



58 Bay View St., Ste, 1, Camden ME 04843

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Cantus - Study Guide

Monday, March 9, 2009

Camden Opera House, Camden, ME





Information for Teachers

Field Trip Guidelines

- ☀ Changes or Cancellations: If you must cancel your visit, please contact the Bay Chamber Concerts office immediately at (207) 236-2823. We usually have waiting lists for performances and can offer your seats to another school.
- ☁ Weather Considerations: In case of inclement weather, check your local news sources. As long as the performer is available, the show will go on. The day of the show, call the Bay Chamber Concerts mobile phone at (207) 975-7101, if you have questions.
- 🚌 Theatre Arrival/Departure: We request that you unload and load in the area in front of the main theatre entrance, then park in either the bus parking area or the nearest municipal lot.
- 📍 Check-in: Please have your group assemble outside the Theatre's front doors while the group leader checks in and is directed to your seats.
- 👤 Chaperones: One chaperone for every five students is required for pre-school through third grade. One chaperone for every 10 students is required for grades four and higher. All students must be in the company of a chaperone throughout the visit, including restroom visits. Your chaperones will be responsible for discipline.
- 📷 Photo policy: Bay Chamber Concerts may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Bay Chamber Concerts staff member.
- 🔊 Electronic and recording devices may not be used during performances. Please remind all attending to turn off cell phones, pagers and game boys.
- 🍷 There is no food permitted in the theatres. Please ask children to remove chewing gum before taking their seats.
- 🚻 Students must be accompanied to the restrooms. Please use the restrooms before or after the performance.
- 👏 **Appropriate responses to the performance, like laughing or applauding, are encouraged!**

The last pages of this study guide have a letter form for students and an evaluation form for the teacher. Your feedback is valuable as we apply for grants and community support.

For question or comments, please contact:

Monica Kelly, Director of Education or Allison Lakin, Assistant Director of Education

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Who are Cantus?

Tenors

Eric Hopkins

Aaron Humble

Paul Rudo
Gary Ruschman

Shahzore Shah

Baritones

Dashon Burton

Adam Reinwald

Basses

Chris Foss

Timothy C. Takach

Biography

For the past thirteen years, Cantus has gained recognition as one of America's finest professional male vocal ensembles. As one of the few full-time vocal ensembles in the world, the ensemble enjoys a vigorous schedule of national tours, subscription concerts in the Twin Cities of Minneapolis and Saint Paul, several innovative residencies, collaborations, educational programs, and recording. Rehearsing and performing without a conductor, Cantus has been praised by critics and the public alike for its broad repertoire, bold ensemble singing and engaging stage presentation.

Cantus' repertoire spans all periods and genres, including contemporary works, art songs, early music, world music, and pop. The ensemble regularly commissions new works. Cantus' "Music for Men's Voices" choral series is published by the Neil A. Kjos Music Company and features works written for and by the members of Cantus. Cantus' coast-to-coast tours have included performances throughout the United States, appearing on major concert stages from New York to San Francisco. In the summer of 2003 the ensemble made its European debut at France's Polyfolia Festival. The ensemble has performed at the American Choral Directors' Association's national and regional conventions and numerous choral festivals. Last season, Cantus toured across the eastern United States with the Boston Pops, traveled to Cameroon, Africa for a 13-day engagement, and performed in Washington, DC at the Kennedy Center.

Cantus also has a rich history of collaborations with other arts organizations, including Trio Mediaeval, the Minnesota Orchestra under the direction of Doc Severinsen, and the St. Paul Chamber Orchestra. In 2007, Cantus collaborated with Theater Latté Da in the commissioning of a new work entitled All Is Calm: the Christmas Truce of 1914. Cantus fulfills its mission of commissioning new music both individually and through the Male Choral Commissioning Consortium, which it directs. Cantus has recorded nine CDs on its own label, Cantus Recordings. Cantus' recent self-titled CD "Cantus" was named one of the top 10 CD's of 2007 by National Public Radio. Cantus fulfills its commitment to music education by encouraging people of all ages – especially men – to sing. Its members are frequent clinicians at festivals, schools and universities throughout the country.



