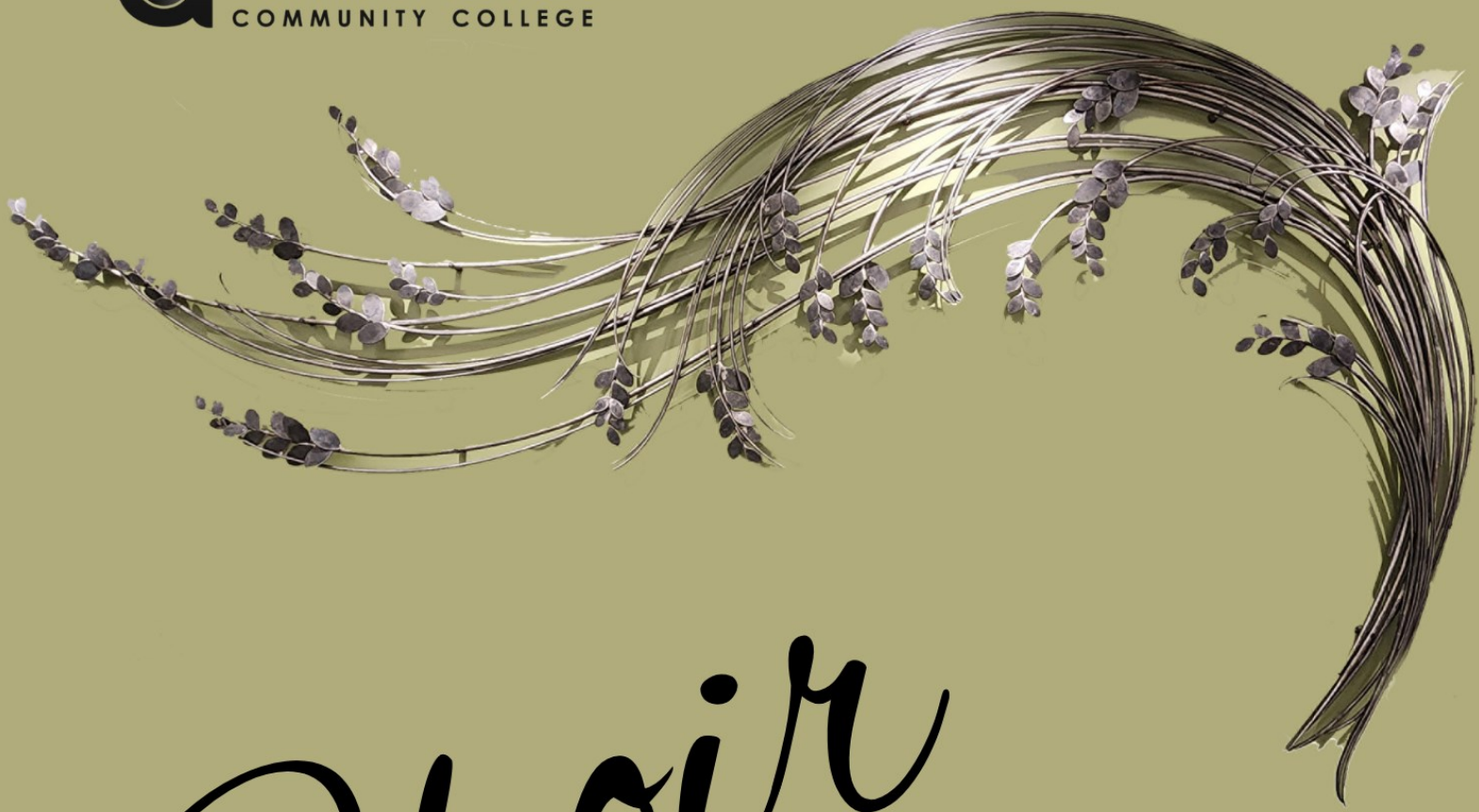
Anoka-Ramsey
Community College



Choir Concert

7:00pm

April 28, 2025

Performing Arts Center

Cover Art:

Lavender Field (2023) by Lisa Elias

Forged steel with a natural wax finish

This sculpture can be found outside room BN206.

