Johnson	Evan Morrisey
Addison Gabel	Bailey Johnson	Isabelle Morrisey
Kaili Gordon	Finley Johnson	Eliza Orth
Claire Hahn	Elliot Lowenberg	Jenitha Robinson
Maggie Haw	Kallen Lowenberg	Abby Rodgers
Mary Kate Hinton	Marcus Lowenberg	Anabelle Spurgeon
Ertlla Hisaiah	Tyler Lowenberg	Analia Toloza
Kendale Howard	Likumit Matauto	Shakayla Uehling

### ***Instrumentalists:***

Soprano Saxophone-David Sharp

Percussionists: Kulu Sadira, Landon Hinckley, German Ramos

**“A MILLION DREAMS”-CONCERT ORDER**

<b>Ain't A That Good News</b>	<b>Traditional Spiritual; arr. by Moses Hogan</b>
<b>Elijah Rock</b>	<b>Traditional Spiritual; arr. by Moses Hogan</b>
<b>Dry Your Tears, Afrika, from “Amistad”</b>	<b>John Williams</b>
<b>Joshua Fought the Battle of Jericho</b> <i>Descant: Felicia Bible</i>	<b>Traditional Spiritual; arr. by Moses Hogan</b>
<b>Shenandoah</b>	<b>American Folk Song; arr. by James Erb</b>
<b>From Now On, from “The Greatest Showman”</b> <i>Soloists: Isaac Ford and Karen Merchant</i>	<b>Words/music by Pasek and Paul; arr. by Roger Emerson</b>
<b>This is Me, from “The Greatest Showman”</b> <i>Soloists: Khloe Snakenberg, Taith May, James Rich, Crystal James, Sarah Johnson, and Miranda Nicolai</i>	<b>Words/music by Pasek and Paul; arr. by Mac Huff</b>
<b>Keep Your Lamps Trimmed and Burning</b>	<b>Traditional Spiritual; arr. by Moses Hogan</b>
<b>Go Down, Moses (Children’s Chorus)</b>	<b>Traditional Spiritual; arr. by Russell Robinson</b>
<b>A Million Dreams-“The Greatest Showman”</b> <b>(Combined choruses)</b>	<b>Words/music by Pasek and Paul; arr. by Roger Emerson</b>
<b><i>Intermission</i></b>	
<b>Sesere Eeye (Children’s Chorus)</b>	<b>Traditional Song-Torres Strait Islands; arr. Matthew Doyle</b>
<b>Bonse Aba (Children’s Chorus)</b>	<b>Traditional Zambian Folk Song; arr. by Victor Johnson</b>
<b>Didn’t My Lord Deliver Daniel?</b> <i>Soloists: Crystal James, Felicia Bible, Peyton Nelson, Miranda Nicolai, Khloe Snakenberg, and Karen Merchant</i>	<b>Traditional Spiritual; arr. by Moses Hogan</b>
<b>Give Me Jesus</b> <i>David Sharp, Soprano Saxophone</i>	<b>Traditional Spiritual; arr. by Mark Patterson</b>
<b>Every Time I Feel the Spirit</b>	<b>Traditional Spiritual; arr. by Moses Hogan</b>
<b>Shut De Do</b> <i>Soloists: Karen Merchant and Felicia Bible</i>	<b>Words and music by Randy Stonehill; arr. by Mark Hayes</b>
<b>I’m Goin’ Up A Yonder</b> <i>Soloists: Peyton Nelson and Isaac Ford</i>	<b>Traditional Spiritual; arr. by Hawkins and Sirvatka</b>
<b>Africa By Toto</b>	<b>Words and music by Paich and Porcaro; arr. Roger Emerson</b>
<b>Will the Circle Be Unbroken?</b> <b>(Combined choruses)</b>	<b>Traditional Appalachian Folk Song; arr. J. David Moore</b>

***Please join us for a reception downstairs following the concert.***

## Our Director

**Dr. Christine Bergan** has served as director of Ottumwa Area Community Chorus since February 2016. Bergan is an Ottumwa native. She holds a Ph.D in Voice Science from the University of Iowa, a Master's Degree in Vocal Performance from the University of Northern Iowa, and a Master's Degree in Speech and Language Pathology from the University of Iowa. She currently teaches applied voice at IHCC and works for the GPAEA and medical rehabilitation companies as a speech-language pathologist. Bergan has over thirty years of experience as a professional vocalist and vocal instructor and ten years of experience as a choral director. She has performed as a soloist with the St. Louis Symphony Chorus, Southeast Iowa Symphony Orchestra, Ottumwa Symphony Orchestra, Chamber Singers of Iowa City, Swing Street Big Band in Iowa City, and has performed in Carnegie Hall. This past March, she performed as a soloist with SEISO in the Saint Saens "Requiem".