The Musicians

Cantus

Tenors



Eric Hopkins
Hometown: Oregon, IL
Education: BA Vocal Music, Luther College



Aaron Humble
Hometown: Kent, OH
Education: BM: Millikin University, MM and DM: Indiana University. All Degrees in Vocal Performance and Literature.



Paul Rudoi
Hometown: Keene, NH
Education: BM Vocal Performance, The Hartt School



Gary Ruschman
Hometown: Erlanger, KY
Education: BM, Northern Kentucky University; MM, San Francisco Conservatory of Music



Shahzore Shah
Hometown: Chicago, IL; then Stillwater, MN
Education: BM Vocal Performance, BM Music Education, BA French: Lawrence University Conservatory of Music

Baritones



Dashon Burton
Hometown: Bronx, NY; then Williamsport, PA
Education: BM Vocal Performance, Oberlin College



Adam Reinwald
Hometown: Eugene, OR
Education: BM Vocal Music Education, St. Olaf College

Basses



Chris Foss
Hometown: Council Bluffs, IA
Education: BM Commercial Music, Millikin University; MM Choral Conducting, University of Nebraska



Tim Takach
Hometown: Lake Zurich, IL; then Eden Prairie, MN
Education: BA Music Theory/Composition, BA Studio Art, St. Olaf College

What Pieces Will be Performed?

- 1) "Let Your Voice Be Heard" African Highlife and Jazz, sung using Jazz/Scat Syllables
We learned this from a percussion professor back in college who learned it while in Africa studying jazz. A motive goes from the Basses, to the Baritones, and then to the Tenors. After that it's all improvised. Try to listen for the Tenor melody whenever it comes back into play. After the three motives, we start a children's clapping game throughout the rest of the song.
- 2) "Zikr" from India, sung in Urdu (derivative of Arabic)
This song is from a Bollywood movie made in India called "Bose, the Forgotten Hero." We use special ornamentation in our voices, along with a drum and Indian-style shaker instrument, much like a tambourine.
- 3) "Seinn O!" A tune from Scotland sung in Gaelic
This is an example of Scottish Mouth Music. Mouth music, or Puirt a Bheul, was a major part of Scottish culture in the 1700s, after the Jacobite rebellions of 1715 and 1745. The Government tried to put down everything Scottish, banning kilts, bagpipes and Scottish folk dancing. To combat this, mouth music basically is like a Celtic form of scat, imitating instruments with nonsense words in Gaelic. A famous example is Brochan Lom, which has the (nonsensical) Gaelic words 'Brochan Lom, Tana Lom/Brochan Lom an Suin' repeated many times to the tune of 'Orange and Black'.
- 4a) "Deep River" A traditional American spiritual sung in English
4b) "Shenandoah" A traditional American folk song
We will sing one of these two great American songs. Water plays a great role in both of these pieces.
- 5) "Wanting Memories" USA with African infl., sung in English
This song was written by Ysaye Barnwell and sung by Sweet Honey in the Rock, a female a cappella group from Washington, DC. We took the SATB version and made it into a number of trios and duets with some free improv at the end.
- 6) "Thinkers, Listen!" USA (Vocal Percussion) English
This is part of a larger work entitled "A Sound Like This" by Edie Hill. This movement is notated as vocal percussion and is a three-layered Orff Ostinato. Cantus and Ms. Hill were recipients of a Chamber Music America Commissioning Grant, through which she composed "A Sound Like This," based on the Kabir translations by Robert Bly, premiered on March 10, 2007, with readings by the poet Bly.
- 7) "Witness" USA (Spiritual) English
This great Moses Hogan arrangement offers some great spiritual moments, along with some funny moments.
- 8) "Hold On/Get Ready" USA (Pop/Rock) English
Our artistic director Erick Lichte wrote this arrangement for us that mashes together the soulful sounds of "Hold On" and the grit of the rockin' "Get Ready".