Artist Statement: My studio practice is inspired by nature, its calm waters, climbing foliage and the time between sunset and dusk. In my work, I create graceful lines by harmonizing the disparate element of steel and elegantly turn it into meaningful works of art—some works are small gestures that have large impact over time—others strike something more immediate and bring vibrancy to the landscape.

Anoka-Ramsey Community College Land Acknowledgement

Related to our mission of supporting and fostering learning through the generation and dissemination of knowledge, we acknowledge that the land our college is located upon is the original homelands of the Anishinaabe, Dakota, and Lakota tribal nations. We acknowledge the painful history of genocide and forced removal from this territory, and we honor and respect the many diverse Indigenous peoples still connected to this land.

Concert Choir

Melissa Bergstrom*, director | Mitsuyo Baumer^, piano

Soprano	Alto	Tenor	Bass
Cyloh Carlson	Tara Barth	Joey Kirk#	Alley Carmine Rose Correa#
Lily Homan	Kaia Bollmann	Kendall McCann#	Colby Hansen#
Sarah Ryan#	Emma Perry	Dillon Teppo	Austin Helseth#
Eli Takkunen#	Abigail Piepgras#	Lex Vue#	Erik Johnson
Brooklynn Teele	Marya Vlasyuk#	Lliam Xiong#	Dakarai Opoka#
	Daisy-Jean Wawers	Jacob Young	

**music faculty* *#student pursuing AFA Music degree* *^ARCC Alumni*

Wankantanhan Hotan'Inpe — Traditional Lakota Sioux, arr. William Linthicum-Blackhorse

Wankantanhan Hotan'inpe ye Hotaninpe yelo (hotan'inpe'lo)
Hena kinyan Wakinyan oyate ca Hotan'inpe ye Hotan'inpe yelo

From above, they are making their voices heard. They are making their voices heard.
The Thunder Nation is flying so they are making their voices heard.

Flute: Jimena Sichiqui
Drum: Sam Bergstrom*

Soloists: Jacob Young, Brooklynn Teele

Program Note from the arranger:
Lakota Sioux American Indian spiritual music comes from the Sundance ceremonies held in the Dakotas on the US Central Plains. It is passed aurally from generation to generation and has never been accurately transcribed into western music notation. This arrangement is the beginning of an ethnomusicological journey to preserve and archive American Indian sacred music in a meaningful and entertaining way. In traditional circles this song is still used, though rarely, for calling the spirits. Regardless of its traditional purpose and use, these songs will disappear if nobody writes them down and learns them. As students of music, we never stop learning and it is our responsibility to preserve and learn the songs that define our collective humanity.

Rockford High School Choir

Jenna Scheeval^, director

Soldier, Won't You Marry Me? — Paul Halley

Seasons of Love — Jonathan Larson, arr. Emerson

Congori Shango — Abel Pacheco, arr. Brenes

Chamber Singers

Rebecca Luttio*, director | Mitsuyo Baumer^, piano

Soprano	Alto	Tenor	Bass
McKenna Jones	Kaia Bollmann	Alley Carmine Rose Correa#	Dakarai Opoka#
Jackie Benassi	Emma Perry	Joey Kirk#	David Riley#
Eli Takkunen#	Daisy-Jean Wawers	Tyler Norgrant	

**music faculty #student pursuing AFA Music degree ^ARCC Alumni*

"On Broadway" From *All That Jazz*
Barry Mann, Cynthia Wei, Jerry Leiber, Mike Stoller Arr. Roger Emerson

Soloists: David Riley#, Dakarai Opoka#, Alley Carmine Rose Correa#

"On Broadway" is a dynamic and soulful song penned by Barry Mann and Cynthia Weil in collaboration with Jerry Leiber and Mike Stoller. First made famous by The Drifters in 1963 and later reimagined by George Benson, the song captures the dreams and struggles of aspiring performers chasing success under the bright lights of New York City. With its evocative lyrics and timeless groove, "On Broadway" has become an enduring anthem for anyone who dares to dream big—especially those with their eyes set on the stage.

"Defying Gravity" from *Wicked*
Music/Lyrics by Stephen Schwartz arr. Roger Emerson

Soloists:
Kaia Bollmann, Daisy-Jean Wawers, Jackie Benassi, Eli Takkunen#

"Defying Gravity" from *Wicked* marks a pivotal moment in the musical, where the lead character Elphaba embraces her newfound identity and power, choosing to break free from societal constraints. The song embodies themes of independence, resilience, and self-empowerment as she defiantly soars above the expectations placed upon her, symbolizing both personal liberation and defiance against injustice. It's an anthem of transformation and courage.

