

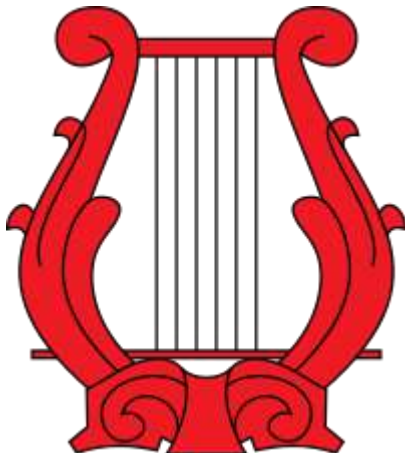
# Saber Singers

**Soprano/Part I**

Sam Aleks  
Kaylee Breeggemann  
Brooke Conrady  
Sam Dietzel  
Nicole Farinella  
Emma Freudenstein  
Aiden Gaulke  
Andy Kocher  
Josh Kortgard  
Allie Meschke  
Molly Rau  
Katie Runyan  
Emmy Schuetz  
Vincent Sheeler  
Harrison Thomas  
Kendra Vaillancourt  
Barett VanHorn  
Jessie Vermeulen  
Judith Villalobos  
Jocelyn Vivar  
Heather Worley

**Alto/Part II**

Chloe Armstrong  
Olaite Asilokun  
Malena Baushke  
Aidan Bergerson  
Sonali Bhakta  
Gillian Breyer  
Madison Brislin  
Lara Desouza  
Jurnei Deutschman  
Hannah Gray  
Bob Hamilton  
Joey Johnson  
Tommy Johnson  
Grey Koetke  
Jacinda Kurian  
Cora Meier  
Cole Roslin  
Kennedy Roslin  
Nicholas Rubash  
Marie Witt



**Shakopee Music Department Proudly Presents**



# Pearson 6th Grade Center

# A Mid-Winter Choir Concert

**Monday, March 2, 2015**

### At West Junior High Auditorium

### Discovery/Trailblazers ~ 6:00pm

### Voyagers/Explorers ~ 7:30pm

## 6pm Concert Program

*P6 Choirs Conducted by Mr. Andrew Hasty*

*Accompanied by Dianne Prieditis*

### **Voyagers & Explorers Choir**

Every Time I Feel the Spirit	Arr. Ruth Artman
Yonder Come Day	Arr. Judith Cook Tucker
Now I Walk in Beauty	Arr. Gregg Smith
River in Judea	Jack Feldman/Arr. John Leavitt

### **Saber Singers Choir**

Siyahamba	Edited by Doreen Rao
Down by the Sally Gardens	Arr. Hubert Hughes
Didn't My Lord Deliver Daniel	Arr. Roger Emerson
La Violette	Arr. Susan Brumfield

## 7:30pm Concert

### **Saber Singers Choir**

Siyahamba	Edited by Doreen Rao
Down by the Sally Gardens	Arr. Hubert Hughes
Didn't My Lord Deliver Daniel	Arr. Roger Emerson
La Violette	Arr. Susan Brumfield

### **Discovery & Trailblazers Choir**

Now I Walk in Beauty	Arr. Gregg Smith
Music Alone Shall Live	Shirley W. McRae/Henry Leck
O, Desayo	Arr. Elliott Z. Levine/Henry Leck
Stars I Shall Find	Audrey Snyder