Lyrics

Zikr

A. R. Rahman, arr. Ethan Sperry
from the Bollywood Motion Picture "Bose - the
Forgotten Hero"
(earthsongs)

Translation from Urdu

Light of Muhammad, may peace be upon him.

There is no other truth except Allah.

O, those of you who are thirsting, come, the One-
ness of Allah calls you!

There is no action superior to Zikr. This is the
saying of the prophet of Allah!

Zikr is Peace, Zikr is Victory, Zikr is Healing, Zikr
is the Cure.

Allah is the only Eternal and Immortal - all else
perishes and is returned to Him.

Light of Muhammad, may peace be upon him.

There is no other truth except Allah.

In every flower, in every soul, in every creation is
the Light of Allah.

May Allah's Zikr stay in every single heart and
every single moment.

Zikr is better than hatred. Zikr is better than
ignorance.

Zikr is better than desires. Zikr is better than
back-biting.

Light of Muhammad, may peace be upon him.

There is no other truth except Allah.

O you the Amazing, O you the Eternal, O you the
Beginning, O you the End.

O you the Forebearing, O you the Gracious, O
you the Greatest, O you the Merciful.

O you the Beneficent, O you the Great.

O you who teaches us to read.

Light of Muhammad, may peace be upon him.

There is no other truth except Allah.

- Sufi Prayer



Witness

African American Spiritual, arr. Moses Hogan
(Hal Leonard)

For my Lord, for my Lord,

my soul is a witness for my Lord.

Yes! I'm a witness for my Lord.

Who will be a witness for my Lord?

Oh, I haven't been to heaven but I been told
that the streets up there are paved with gold.

Oh, I wanna go to heaven

and I wanna go right,

yes I wanna go to heaven

all dressed in white.

Well, Daniel was a Hebrew child,

who went to pray to his God for awhile.

The king at once for Daniel did send

an' he put him down in the lion's den.

Texts, Translations and Notes

Well, you read about Samson from his birth,
the strongest man that lived on earth.

Delilah shaved his head

just as clean as your hand,

an' his strength became as a common man.

Well, who will be a witness?

Daniel was a witness, Samson was a witness,

Moses was a witness, Jonah was a witness,

Peter was a witness for my Lord.

Paul was a witness, Silas was a witness,

Mary was a witness, Noah was a witness.

Hold On, I'm Comin' / Get Ready

Isaac Hayes & David Porter / Smokey Robinson,
arr. Erick Lichte

(Irving Music, Pronto Music, BMI / Jobete Music
Co, ASCAP)

Lyrics

Seinn O!

Traditional Scottish tune, sung in Gaelic

arr. J. David Moore

(Fresh Aire Music)

Thig am fìdhleir a-nochd

Gheibh na h-ìonagan port

Thig am fìdhleir a-nochd

A-nochd a thig am fìdhleir

Seinn o churadail o

Tha na maoir 'ga mo shireadh

Tha na saoir 'ga mo shireadh

Tha na maoir 'ga mo shireadh

Cha ghabh mi ach tàillear

Théid mi null air an abhuinn

Thig mi nall air an abhuinn

Théid mi null air an abhuinn

'Choinhead air an tàillear

Translation:

The fiddler is coming tonight

The girls will get their tune

The fiddler is coming tonight

Tonight the fiddler is coming

The bailiffs are after me

The joiners are after me

The bailiffs are after me

I won't have anyone but the tailor

I will go forth across the water

I will come back across the river

I will go forth across the water

To visit the tailor



Shenandoah

American Folk Song, arr. James Erb

(Lawson-Gould)

O Shenando', I long to see you
and hear your rolling river.

O Shenando', I long to see you.

'Way, we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
and hear your rolling river.

I long to see your smiling valley,

'Way, we're bound away,

'Cross the wide Missouri.

'Tis seven long years since last I see you,
and hear your rolling river.

'Tis seven long years since last I see you,

'Way, we're bound away,

Across the wide Missouri.

Deep River

African American Spiritual, arr. H. T. Burleigh

(Neil A. Kjos Music Co.)

Deep river, my home is over Jordan.

Deep river, Lord.

I want to cross over into campground.