## Our Accompanists

**Cheryl Miller** earned a Bachelor of Music degree in piano performance from Truman State University where she was a student of Frederic Kirchberger. At the University of Iowa, Miller studied with William Doppmann and Kenneth Amada. Miller has accompanied Southeast Iowa Symphony Orchestra's artist-in-residents and has presented several duo-piano recitals in Ottumwa with Virginia Schmucker. She has performed with the Truman State University Orchestra, Southeast Iowa Symphony Orchestra, and Ottumwa Symphony Orchestra and is a founding member of the Encore Piano Trio. Miller has taught instrumental music in the Ottumwa Schools and has taught piano privately and at Indian Hills Community College and Hannibal-LeGrange Community College. Three of her students have been winners of OSO and SEISO young artists competitions. Three of her students have been winners of OSO and SEISO Young Artists competitions.

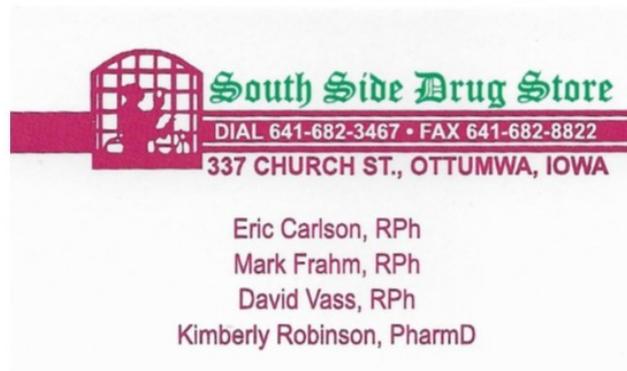


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**Anita Miller** is an Assistant Teaching Professor of Music at William Penn University. She holds a BA in music education from William Penn University and a MME from Boston University. A native of Ottumwa, Iowa, she is a music theatre enthusiast and has been the director of music for many of the musical theatre productions put on by the Oskaloosa Community Theatre organization. As an accompanist, Ms. Meinert has performed with Lou Rawls and Simon Estes, in conjunction with the Greater Ottumwa Vocal Arts Project (GOVAP) as well as accompanying the Oskaloosa Community Schools vocal ensembles. An active musician, she has also played clarinet for the Oskaloosa City Band, Wm Penn Concert band and jazz piano with the Smokey Row jazz combo.

**Danelle Tucker** grew up on a farm south of Ottumwa and has lived in Ottumwa since 1997. She is married with five kids, ages 4-23. She is a homeschool mom and serves as her husband's office manager. She studied piano with Sandy Parker for 12 years and with Cheryl Miller for one year. She is involved with OCCP, teaching children songs when needed for plays, and performs with Northgate Alliance Church's worship band. In her "free" time, she loves paper crafts and crochet.



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 Sunday worship-9:30 am, Sunday School-11:00 am

## OTHER FEATURED MUSICIANS IN OUR CONCERT

**David Sharp** is the Professor of Instrumental Music and Jazz at Indian Hills Community College in Ottumwa, Iowa. From 1989 through 1998, David was on the faculty at the University of Nebraska-Lincoln School of Music. Mr. Sharp earned his Bachelors of Music degree in composition from the University of Miami (Florida) and holds a Masters of Music degree from the University of Nebraska-Lincoln. As a free-lance saxophonist and woodwind specialist, David has performed extensively throughout the United States. He has worked with several national and internationally renowned jazz and pop artists including the Woody Herman Orchestra, Mel Torme, Claudio Roditi, Karrin Allyson, Aretha Franklin, Lou Rawls, Rod Stewart, Shirley Jones, Ana Gasteyer, and has performed in pit orchestras of numerous Broadway national touring shows. Sharp has also been a leader of several jazz big bands and popular groups. David Sharp is a prolific composer and arranger of jazz, big band, brass ensemble, and orchestral music. His works have been performed and/or recorded by numerous scholastic groups and professional jazz performers throughout the world. He is also the Associate conductor of the Ottumwa (IA) Symphony Orchestra.