## Explorers Choir

### **Soprano/Part I**

Lisa Appiah  
Malena Bauschke  
Emma Bender  
Nataly Breiter  
Marissa Brown

Elizabeth Casement

Mackenzie Cline

Thomas Dalsin

Brooke Davies

Joie Fittante

Austin Fridgen

Eimel Garcesa

Aiden Gaulke

Jack Haglund

Gilbert Hilario

Dylan Karger

Melanie Lu

Genesis McBrayer

Alex McCarvel\*

Tom Mercer

Ayden Merker

Jordan Miller

Aryion Motogusinile

Paige Murphy

Mackenzie Olson

Bertha Payan

Julia Petrikov

Camryn Schmit

Jocelyn Shromoff

Quinn Stanko

Isabelle Thoma

Logan Tomei

Kendra Vaillancourt

Isaiah Wise-Saba

Isabel Wondrasch

### **Alto/Part II**

Zainab Beg

Amanda Beranak

Kaitlin Betsinger

Josh Bjorklund

Alyssa Brewer

Madison Brislin

Katelyn Buth

Robert Cheney

Amber Deutsch

Zuhur Hade

Bob Hamilton\*

Chan Hen

Alexis Hoeben

Natalie Holte

Grey Koetke

Jazspar Krulikovsky

Trevonte Lusian

Trevor Massett

Cora Meier

Kori Millis

Charles Navarro

Katie Nettesheim

Jadyn Ostendorf

Rodney Ramirez

Donny Rodriguez

Maddison Schmidt

Autumn St. Martin

Nyah Todd

Marcel Torgeson

Melvin Vergara

Tamara Wanjira

Sarah Wicklander

\*Denotes Officers

# Trailblazers Choir

## Soprano/Part I

Sam Aleks  
Tasia Everett  
Emma Freudenstein  
Nina Froats  
Sierra Goldberg  
Warren Goodall  
Moises Juarez-Grave  
Ananya Kumar  
Shayla Marxen  
Allie Meschke  
Maddie Meuwissen  
Jacob Meyer\*  
Becca Morin  
Marisa Mulcahy  
Savanna Orf  
Olivia Pavlak  
Bre Peck  
Josh Pena-Vega  
Aditi Rao  
Katie Runyan  
Kendra Schmoll  
Lauren Schubert  
Jessie Vermeulen

## Alto/Part II

Isabelle Anderson  
Makenzie Bachelor  
Gillian Breyer  
Logan Bullard  
Olivia Dinh  
Leon Doucette  
Elyn Dunavan\*  
Riley Duryea  
Annika Farkas  
Anna Gau  
Nicole Giese  
Shawn Girjanand  
Brady Hamilton  
Sevanha Harris  
Sagal Hassan  
Dailyn Jacobs  
Nyesha Loyd  
Jessica Mosbarger  
Madison Prickett  
Selina Richter  
Chloe Surinx  
Brooklyn Vogel\*  
Amir White  
Jennifer Wicklund

\*Denotes Officers



# Audience Etiquette

Students compiled this list of appropriate audience behavior. We ask that you respectfully follow their suggestions. It will greatly help us to concentrate and do our best!

- \*Clap as the ensemble enters and leaves the stage.
- \*No talking. Please listen quietly.
- \*Stay seated until the end of the concert.
- \*Take disruptive babies/children out of the auditorium
- \*Please clap at the end of the songs.
- \*NO hollering, shouting, or whistling at people.
- \*No food or drink in the auditorium.
- \*Turn OFF cell phones and mp3 players, NO texting.
- \*No smoking or drinking on school grounds.

If you find it necessary to leave during the concert, please choose a time such as between songs that is least distracting for those on stage or in the audience. Enter between songs as well.

Thank you for your fine example of a good audience. Please enjoy the concert!

# Program Notes

**Every Time I Feel the Spirit** is an African-American Spiritual dating back to pre-Civil War era. There are many arrangements of this song and has been recorded by many contemporary and gospel ensembles. Our arrangements focuses on the students mastery of balance, dynamics, syncopated rhythms, and contrasting styles.

*Refrain: O ev'-ry time I feel the Spirit moving in my heart, I will pray;  
Yes, ev'-ry time I feel the Spirit moving in my heart, I will pray!*

*I wanna be ready day by day, to walk with my Lord along the way;  
One day the trumpet will sound the call; and all will hear it, great and small!  
Refrain*

*Never been to heaven but I've been told the streets up yonder are paved  
with gold; There's only one way to get up there: Just catch the Spirit and  
breathe a prayer! Refrain*

*I feel the Spirit movin' down deep in my heart!  
There's peace and joy in my heart, and I pray this Spirit will never depart!*