Oh don't you want to go to that gospel feast,

That promised land where all is peace?

Deep river, my home is over Jordan.

Deep river, Lord.

I want to cross over into campground.

Lyrics

Wanting Memories

Ysaye M. Barnwell
(The Musical Source)

I am sitting here wanting memories to teach me,
to see the beauty in the world through my own eyes.
You used to rock me in the cradle of your arms,
You said you'd hold me till the pains of life were gone.
You said you'd comfort me in times like these and now I need you,
Now I need you, and you are gone.
Since you've gone and left me, there's been so little beauty,
But I know I saw it clearly through your eyes.
Now the world outside is such a cold and bitter place,
Here inside I have few things that will console.
And when I try to hear your voice above the storms of life,
Then I remember all the things that I was told.
I think on the things that made me feel so wonderful when I was young.
I think on the things that made me laugh, made me dance, made me sing.
I think on the things that made me grow into a being full of pride.
I think on these things, for they are truth.
I thought that you were gone, but now I know you're with me,
You are the voice that whispers all I need to hear.
I know a please, a thank you, and a smile will take me far,
I know that I am you and you are me and we are one,
I know that who I am is numbered in each grain of sand,
I know that I've been blessed again, and over again.

Vocabulary

a cappella – An Italian phrase literally meaning “chapel style,” it refers to singing without a musical accompaniment. Pronounced “ah-kuh-PEH-luh.”

AABA form – A song pattern. Each letter represents a musical pattern. In AABA, the first pattern is played twice, then the second pattern once, then the first pattern again. This is a common song pattern in jazz.

African Highlife - A musical genre that began in Ghana, Africa, it is a fusion of indigenous dance rhythms and melodies with Western music.

Arrangement – The orchestration of a musical work; i.e., choosing which instruments play at what time (or which singers sing when) and where improvisation can be.

Call-and-Response – A musical “conversation” when players answer one another; exchanges between instrumentalists.

Chord – A combination of usually three or more notes sounded/played simultaneously or one after another.

Harmony – The relation of the notes in a musical piece, or the playing of two or more notes at the same time. The patterns formed by the notes create the key that the piece is in and, with rhythm, give it expressiveness and momentum.

Improvisation – Music played without written notation; an “instant composition” that is central to jazz.

Key – The principal scale of a piece, in which many or most of its notes are played.

Melody – A succession of notes that together form a complete musical statement; a tune.

Meter – The basic succession of beats in a musical piece, the framework against which the rhythm is played.

Mouth music - A vocal form that uses the voice to represent musical instruments in dance music.

Ostinato - A short melody or pattern that is constantly repeated, usually in the same part at the same pitch.

Pitch – A note or musical tone.

“Raising” – The word used to describe how a congregational-style song is sung.

SATB - Refers to vocal parts, soprano, alto, tenor and bass.

Soloist – A singer or instrumentalist performing a song or part of a song alone.

Spirituals – Religious songs composed by American slaves. Often, their words had double meanings: both a religious meaning and a hidden message about escaping from slavery.

Syncopation – The shifting of a regular musical beat to place emphasis on a normally unaccented beat. (For example, we normally say HAP-py BIRTH-day, but a syncopated way of saying it would be hap-PY birth-DAY.)

Texture – The instrumentation of a musical passage or the sound and qualities of an instrument or voice.

What is a cappella?

A cappella is choral music sung without instrumental accompaniment. A cappella music can be heard in religious music, barbershop groups, doo wop, collegiate choruses, even hip hop. There are a cappella traditions everywhere in the world.

Groups can sing in the same pitch (unison) or different notes that blend together (harmony)

Research some of these a cappella groups: The Persuasions, Bobby McFerrin, The Whiffenpoofs.



Mouth Music (Port a beul)

Port a beul (plural: puirt a beul - "tunes of the mouth") is a way of singing dance tunes to Gaelic texts. The popular English translation is "mouth music", although strictly speaking this could also mean dance songs sung in any language.