"Bring Him Home" from *Les Misérables*
music by Claude-Michel Schönberg Arranged by Mark A. Brymer
lyrics by Herbert Kretzmer, Alain Boublil

Soloist: David Riley#

"Bring Him Home" from *Les Misérables* is a heartfelt prayer sung by the character Jean Valjean. The piece is a quiet, emotional plea to God to safeguard a young man caught in the turmoil of revolution. With its soaring melody and spiritual intimacy, the song has become one of the musical's most iconic and moving moments. This arrangement by Mark A. Brymer preserves the song's delicate beauty and emotional depth, offering a poignant reflection on love, sacrifice, and grace.

Medley
Music by Andrew LLoyd Webber
Lyrics by Charles Hart

from *The Phantom of the Opera*
arr. Ed Lojeski
Additional Lyrics by Richard Stilgoe

Trombone soloist: Alley Carmine Rose Correa#

Vocal soloists:

Jackie Benassi, Eli Takkunen#, Dakarai Opoka#,

McKenna Jones, Tyler Norgrant, Kaia Bollmann,

Emma Perry, David Riley#, Joey Kirk#

This medley from *The Phantom of the Opera* brings to life the sweeping romance and haunting mystery of Andrew Lloyd Webber's iconic musical, with lyrics by Charles Hart and additional lyrics by Richard Stilgoe, arranged by Ed Lojeski. Based on the novel by Gaston Leroux, the story follows Christine Daaé, a young soprano at the Paris Opera House, who becomes the obsession of a mysterious and disfigured musical genius known only as the Phantom. As Christine rises to fame, she is torn between the Phantom's dark influence and the love of her childhood friend, Raoul. This medley features some of the show's most beloved songs—The Phantom of the Opera, Think of Me, Angel of Music, All I Ask of You, and Wishing You Were Somehow Here Again—capturing the emotional depth, drama, and unforgettable melodies that have captivated audiences around the world.

"Something's Coming/Tonight"
Music by Leonard Bernstein
Lyrics by Stephen Sondheim

from *West Side Story*
arr. Mac Huff

Trombone soloist: David Riley#

Vocal soloists: McKenna Jones, Tyler Norgrant

"Something's Coming" and "Tonight" from *West Side Story* capture the tension and hope that define the musical's central love story. In "Something's Coming," Tony eagerly anticipates a change in his life, sensing an impending, life-altering moment, while "Tonight" reflects the passionate, romantic anticipation between Tony and Maria, as they dream of a future together amidst the backdrop of their divided world. Both songs intertwine themes of longing, fate, and the promise of transformation.

Concert Choir

Hiawatha's Wedding Feast (1898) Samuel Coleridge-Taylor (1875-1912)

Tenor Soloist:
Richard Joseph

Student Soloists:
Daisy-Jean Wawers, Emma Perry, Brooklynn Teele,
Dakarai Opoka#, Tara Barth, Kaia Bollmann
Sarah Ryan#, Jacob Young, Lily Homan
Joey Kirk#, Lliam Xiong#, Cyloh Carlson

Orchestra:
Emily Saathoff, violin 1
Natalie VanBurkleo-Carbonara, violin 2
Joel Salvo*, cello
Julie Johnson, flute
Anastasiya Nyzkodub*, clarinet
Jake Baldwin*, trumpet
Dave Schmalenberger*, percussion
Mitsuyo Baumer^, piano

**music faculty* *#student pursuing AFA Music degree* *^ARCC Alumni*

Program note by Miriam B. Scott:

***Hiawatha's Wedding Feast* by Samuel Coleridge-Taylor**

Anglo-African composer Samuel Coleridge-Taylor (1875-1912) was just 22 and recently graduated from the Royal College of Music (RCM), London, when he completed *Hiawatha's Wedding Feast*. *Hiawatha*, a cantata for chorus, orchestra, and tenor, is based on a section of The Song of Hiawatha, the epic poem by noted American poet Henry Wadsworth Longfellow.

