



Paul Caldwell and Sean Ivory
www.caldwellandivory.com

Teaching Historical, Emotional and Cultural Context Through Choral Music

Much of the world's music finds its power through relationships with events, situations, and the great stories of civilization. Choral performance provides us with a way to identify with and remember those things we should never forget.

South Africa

Hope for Resolution Paul Caldwell and Sean Ivory, earthsongs

Soweto: June 1976 Paul Caldwell and Sean Ivory, www.caldwellandivory.com
(SATB, piano and soprano sax)

On June 14, 1976, black children in Soweto were protesting a new law which mandated Afrikaans as the language of instruction in black schools. Afrikaans was the language of the white minority, not one of the native languages of the black majority. The protests were planned and organized by the children; their parents and teachers were unaware that they were happening. And they began peacefully. The children sang traditional songs in the street. One of these was *Senzenina*. The text is translated: "What have we done?" A subsequent verse (not included in our arrangement) goes on: "Our crime is that we are black."

Police opened fire, turning the protest bloody. Riots ensued. The official death toll was 23. Eyewitnesses, however, consistently report that over 200 children died. Hospital records indicate that nearly all the fatalities were from bullet wounds. This event is known as the Soweto Uprising.

Thereafter, *Senzenina* became the quintessential protest song in South Africa. For twenty years, it would hold a national significance comparable to that of *We Shall Overcome* in the United States. There would likely be no one in a South African audience who does not know the song and immediately understand its importance.

As there are many parallels between the struggle to end apartheid and the American Civil Rights Movement, we have created a work pairing *Senzenina* with *We Shall Overcome*.

Vela Vela: striving for authentic performance in black South African choral music

Book/DVD of South African songs created by Mollie Stone, available only from www.molliestone.org

Amandla, A Revolution in Four-Part Harmony

Widely available on DVD, required viewing for anyone conducting or singing South African music.

Other commercial films providing South African cultural context:

Cry Freedom

Cry the Beloved Country

The Power of One

Rwanda

Beneath the African Sky Paul Caldwell and Sean Ivory, www.caldwellandivory.com
(SA, piano and oboe)

Based on the true story of Clemantine Wamariya, a girl who escaped the Rwandan genocide at age 6 in 1994, *Beneath the African Sky* is actually more influenced by Clemantine's experience living as an orphan in refugee camps than by the Rwandan genocide. She recalls this as the most horrific of her experiences, even worse than the genocide itself.

"You don't belong anywhere. What do you do when you do not belong in the world? In Rwanda, I had pretty shoes and a bed. Then the genocide happened and I knew I was going to be killed if caught. In the camp, it was a different death, death by food and death by drink and death by depression. Every time tick, you feel like you are dying. Imagine a kid thinking there is no world out there for you.

The oboe melody is loosely based on a tune Clemantine sang to herself in the refugee camps.

"When I sing that song, I feel someone heard. I was all alone. All I had was God. That song was a shield."

Beneath the African sky sits a little girl with wide, brown eyes. All alone, she sighs while the world passes her by. Who will see her and wonder why? Who will hold her while she cries? Who will sing a lullaby beneath the African sky?

Oh, little girl. Oh, you're such a little girl. Oh, pretty little girl beneath the African sky.

Can you tell us, pretty, little girl? Can you tell us why? Why does such a pretty girl sit alone and cry?
How much fear and how much pain? How much grief can a tear contain?
The tears stream down like falling rain beneath the African sky.

Oh, little girl. Oh, you're such a little girl, a girl who had pretty things. Then the world changed.
Now you have no home. Under the sky you roam. The silent tears stream like smoldering memories.
Then like a rose blooming, you start to sing, oh...

Sing, little girl. Sing, pretty, little girl. The song that you sing is the prettiest thing beneath the African sky.
Hushabye. Sing a lullaby. When you sing, your song will ring through the sky.

Who will see her and wonder why? Who will hold her while she cries? Who will sing a lullaby beneath the African sky?

The Holocaust

Ani Ma'amin Hebrew, arr. Paul Caldwell and Sean Ivory, earthsongs
(unison, piano and violin)

I Never Saw Another Butterfly Charles Davidson contact box1212@aol.com
The work (about 40 minutes in several movements) is based on poetry written by children in the concentration camp at Terezin between 1941 and 1944. Over 15,000 Jewish children passed through the gates of Terezin. Fewer than 100 survived.

Supporting material for *I Never Saw Another Butterfly*:

CD: *Chichester Psalms* and *I Never Saw Another Butterfly* (Bernstein and Davidson)

The American Boychoir, American Symphony Orchestra, James Litton. Musical Heritage Society.

DVD: *The Journey of Butterfly* (2-part series) - \$29.95

In 1991, the American Boychoir traveled to Czechoslovakia to perform this concert. Some of children who survived tell their stories in the film. *The Journey of Butterfly* preserves the legacy of creativity and the human spirit which emerged under the harshest of conditions.

Ten years after *The Journey of the Butterfly* was released, members of the 1991 Boychoir, as young men in their 20s, reunited with survivors featured in the original documentary to tell of the impact the experience had on the singers. Order from www.americanboychoir.org.

Books:

I Never Saw Another Butterfly...Children's Drawings and Poems from Terezin Concentration Camp 1942-1944.

Schocken Books. Contains the original poems as well as artwork created by the children of Terezin.

Fireflies in the Dark, the story of Friedl Dicker-Brandeis and the Children of Terezin.

Susan Goldman Rubin, published by Holiday House, Inc. A children's book comprising the story of the artist (also imprisoned in the camp) who led Terezin's children to create the work depicted in the book, *I Never Saw Another Butterfly*.

Haiti

Chante Avem, Haiti Paul Caldwell and Sean Ivory, www.caldwellandivory.com
(SA with piano, violin and soprano sax)

Commissioned by the Youth Choral Theater of Chicago through a grant from the National Endowment for the Arts, this work resulted from a partnership with St. Joseph School, which was completely destroyed in the earthquake of 2010.

An emerald sea and a sapphire sky, both beautiful things but they can't hide the cry
Of a child who is only frightened, hungry and lonely.

Chante avem, Haiti. Chante avem, sing with me.
Chante avem, chante avem. Sing, Haiti sing.

The emerald sea and the sapphire sky both sparkle like dreams and make spirits fly.
But the sea and the sky feel as helpless as I when children wander with wide eyes by the seaside,
Their spirits shaken, their dreams denied.

Can the sea and the sky and the cry remind us to sing? Can a song, can a song, such a simple thing,
Can a song inspire us to do what the world requires of us?
Can a song give us direction? Can a song be a reflection of love?

Oh, Haiti, surrounded by emeralds; Oh, Haiti, covered with sapphires; Sing, Haiti, sing. Haiti sing with me.
Chante avem, Haiti.

What becomes of kids who sing in communities like this?

<http://www.itgetsbetter.org/video/entry/3397/>

OR google: it gets better paul caldwell

www.caldwellandivory.com

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