

Composed and Performed by
Lauren Lucero's 2nd Grade Class

Classroom Cantatas

Mather
Elementary
School

Justice Cantata



**can ta ta
singers**

About Classroom Cantatas

In 1990, Cantata Singers commissioned *Slavery Documents* by Donald Sur. It was the first of three major choral orchestral works commissioned to date by Cantata Singers with texts exploring the themes of slavery. *Slavery Documents*' focus was American slavery, what Mr. Sur called the "unaddressed Achilles heel of United States culture." Cantata Singers began to see that this work needed to resonate beyond that Symphony Hall performance. Sur's musical examination of racial inequality and discrimination reminded Cantatas Singers' leadership of the crying need for meaningful arts education in the schools.

Out of this time, Classroom Cantatas emerged. Ann Marie Lindquist, Paul Brust and Judy Hill Bose developed a residency program far more challenging than the typical "come, talk, sing, leave." Instead, it was one that had the potential to guide Boston's schoolchildren in finding and harnessing their creative voices. Classroom Cantatas now flourishes in the Boston public schools and, over its twenty years, has touched the lives of thousands of children.

Classroom Cantatas guides young students in creating their own musical compositions, or "cantatas." Students from participating schools work with the Teaching Artists—musicians from Cantata Singers' ensemble—to compose and perform original songs about subjects they are studying in class or about larger cultural and historical issues. Past cantata topics have included the American Revolution, Factors of Weather, Mexican Culture, immigration, the Civil Rights Movements, Mathematics, poetic devices, and Geography. Over the past twenty years of Classroom Cantatas, students have composed and performed over 300 songs.

About Cantata Singers

Cantata Singers is a Boston-based chorus and orchestra inspired by the musical genius of Johan Sebastian Bach. Our concerts explore relationships in music from the 17th century to today and invite exploration of Bach's profound and continuing influence on our music, our culture, and ourselves.

Our education program teaches songwriting and choral singing to underserved Boston schoolchildren, guided by the belief that all children deserve the means to express their creative voices.

David Hoose, *Music Director*
Jennifer Ritvo Hughes, *Executive Director*
Emily Kirk Weddle, *Development and Marketing Manager*
Michelle Rush, *Education and Production Manager*
Bridget Dennis, *Operations Manager*

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Classroom Cantatas at Mather Elementary School, Dorchester, Massachusetts
Rochelle Nwosu, Principal
Maria Brooks, Karen King, Lauren Lucero, Songkhla Nguyen, Desiree White, 2nd Grade Teachers

Shaw Pong Liu, Eve Boltax, Ian Pomerantz, Jane Wong and Sara Wyse-Wenger,
Classroom Cantatas Teaching Artists

Standing Tall

poetry by by Jamie McKenzie

Mather School - Deuvlanny, Katie, Vivian, Angel, Tiffany, Janety with Jane Wong

$\text{♩} = 88$

Some Kings rule their Kingdom Sit -

- ting down Sur - round - ed by lu - xu - ry, soft cushion

$\text{♩} = 102$

and - fans This King stood strong, stood proud, stood tall. Speak -

king of peace, of love and children hand in hand heart to heart free at last.

"Move to the end - of the bus."

When the dri - ver told Ro - sa - - - -

22

We don't serve your kind. We don't serve your

When the dri-ver told students,

26

kind. King stood strong, stood proud, stood tall, spea king of peace, of

This

30

love, and children hand in hand heart to heart free at last King stood strong, stood

This

35

proud, stood tall, spea king of peace, of love, and children, hand in hand, heart to heart,

40

free at last. Free-dom free-dom let it rings, let it rings says Doc-tor King.

I Am America

From poem by
Charles R. Smith Jr.

Faith, Josiah, Josoel, Sophia, Sydney
with Sara Wyse-Wenger, Cantata Singers

♩ = 100

Voice

I am I am I am A - me - ri - ca I am Amer - i - ca. I am proud.

Piano

7

Vo.

I am diverse, softspoken and loud. I am almond eyes. I am a proud nose. I am

Pno.

12

Vo.

cheeks freck - led the color of a rose I am jet black hair. I am ol - iveskin

Pno.

16

Vo. I am my grand-fa-ther's dim-ples framing my grin. I am big baggy jeans. I am ban-

Pno.

21

Vo. dan-na wraps I am blue denim jac-kets. I am back wards base ball caps. I am rhy-thm.

Pno.

26

Vo. I am blues_ I am coun-try, I am soul I am jazz I am hip hop I am grunge rock and

Pno.

32

Vo. roll I am can-dy can-esticks. I am ice-cream smiles I am lol-li pop licks

Pno.

37

Vo. I am warm ap-ple pie I am a new branch___ sprouting___ in my ma - jest - ic fam'ly tree_

Pno.

42

Vo. ___ I am___ A - mer-i - ca___ and A-mer - i - ca is me. ___

Pno.

Different Cultures

Text by students

Leureanny, Isabella, Linda, Mason, Aunalei, Santos, with Ian Pomerantz

mf Swung eighths

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-3) is in 4/4 time and features a vocal line with lyrics and a piano accompaniment. The second system (measures 4-6) is in 5/4 time. The third system (measures 7-9) is in 6/4 time and includes performance instructions: *f* for the first four notes and *mp* for the rest. The lyrics are: 'We come from dif-ferent cul-tures, and we're all dif-ferent co-lors. We come from dif-ferent re - li - gions. We come from dif-ferent pla - ces. We are girls and we are boys. We speak dif-ferent lan - gua - ges. But we all have bod-ies.'

We come from dif-ferent cul-tures, and we're all dif-ferent co-lors. We

4
come from dif-ferent re - li - gions. We come from dif-ferent pla - ces. We are

6
f First 4 notes even, not swung *mp*
girls and we are boys. We speak dif-ferent lan - gua - ges. But we all have bod-ies.

9

f *ff* *mp* *pp*

We a - ll live! We all breaththe same air. We all have feelings. We all sleep.

f *ff* *mp* *pp*

15

ppp

It Is Up To Us

Lamarques, Harkin, Ha, Gaelle, Thy, Hien and Ms. Shaw Pong, Cantata Singers

♩ = 96

Musical score for the first system. It consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The tempo is marked as quarter note = 96. The lyrics are: "Tell me my sibling, my friend, my ally, Why do we have to oppose? To

4

Musical score for the second system. It consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is three flats and the time signature is 12/8. The lyrics are: "fight? To hurt? and to destroy one another? Are our seas really that narrow? Our

7

Musical score for the third system. It consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is three flats and the time signature is 12/8. The lyrics are: "oceans that small? Our lands so limited to contain us all? Or". The piano part includes dynamic markings: *p* (piano) and *mp* (mezzo-piano).

10

is it the case that Our hearts are not big e-nough, Our minds too small to con-

$\text{♩} = 144$

Piu Mosso

13

tain all hu-man kind? Li-sten to me my e-ther self! It is up to us to

f

18

change this world Try to make it a bet-ter, -kind-er and more ca-ring world!

24

f