The piece was an instant hit from its first performance at the RCM on November 12, 1898, and during the beginning of the 20th century gained the young composer wide acclaim, if not financial security. Insecure in his own abilities, and a novice in the music publishing business, Coleridge-Taylor sold the *Hiawatha's Wedding Feast*'s copyright to music publisher Novello's for a mere 15.15 British pounds, in today's terms the equivalent of 1,855.18 GBP or $2,404.64. During his 1910 visit to the United States Coleridge-Taylor remarked more than once: "If I had retained my rights in the *Hiawatha* music I should have been a rich man."

Hiawatha's Wedding Feast was Coleridge-Taylor's most successful production, in its time rivaling Handel's *Messiah* and Mendelssohn's *Elijah* in popularity. After the cantata's premiere, Sir Hubert Parry, a contemporary composer, pronounced it "one of the most remarkable events in modern English musical history." The work was received enthusiastically not only in England, but also in South Africa, New Zealand, and the United States.

Despite the popular success of *Hiawatha* (more than 200,000 copies of the music sold during his too-brief lifetime), Coleridge-Taylor struggled to make a living for himself and his family and his extraordinary efforts to write original commissions, to conduct his and other composers' works, and to teach contributed to his premature death from pneumonia at the age of 37.

From 1904 until his death in 1912 he was principal conductor of the Handel Society of London, and professor at Trinity College of Music, at the Crystal Palace School of Art and Music, and at the Guildhall School of Music. At the time of his death, Coleridge-Taylor had produced 82 numbered compositions and some 25 other works.

U.S. Reach

Hiawatha's Wedding Feast was performed in the U.S. before Coleridge-Taylor's tours here in 1904, 1906, and 1910. The Ann Arbor, Michigan *Argus-Democrat* of December 15, 1899 announced a December 18 performance by the Choral Union with the Chicago Festival Orchestra. The Chicago Apollo Club on April 15, 1901, at the Chicago National College of Music, presented the premiere Chicago performance of the cantata which "is creating quite a furore both in England and in this country", the monthly magazine *Music* reported. Also in 1901, the African-American Samuel Coleridge-Taylor Choral Society of the District of Columbia was founded specifically to perform *Hiawatha* and it invited the composer to conduct the piece when he would tour the U.S. which he did for the first time in November 1904. In an unusual honor at the time for an individual of African descent, President Theodore Roosevelt received Coleridge-Taylor at the White House during the composer's 1906 visit.

The composer was well-known and respected among African-American communities in the early 20th century, much as Martin Luther King, Jr., and Malcolm X are well known today. Schools were named after him, including The Historic Samuel Coleridge-Taylor Elementary School in Baltimore, Maryland, and Coleridge-Taylor Montessori Elementary School in Louisville, Kentucky.

In a spring 1908 letter to Coleridge-Taylor, the honorary treasurer of the S. Coleridge-Taylor Choral Society summed up African-Americans' high regard for the composer and his cantata: "In composing *Hiawatha* you have done the coloured of the U.S. a service which, I am sure, you never dreamed of when composing it. It acts as a source of inspiration for us, not only musically but in other lines of endeavor. When we are going to have a *Hiawatha* concert here, for at least one month we seem, as it were, to be lifted above the clouds of American colour prejudice, and to live there wholly oblivious of its disadvantages, and indeed of most of our other troubles."

Song of Hiawatha Trilogy

Following *Hiawatha's Wedding Feast*'s success, Coleridge-Taylor completed two more sections in 1899 and 1900, *The Death of Minnehaha*, and *Hiawatha's Departure*, respectively. The trilogy, published as *The Song of Hiawatha*, was first performed in its entirety in 1900 at the Royal Albert Hall. The last two parts never attained the success of *Hiawatha's Wedding Feast*. However, from 1924 until the beginning of World War II, the complete trilogy and the Hiawatha Ballet Music were performed with costumes, scenery, and up to 1,000 performers at the Royal Albert Hall for two weeks annually.

Hiawatha's Wedding Feast—Lyrics

Part 1
You shall hear how Pau-Puk-Keewis, How the handsome Yenadizze Danced at Hiawatha's wedding;
How the gentle Chibiabos, He the sweetest of musicians, Sang his songs of love and longing;

How Iagoo, the great boaster, He the marvellous story-teller, Told his tales of strange adventure,
That the feast might be more joyous, That the time might pass more gayly, And the guests be more contented.