The tunes of puirt usually fit into march (6/8 or 4/4), strathspey, reel, jig (6/8 or 9/8), or schottische metres. Most of the melodies also have equivalents in the repertoire of fiddle or pipes, but some also exist in their own right as original tunes.

Puirt are in the typical two part form of dance tunes with each half being 8 or 16 bars long. Each half is repeated, and tunes are sung through twice, with repeats, before going on to the next one. Puirt are sung in sets with similar or, more often, contrasting tunes being grouped together. A typical set, for example, would be a strathspey and two reels.

The texts of puirt are often light-hearted, satirical or bawdy, perhaps poking fun at local people or events. The words also have intrinsic rhythms which bring out the character of the tune, often adding elements of syncopation.

You could create your own Gaelic (or Scots or English) mouth music text for a traditional dance tune. Choose a tune you like, and diddle it over till you know it inside out. Find some words which fit its rhythms. Keep it simple. Lots of repetition is fine. Sing it over several times until it works well. Get someone else to listen to it, and when you're happy, record it, write it down, or pass it on! You could exchange mouth music with friends!

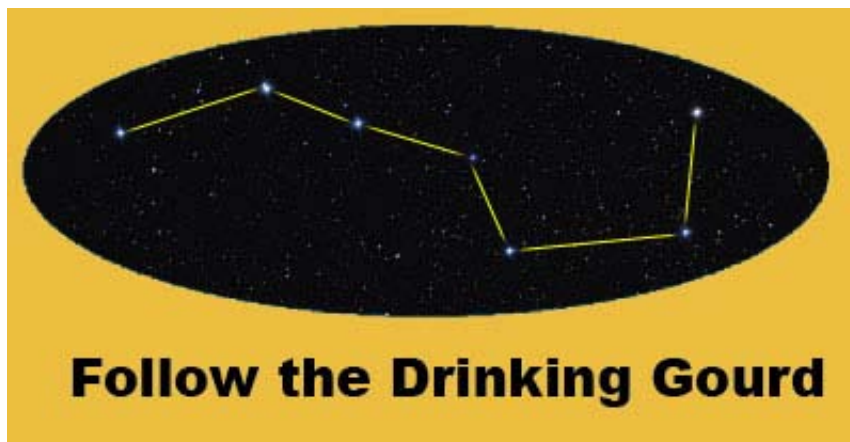
Spirituals

African American spirituals are one mode through which the melodies and rhythms of Africa found their way to America. Spirituals arose out of the songs the slaves would sing working in the fields on the plantations. In the fields the slaves developed a musical combination of "call and response" which becomes characteristic of gospel singing. Early spirituals acted for a number of practical functions for the slaves. Some were a mode of communication or a map to the North. Aside from these reasons, their song was a cry for freedom and salvation.

Slave songs are an especially important resource for studying slavery, particularly as music that arises out of oppression often has a particular potency and poignancy. Spirituals contained the hopes and dreams, frustrations and fears, of generations of African Americans. It's important to note that slavery still exists in forms such as bonded labour and the trafficking of women, and is still an ongoing issue in today's world.

Read a concise but authoritative summary of the African American Spiritual. The rich drumming traditions of the African slaves were viewed with suspicion and banned by slave owners who feared that they would be used as a form of communication between the slaves. Singing, particularly the singing of spirituals, was tolerated and even considered a good thing. Firstly, it added rhythm to the slaves' work which improved productivity. Secondly, the owners who considered themselves 'good Christians' were glad to hear pious music being sung in their plantations. However, many of the spirituals were used to pass on coded messages. Words such as 'chariot' and 'train' referred to a train of people who would hide slaves as they made their way to freedom. The 'river Jordan' often referred to the Ohio river. 'Canaan' meant Canada and 'Follow the drinking gourd' meant follow the star formation (shaped like a hollowed-out gourd) that included the North star. The spiritual 'Steal Away' includes the line 'My Lord, He calls me, He calls me by the thunder'. The word 'thunder' indicated the time or place when a slave needed to make his or her escape (the word thunder would be replaced with other more precise times or places).