# Program Notes

**Yonder Come Day** Some of the strongest retentions of African culture in the U.S. are found in the communities of the Georgia Sea Islands. These lush former plantation lands dot the coastline of Georgia and the Carolinas. "I heard the Sea Island Singers sing the original "Yonder (Yonda') Come Day" in the 1970s at a festival, heard a version of it again as background music in a documentary about the Georgia Sea Islands in the early 1980s, and found it on a recording of Bessie Jones...at about the same time. It is an exciting, elusive song with the interweaving of musical phrases and lyrics as the Sea Islanders use overlapping call-and-response, anticipated entrances, improvised phrases, and rhythmic and harmonic embellishments. It stuck with me for years and I decided to borrow just one musical phrase ("yonder come day") and the inspiration from other melodic fragments and bits of lyrics and meaning to create the foundation for my transformed version." ~Judith Cook Tucker

*Yonder come day, day is a-breakin',*

*Yonder come day, oh my soul.*

*Yonder come day, day is a-breakin',*

*Sun is a-risin' in my soul.*

**Now I Walk in Beauty** is a beautifully, simple arrangement by Gregg Smith of the traditional Navajo Prayer. Students have enjoyed exploring the text painting as well as learning more vocal independence when singing this in a round.

*Now I walk in beauty, beauty is before me,*

*Beauty is behind me, above and below me.*

**River in Judea** This beautiful gospel-styled song, based on a secular text spun from the river-is-life metaphor, is perfect for virtually any performance. The human's quest for moments of peace and inspiration translates into a riveting choral statement, and this setting conveys its message with great sincerity and eloquence.