Sumptuous was the feast Nokomis Made at Hiawatha's wedding; All the bowls were made of bass-wood,
White and polished very smoothly, All the spoons of horn of bison, Black and polished very smoothly.

She had sent through all the village Messengers with wands of willow, As a sign of invitation,
As a token of the feasting; And the wedding guests assembled, Clad in all their richest raiment,
Robes of fur and belts of wampum, Splendid with their paint and plumage,
Beautiful with beads and tassels.

First they ate the sturgeon, Nahma, And the pike, the Maskenozha, Caught and cooked by old Nokomis;
Then on pemican they feasted, Pemican and buffalo marrow, Haunch of deer and hump of bison,
Yellow cakes of the Mondamin, And the wild rice of the river.

But the gracious Hiawatha, And the lovely Laughing Water, And the careful old Nokomis,
Tasted not the food before them, Only waited on the others, Only served their guests in silence.

Part 2
And when all the guests had finished, Old Nokomis, brisk and busy, From an ample pouch of otter,
Filled the red stone pipes for smoking With tobacco from the South-land, Mixed with bark of the red willow,
And with herbs and leaves of fragrance. Then she said,

"O Pau-Puk-Keewis,Dance for us your merry dances, Dance the Beggar's Dance to please us,
That the feast may be more joyous, That the time may pass more gayly, And our guests be more contented!"

Then the handsome Pau-Puk-Keewis, He the idle Yenadizze, He the merry mischief-maker,
Whom the people called the Storm-Fool, Rose among the guests assembled.

Skilled was he in sports and pastimes, In the merry dance of snow-shoes, In the play of quoits and ball-play;
Skilled was he in games of hazard, In all games of skill and hazard, Pugasaing, the Bowl and Counters,
Kuntassoo, the Game Of Plum-stones.

Though the warriors called him Faint-Heart, Called him coward, Shaugodaya, Idler, gambler, Yenadizze,
Little heeded he their jesting, Little cared he for their insults, For the women and the maidens
Loved the handsome Pau-Puk-Keewis.

He was dressed in shirt of doe-skin, White and soft, and fringed with ermine, All inwrought with beads of wampum; He was dressed in deer-skin leggings, Fringed with hedgehog quills and ermine, And in moccasins of buck-skin, Thick with quills and beads embroidered.

On his head were plumes of swan's down, On his heels were tails of foxes, In one hand a fan of feathers,
And a pipe was in the other.

Barred with streaks of red and yellow, Streaks of blue and bright vermilion, Shone the face of Pau-Puk-Keewis.
From his forehead fell his tresses, Smooth, and parted like a woman's, Shining bright with oil, and plaited,
Hung with braids of scented grasses,

As among the guests assembled, To the sound of flutes and singing, To the sound of drums and voices,
Rose the handsome Pau-Puk-Keewis, And began his mystic dances.

Part 3
First he danced a solemn measure, Very slow in step and gesture, In and out among the pine-trees,
Through the shadows and the sunshine, Treading softly like a panther.

Then more swiftly and still swifter, Whirling, spinning round in circles, Leaping o'er the guests assembled,
Eddying round and round the wigwam, Till the leaves went whirling with him,
Till the dust and wind together swept in eddies round about him.

Then along the sandy margin Of the lake, the Big-Sea-Water, On he sped with frenzied gestures,
Stamped upon the sand, and tossed it Wildly in the air around him;

Till the wind became a whirlwind, Till the sand was blown and sifted Like great snowdrifts o'er the landscape,
Heaping all the shores with Sand Dunes, Sand Hills of the Nagow Wudjoo!

Thus the merry Pau-Puk-Keewis Danced his Beggar's Dance to please them, And, returning, sat down laughing
There among the guests assembled, Sat and fanned himself serenely With his fan of turkey-feathers.

Then they said to Chibiabos, To the friend of Hiawatha, To the sweetest of all singers, To the best of all musicians,
"Sing to us, O Chibiabos! Songs of love and songs of longing, That the feast may be more joyous,
That the time may pass more gayly, And our guests be more contented!"