Spirituals combined African characteristics such as pentatonic scale, call and response, syncopation, a cappella singing and characteristic long and irregular melodic phrases with the structural and harmonic conventions of European Christian hymns. In this respect, spirituals can be viewed as a form of nineteenth century fusion music.



Activity 1: Decode the song

Find the meaning in the music:

Deep River

Arranged by H.T. Burleigh

Deep river, my home is over Jordan,

Deep river, Lord, I want to cross over into camp-ground.

Deep river, my home is over Jordan

Deep river, Lord, I want to cross over into camp-ground.

Oh, don't you want to go to that gospel feast,

That promised land where all is peace?

Oh deep river, Lord, I want to cross over into camp-ground.

The biblical allusion here is to the classic theme in the Bible of deliverance. Many of the old African American spirituals are based on the theme of deliverance and salvation. Life is symbolized in the spiritual as the deep river and heaven is the camp-ground. Burleigh makes a parallel between the Israelites and African-Americans. Burleigh, as a songwriter, continues the tradition of biblical allusion that began in the African-American tradition with the slave narrative. This spiritual follows in the literary tradition of using biblical allusion to describe the struggles we all face on Earth.

The river implies a long hard journey followed by a place of supreme respite. Heaven is the counter-balance to the injustice of this world. "I want to cross over," implies that one is presently in Babylon yearning to cross in to the promised land. Burleigh writes of the trials of life using the metaphor of the deep river Jordan. "I want to cross over into camp-ground. . . That promised land where all is peace," refers to the solace one can find in prayer and Jesus in one reading and to heaven in another. The spiritual describes each person's rightful place in the promised land, "my home is over Jordan." The soul craves to be with God, "oh don't you want to go to that gospel feast."

Freedom is probably the most prominent theme in early African-American writing such as the slave narrative and in spirituals. In the spiritual above, freedom lies over the Jordan, or in the next life, in the hands of God. "Deep River" is a plea for deliverance out of oppression and sorrow.

Read the lyrics of other spirituals to learn their message.

Citation : <http://www.gwu.edu/~e73afram/dw-ah-ek.html>

Activity 2: Words and Images of Music

Purpose: Just as the music affects our moods, the music we listen to reminds us of certain images and words. This exercise will help you keep track of what pictures and words you think of while listening or reading the lyrics to the spirituals "Deep River" and "Witness."

In this column, draw whatever comes to mind. Use colors if you want, and don't be afraid to draw stick figures!

Directions: In this column, write down single words in each line provided. Write down at least ten words.

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

Activity 3: Creating Poetic Phrases *

Purpose:

This sheet will help you organize and further develop your ideas generated by the music. By thinking about and using our senses, the words come alive as we create descriptive sights, tastes and smells.

Directions:

Example:

The slow and sad song
_____ (2) _____ (1)
_____ (3)

bears the weight of the singer's yearning for freedom

(1) write down **one of your words** from your word list.

(2) think **phrases that describe your word** when you **use one of your senses** (sight, hear, taste, smell, feel)

(3) **expand the description** of the word and **give the word an action**.

(4) **Combine your lines** in prose to form you poem.

Fill in all of the (1) lines with words from your word list. Now complete lines (2) and (3). Try for at least one line in each category.

Sight: Read your word. What pictures appear in your mind? What is this word doing?

_____ (2)
word from word list

_____ (1)
expand the description
give the word an action

_____ (3) phrases that describe your word

_____ (2)
word from word list

_____ (1)
expand the description
give the word an action

_____ (3) phrases that describe your word

Hearing: Listen to your word. What do you hear?

_____ (2)
word from word list

_____ (1)
expand the description
give the word an action

_____ (3) phrases that describe your word

_____ (2)
word from word list

_____ (1)
expand the description
give the word an action

_____ (3) phrases that describe your word

Taste: Smack your lips together. What does your word taste like?

_____ (2)
word from word list

_____ (1)
expand the description
give the word an action

_____ (3) phrases that describe your word

_____ (2)
word from word list

_____ (1)
expand the description
give the word an action

_____ (3) phrases that describe your word

Activity 3: Creating Poetic Phrases, continued *

Smell: Breathe in. What does your word smell like?