*Oftentimes I dream of music, of the river that freely flows.*

*And it sings a song sweeter than honey, one everybody knows.*

*Late at night, I hear it singing. Then again when I wake at dawn.*

*And it fills me up with hope and goodwill, the will to go on, go on.*

*(Chorus)*

*There is a river in Judea that I heard of long ago.*

*And it's a singing, ringing river that my soul cries out to know.*

# Voyagers Choir

## Soprano/Part I

Austin Anderson

Madelyn Bergien\*

Lynnea Bourassa

Allie Buckner

Marilyn Chanthara

Danielle Esser

Nicole Farinella

Brooklyn Gunnare

Oscar Hartman

Ragan Huntley

Aidan Johnson

Josh Kortgard

Caleb McMurray

Gabby McNee

Natalie Morris

Lizzie Mytnik

Maddie Nelson

Soren Pederson

Hannah Pierson

Molly Rau

Kennedy Roslin

Matt Scalf

Maiya Tweden

Judith Villalobos

Jocelyn Vivar

Kylie Wachs

Olivia Wheeler

Grace Woodward

## Alto/Part II

Olaite Asilokun

Aheed Atif

Sonali Bhakta

Pamela Blaeser

Kaylee Breeggemann

Kemberlin Cabral-Marin

Brooke Conrady

Sam Dietzel

Will Engen

Hannah Gray

Sydney Gunter

Kevin Heng

Joey Johnson\*

Rohit Karanam

Hana Kelly

Kelsey Krieg

Jacinda Kurian

Reagan Lehner

Lisa Libert

Tommy Marker

Tyler Miller

Lyn Nguyen

Preston Phan

Evvie Temp

Harrison Thomas

Minh Tran

Barett VanHorn\*

Heather Worley

Faisal Yusuf

Riley Zabel

## Baritone/Part II

Alex Karri

Mark Otkydach

Logan Reed

Nick Schwaesdall

Jordan Tone

\*Denotes Officers

# Discovery Choir

## Soprano/Part I

Megan Bode  
Kelley Brennan  
Hailey Breeggemann  
Jurnei Deutschman\*

Makayla Divine

Esther Espinoza-Beltran

Yoyo Feng

Tori Finney

Estefany Gutierrez

Amanda Handt

Rosa Hankeo

Isabella Highet

Kira Holderbecker

Tommy Johnson

Harrison Kohler

Sydney Langemo

Alaina Larson

Kunga Legkyong

Violet Maturu

Dayanna Quiroz-Torres

Raj Panda

Kody Petersen

Swanny Pena

Riley Rosenow

Nick Rubash

Emmy Schuetz

Vincent Sheeler

Alicia Shepard

Emily Sievers

Alvian Skochko

Owen Strunk

Brie Timmons

Marie Witt

Alexandra Wright

## Alto/Part II

Hamdi Abdullahi

Emma Alley

Amelia Allison

Chloe Armstrong

Aidan Bergerson

Tom Bestge

Kamal Bhakta

Lara Desouza

Freddy Gandaria-Juarez

Ashley Gomez

Nyah Hamburge

Elliana Hembroff

Lily Huy

Andy Kocher

Lexie Knutson

Kasey Manivanh

Kayden Maximo

Kacy Oliver

Brandan Rhoades

Cole Roslin\*

Christa Sackey

Jack Schwieger

Isaiah Sellner

Zach Welna

Ethan Witt

Abby Wolf\*

## Baritone/Part II

Ricardo Chatmon

Dylan Hack

Careese Jackson-Harris

Lucas Johnson

Alex Richards

Bastian Vilaychack

\*Denotes Officers

# Program Notes

*I believe it keeps on trav'lin' but it rests on the Sabbath day.  
And the time when it pauses in stillness, I almost hear it pray.  
When I'm weary and downhearted, how I long for the song it sings,  
For the calm within its gentle blue, the peace that it brings, it brings.*  
Chorus

*May the time not be too distant  
When we meet by the river (meet by the) shore.  
'Til then dream of that wonderful day as we sing once more:*  
Chorus

**Siyahamba** is a traditional Zulu Song, often sung by men, but may be sung also by women and children. This edition does not express the musical style or the text meaning an should not be taken literally. Choirs will enjoy using an easy swaying body movement while singing.

*Siyahamb' ekukhanyeni kwenkhos'.*  
*We are marching in the light of God.*

**Down By the Salley Gardens** is a poem by William Butler Yeats published in The Wanderings of Oisín and Other Poems in 1889. Yeats indicated in a note that it was "an attempt to reconstruct an old song from three lines imperfectly remembered by an old peasant woman in the village of Ballisodare, Sligo, who often sings them to herself." The "old song" may have been the ballad The Rambling Boys of Pleasure. It has been suggested that the location of the "Salley Gardens" was on the banks of the river at Ballysadare near Sligo where the residents cultivated trees to provide roofthatching materials. "Salley" or "sally" is a form of the Standard English word "sallow", i.e., a tree of the genus *Salix*. It is close in sound to the Irish word *saileach*, meaning willow. The verse was subsequently set to music by Herbert Hughes to the traditional air *The Moorlough Shore* (also known as "The Maids of Mourne Shore") in 1909. The choir has enjoyed studying the meaning of the text. Ask them what the song is REALLY about!

*Down by the Salley gardens my love and I did meet.  
She passed the Salley gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree.*



# Program Notes

*In a field by the river, my love and I did stand.  
And on my leaning shoulder she placed her snow-white hand;  
She bid me take life easy as the grass grows on the weirs.  
But I was young and foolish and now am full of tears.*

**Didn't My Lord Deliver Daniel** is a traditional African-American Spiritual (which is another required standard of choral literature) set in a dynamic, driving arrangement. The students have greatly enjoyed learning the harmonies and challenging dynamic contrasts in this setting!

*Didn't my lord deliver Daniel, deliver Daniel, deliver Daniel.  
Didn't my lord deliver Daniel, then why not every man.*

*He delivered Daniel from the lion's den,  
Jonah from the belly of the whale.  
And the Hebrew children from the fiery furnace,  
Then why not every man.*

*Didn't my lord deliver Daniel, deliver Daniel, deliver Daniel.  
Didn't my lord deliver Daniel, then why not every man.*

*I set my foot on the gospel ship and the ship began to sail.  
It landed me over on Canaan's shore and I'll never come back no more.*

*Didn't my lord deliver Daniel, deliver Daniel, deliver Daniel.  
Didn't my lord deliver Daniel, then why not every man.*

**La Violette** This *danse ronde* is no doubt a descendant of the French song from Touraine, "J'ai Un Long Voyage au Faire." The original song has 5 stanzas and describes a conversation between a young woman and a nightingale who is bringing a message from her love. The students have greatly enjoyed learning a little French for your delight!