**Kulu Sadira**-With over 30 years of experience as both educator and performer, Kulu Sadira has combined his mastery as a musician with his skill, patience and clarity as a facilitator. His compassionate, "hands-on" facilitation approach creates an atmosphere of harmony and respect, combining humor with wisdom, and intellect with heart, serving business teams, leadership organizations, and conferences, as well as educational and community events worldwide. During his long career as a performing percussionist/vocalist (1972-1995), Kulu had the privilege to work with world-class entertainers such as John Denver, Jimmy Buffet, Kenney Loggins, B.B. King, Taj Mahal, Glenn Frey and Cher. He has studied with indigenous music masters Baba Olatunji, Mamady Keita, and many more. Kulu's work has received attention in the Denver Post, TIME magazine and a variety of local and regional media outlets.

**Landon Hinckley** graduated from Washington High School this past summer. During his time in school, he played Percussion in the band for 8 years. In high school, he participated in the pit orchestra for 3 different musicals: Shrek, High School Musical, and Beauty and the Beast. He also played with the South East Iowa Symphony Orchestra his senior year. He is currently continuing his education at Indian Hills Community College, studying Computer Software Development. He has continued to play with the Symphony Orchestra for a second year and is in the midst of playing for his first year with the South East Iowa Band.

**German Ramos** was born and raised in El Salvador. He has been living in the USA since 2006 where he met his wife, and now they have a wonderful and handsome little boy. He has always liked music and I was interested in playing the guitar, but believes God led him to play the piano. German plays the drums and occasionally the piano as part of a praise and worship team at First Pentecostal Assembly of God Church in Ottumwa. His musical career began in 2008, initially by watching videos on YouTube and then by playing other people's instruments. He currently volunteers to play drums in my church. In his free time, he likes to spend time with his wife and son and feels that is the best part of his day.

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### UPCOMING OACC PERFORMANCES:

**November 15:** Will be performing as Carolers in the Holiday Opening event hosted by Main Street Ottumwa.

**December 8:** Will be performing with the Southeast Iowa Symphony Orchestra and other regional choruses in their annual concert entitled "Holly Days".

**December 15:** Will be completing a two hour "Caroling tour" to local rehabilitation and skilled nursing facilities.

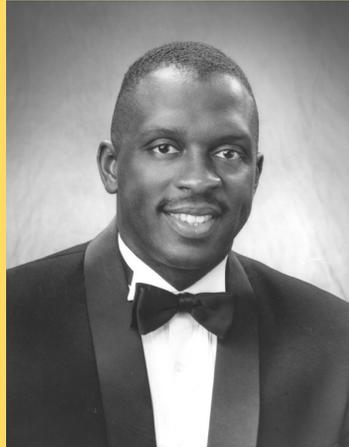
**December 16:** Will be performing a holiday concert in collaboration with IHCC choirs and the First Presbyterian Church choir and hand-bell choir.

**March 16-17:** Will be performing Antonin Dvorak's "Te Deum" with the Southeast Iowa Symphony Orchestra and other regional choruses.

## MOSES HOGAN-BIOGRAPHY

Moses George Hogan, born in New Orleans, Louisiana on March 13, 1957, was a pianist, conductor and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Mr. Hogan's many accomplishments as a concert pianist included winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan was recently appointed Artist In Residence at Loyola University in New Orleans. Hogan began his exploration of the choral music idiom in 1980. Hogan's former New Orleans based Moses Hogan Chorale received international acclaim.

Hogan served as editor of the new Oxford Book of Spirituals, an expansive collection of spirituals, published by Oxford University Press. Hogan's contemporary settings of spirituals, original compositions and other works have been revered by audiences and praised by critics including Gramophone magazine. With over 70 published works, Hogan's arrangements have become staples in the repertoires of high school, college, church, community and professional choirs worldwide. Hogan's choral style, high musical standards and unique repertoire have consistently elicited praise from critics worldwide. Hogan is an exclusive arranger and composer for Hal Leonard Music Corporation and a member of Phi Mu Alpha Fraternity and ASCAP. Mr. Hogan has been increasingly in demand internationally as an arranger, conductor and clinician. Hogan's choral series is published by Hal Leonard Corporation and by Alliance Music Publishers. <https://www.singers.com/choral/director/Moses-Hogan/>



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**We have openings for 2-3 new board members at this time. If you have any interest in possibly joining our board, please email Dr. Christine Bergan at the email address below.**

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