_____ (2) word from word list	_____ (1) expand the description give the word an action	_____ (3) phrases that describe your word
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_____ (2) word from word list	_____ (1) expand the description give the word an action	_____ (3) phrases that describe your word
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Touch: How does your word feel? Is it rough, coarse, round, smooth, etc?

_____ (2) word from word list	_____ (1) expand the description give the word an action	_____ (3) phrases that describe your word
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_____ (2) word from word list	_____ (1) expand the description give the word an action	_____ (3) phrases that describe your word
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When you are finished trade papers with a partner. On your partner's paper, highlight phrases that you particularly like and write down in the margins why you like them. Put a star next to phrases that you think could use more description and write down what needs to be worked on. Trade papers with your partner.

Resources

The activities in this study guide align with the following Maine Learning Results:
<http://www.maine.gov/education/lres/pei/index.html>

Visual and Performing Arts

A Disciplinary Literacy – Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A2: Notation and terminology

A3: Listening and Describing

E Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1 The Arts and History and World Cultures

E2 The Arts and Other Disciplines

Social Studies

C. History: Students draw on concepts and processes from history to develop historical perspective and understand issues of continuity and change in the community, Maine, the United States, and world.

E1 Historical Knowledge, Concepts, Themes, and Patterns

Students understand major eras, major enduring themes, and historic influences in the history of Maine, the United States, and various regions of the world.

FOR MORE INFORMATION

Internet

About the musicians: <http://www.cantusonline.org/Music/Music.html>

The African American Odyssey page of the Library of Congress website:

<http://memory.loc.gov/ammem/aaohtml/aohome.html>

Learn about slavery, the National Park Service:

http://home.nps.gov/ugrr/TEMPLATE/Frontend/learn_a1.cfm

Spirituals: <http://www.negrospirituals.com/>

Print

Journey to Freedom: A Story of the Underground Railroad, Courtni C. Wright

Many Thousand Gone: African Americans from Slavery to Freedom, Virginia Hamilton

To Be a Slave, Julius Lester

Slave Spirituals and the Jubilee Singers by Michael L. Cooper

Recordings

Cantus: While You Are Alive, 2008; Cantus, 2007; There Lies the Home, 2006; Comfort and Joy: Volume Two, 2005; Comfort and Joy: Volume One, 2004; Deep River, 2003

Mouth Music: Celtic Mouth Music, 1997, Ellipsis Arts

Highlife: Explorer Series: Africa: Highlife and Other Popular Music, Nonesuch

Your name _____
Your School _____
School Town _____

Date: _____

Bay Chamber Concerts
Education Department
58 Bay View St., Ste. 1
Camden ME 04843

Dear Bay Chamber Concerts,

I came to a Bay Chamber Concerts performance on _____ (date).
Be creative! Would you like to draw a picture, or write a poem about your experience?

My favorite part of the concert was

I was surprised

I learned

I am glad

Your friend,



Bay Chamber Concerts
58 Bay View St., Ste. 1, Camden ME 04843
(207) 236-2823 www.baychamberconcerts.org
allison@baychamberconcerts.org

Bay Chamber Concerts: Cantus Matinee Evaluation

Please indicate the number that most clearly describes your evaluation of the program/visit

Excellent (5) Very Good (4) Good (3) Fair (2) Poor (1)

Student Response 5 4 3 2 1

Artistic Quality 5 4 3 2 1

Educational Quality 5 4 3 2 1

Artists' interaction with students 5 4 3 2 1

Technical quality of program 5 4 3 2 1

Connections to Arts standards 5 4 3 2 1

Connections to other learning standards 5 4 3 2 1

1. Were the pre-visit materials helpful? How did you use them in your classroom?
2. Did this program satisfy curriculum requirements?
3. Were the bus arrival and departure time assignments helpful?
4. What types of productions would you bring your students to?
Dance World Music Classical Music Jazz Puppetry Other? (Please describe)
5. Any questions or comments?

Can we use your comments in grant applications? If so, please provide your name, school and mailing address.