<i>J'ai un long voyage a faire.</i>	<i>I have a long journey to make.</i>
<i>Je ne sais qui le fera.</i>	<i>I don't know who will make it for me.</i>
<i>Ce sera rossignolette</i>	<i>It will be the little nightingale</i>
<i>Qui pour moi fera cela!</i>	<i>Who will do it for me!</i>
<i>La violette double, double</i>	<i>Violette, you will double</i>
<i>La violette, doublera!</i>	<i>Violette, you will double for me!</i>

# Study of Music Helps Students Achieve Success in Life

Each of us wants our children—and the children of all those around us—to achieve success in school, success in employment, and success in the social structures through which we move. But we also want our children to experience “success” on a broader scale. Participation in music, often as not based on a grounding in music education during the formative school years, brings countless benefits to each individual throughout life. The benefits may be psychological or spiritual, and they may be physical as well.

- ♦ “Music is one way for young people to connect with themselves, but it is also a bridge for connecting with others. Through music, we can introduce children to the richness and diversity of the human family and to the myriad rhythms of life.” — *Daniel A. Carp, Eastman Kodak Company Chairman and CEO.*
- ♦ Casals says music fills him with the wonder of life and the ‘incredible marvel’ of being a human. Ives says it expands his mind and challenges him to be a true individual. Bernstein says it is enriching and ennobling. To me, that sounds like a good cause for making music and the arts an integral part of every child’s education. Studying music and the arts elevates children’s education, expands students’ horizons, and teaches them to appreciate the wonder of life.” — *U.S. Secretary of Education Richard W. Riley, July 1999.*
- ♦ “The life of the arts, far from being an interruption, a distraction, in the life of the nation, is close to the center of a nation's purpose - and is a test to the quality of a nation's civilization.” — *President John F. Kennedy*



# How is a Concert Choir Like a Basketball Team?

“A Choir conductor can achieve a higher quality of musicianship in a music ensemble by acting more like a coach of his or her ‘team’ than like a teacher,” says MENC member Ellen Criss. She encourages teachers to think of their musicians as players who work to develop a team in which each member is critical. Among her ideas are the following:

“In both performing ensembles and athletic teams,

- Cohesion among players results in synergy. In a choir, the whole is greater than the sum of its parts. The connection between singers and the opportunity for them to rely on each other creates a special performance. A team is more than a group of individuals.
- Peer pressure from teammates is positive and powerful. Camaraderie, social support, and team identity are important components of any performing organization. This is created, in part, by encouraging personal bonds between singers. Team identity involves outward displays such as slogans, uniforms, traditions, and rituals.
- Self-discipline, cooperation, communication, and leadership are positive outcomes. Members of the group are given roles as leaders, assistants, or coaches to develop these attributes, which are transferable skills that make students better learners and more employable as adults.
- Teachers and coaches work toward developing goals, encouraging commitment, constructing role identification, and building self-esteem to enhance performance outcomes.
- Players identify themselves by position and compete within the team for recognition and status.
- Rehearsal and social interaction take up the majority of group time spent together. In educational settings, performance, although a significant part of the end result, is not the only reason for being together.
- Evaluation is public and immediate. Spectators judge immediately whether the team is successful.”

Criss concludes: “Instead of experiencing the cohesion of teamwork as an end result, teachers of performing arts can benefit from making teamwork a central objective, thereby realizing the full potential of a synergized ensemble.”

*Ideas in this article are derived from Ellen Criss’s master’s project, which she completed in 2006 at the University of Alberta, Edmonton, Canada, under the direction of Tom Dust, associate professor of secondary music education. Criss is a music specialist at Roland Michener Secondary School in Slave Lake, Alberta, Canada.*

Resource: The book *Spotlight on Teaching Band* contains a number of tips for band directors. Check it out at [Rowman & Littlefield Education](#). MENC members receive a 25 percent discount on the purchase. Ask how by contacting MENC Member Services at [mbrserv@menc.org](mailto:mbrserv@menc.org).

# Program Notes

The text of this arrangement is:

*Rossignol, si tu saurais,*

*Le grand voyage qu’on a pour faire.*

*La violette ca doubl’ ca double,*

*La violette ca doublera.*

“Double” has more than one meaning: it can mean “to quicken one’s pace, to hurry,” “to repeat,” or (appropriately for this song) to “stand in” for someone. “Violette” is a very popular name for young girls in Provence. Perhaps the last 2 lines are spoken by the nightingale, who agrees to go in the young girl’s place to find her lover.

**Now I Walk in Beauty** is a beautifully, simple arrangement by Gregg Smith of the traditional Navajo Prayer. Students have enjoyed exploring the text painting as well as learning more vocal independence when singing this in a round.

*Now I walk in beauty, beauty is before me,*

*Beauty is behind me, above and below me.*

**Music Alone Shall Live** This is a recent setting of a phrase from a traditional German round: All things shall perish under the sun, Music alone shall live, never to die. This song challenges the choir to sing a cappella in a round after establishing the tune in unison.

*Music, music, music a lone shall live.*

**O, Desayo** is an Angolan Folk Song which offers a greeting to one another. The word “menina” is a diminutive meaning “little girl.” It is a song of enjoyment and sharing. In traditional African folk style, the music should be open to free interpretation. Movement is very important and should be included—free and natural (not choreographed). Percussion instruments should also be utilized in an ostinato pattern. We hope you enjoy this unique and exciting folk music.

*Chorus: O, Desayo! O, Desayo!*

*Rains are over, it’s fine and shiny weather O, Desayo!*

*Fine and shiny day for a get together, O, Desayo! Chorus*

*O, Desayo, Menina.*



# Program Notes

*Sing a song and then dance along and then,*

*Drink a cup and then stay for supper then. Chorus*

*Off they go and good-bye, we've got to say good-bye!*

*Off we go again down the stream again. Chorus*

**Stars I Shall Find** is one of Sara Teasdale's (1844-1933) most famous poems. On August 8, 1884, Sara Trevor Teasdale was born in St. Louis, Missouri, into an old, established, and devout family. She was home-schooled until she was nine and traveled frequently to Chicago, where she became part of the circle surrounding Poetry magazine and Harriet Monroe. Teasdale published *Sonnets to Duse*, and *Other Poems*, her first volume of verse, in 1907. Her second collection, *Helen of Troy*, and *Other Poems*, followed in 1911, and her third, *Rivers to the Sea*, in 1915.

In 1914 Teasdale married Ernst Filsinger; she had previously rejected a number of other suitors. She moved with her new husband to New York City in 1916. In 1918, she won the Columbia University Poetry Society Prize (which became the Pulitzer Prize for poetry) and the Poetry Society of America Prize for Love Songs, which had appeared in 1917. She published three more volumes of poetry during her lifetime. Teasdale's work had always been characterized by its simplicity and clarity, her use of classical forms, and her passionate and romantic subject matter. She divorced in 1929 and lived the rest of her life as a semi-invalid. Weakened after a difficult bout with pneumonia, Teasdale committed suicide on January 29, 1933, with an overdose of barbiturates. This melancholy text also is juxtaposed with hope and a sense of serenity that connects well to singers. This is a very challenging piece for the choirs and they have enjoyed putting this beautiful setting together.

*There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.*

*I will make this world of my devising  
Out of a dream in my lonely mind.*

*I shall find the crystal of peace, – above me  
Stars I shall find.*



# Important Dates

March 12/13th	Evening	Pearson Band Concerts
March 26th		End of Quarter 3
May 2nd	All Day	MN-ACDA 4-5-6 Honor Choir
May 11th	5:15pm	Call-Time for Voyagers/Explorers
	6:00pm	Voyagers/Explorers Choir Concert
	6:45pm	Call-Time for Discovery/Trailblazers
	7:30pm	Discovery/Trailblazers Concert
May 15/18th	Evening	Pearson Band Concerts
June 4th		Last Day of School!



## A Very Special Thank You To...

Ms. Angela Turry and Mr. Adam Dittberner

Mr. Sean Vander Veen

Pearson Choir Parents & Families

Pearson Custodians

Pearson Office Staff

Pearson 6th Grade Center Staff

Shakopee Music Department