And the gentle Chibiabos Sang in accents sweet and tender, Sang in tones of deep emotion, Songs of love and songs of longing; Looking still at Hiawatha, Looking at fair Laughing Water, Sang he softly, sang in this wise:

Part 4
Onaway! Awake, beloved! Thou the wild-flower of the forest! Thou the wild-bird of the prairie!

Thou with eyes so soft and fawn-like! If thou only lookest at me,I am happy, I am happy,
As the lilies of the prairie, When they feel the dew upon them!

Sweet thy breath is as the fragrance Of the wild-flowers in the morning, As their fragrance is at evening,
In the Moon when leaves are falling. Does not all the blood within me Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine, In the Moon when nights are brightest?

Onaway! my heart sings to thee, Sings with joy when thou art near me, As the sighing, singing branches
In the pleasant Moon of Strawberries! When thou art not pleased, beloved, Then my heart is sad and darkened,
As the shining river darkens When the clouds drop shadows on it!

When thou smilest, my beloved, Then my troubled heart is brightened, As in sunshine gleam the ripples
That the cold wind makes in rivers. Smiles the earth, and smile the waters, Smile the cloudless skies above us,
But I lose the way of smiling When thou art no longer near me!
I myself, myself! behold me! Blood of my beating heart, behold me!

O awake, awake, beloved! Onaway! awake, beloved!
Thus the gentle Chibiabos Sang his song of love and longing;

Part 5
And Iagoo, the great boaster, He the marvellous story-teller, He the friend of old Nokomis,
Jealous of the sweet musician, Jealous of the applause they gave him, Saw in all the eyes around him,
Saw in all their looks and gestures, That the wedding guests assembled Longed to hear his pleasant stories,
His immeasurable falsehoods.

Very boastful was Iagoo; Never heard he an adventure But himself had met a greater; Never any deed of daring
But himself had done a bolder; Never any marvellous story But himself could tell a stranger.

Would you listen to his boasting, Would you only give him credence, No one ever shot an arrow Half so far and high as he had; Ever caught so many fishes, Ever killed so many reindeer, Ever trapped so many beaver!

None could run so fast as he could None could dive so deep as he could, None could swim so far as he could;
None had made so many journeys, None had seen so many wonders, As this wonderful Iagoo,
As this marvellous story-teller!

Thus his name became a by-word And a jest among the people; And whene'er a boastful hunter
Praised his own address too highly, Or a warrior, home returning, Talked too much of his achievements,
All his hearers cried, "Iagoo! Here's Iagoo come among us!"

He it was who carved the cradle Of the little Hiawatha, Carved its framework out of linden,
Bound it strong with reindeer sinews; He it was who taught him later How to make his bows and arrows,
How to make the bows of ash-tree, And the arrows of the oak-tree. So among the guests assembled
At my Hiawatha's wedding Sat Iagoo, old and ugly, Sat the marvellous story-teller.

Part 6
And they said, "O good Iagoo, Tell us now a tale of wonder, Tell us of some strange adventure,
That the feast may be more joyous, That the time may pass more gayly, And our guests be more contented!"

And Iagoo answered straightway, "You shall hear a tale of wonder, You shall hear the strange adventures
Of Osseo, the Magician, From the Evening Star descended."

Such was Hiawatha's wedding, Thus the wedding-banquet ended, And the wedding-guests departed,
Leaving Hiawatha happy, happy With the night and Minnehaha.

Upcoming Performances

Concerts at 7:00pm in the Performing Arts Center unless otherwise noted
All are FREE and open to the public.

May 1: Concert Band and String Orchestra

May 5: Rock Ensembles, *2:00pm in M109*

May 5: Jazz Combos and World Drumming Ensemble

May 6: Jazz Ensemble Concert

May 12: AFA Recital

Special Thanks

Anoka-Ramsey Music Faculty: Melissa Bergstrom, Sam Bergstrom, Jason Vanselow, Scott Agster, Jake Baldwin, Matthew Bertrand, Brendon Bushman, Scott Johnson, Liz Kuivinen, Laura LeVoir, Rebecca Luttio, Kameron Markworth, Anastasiya Nyzkodub, Joel Salvo, Dave Schmalenberger, Megan Small, and Danielle Vinup.

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Anoka-Ramsey is a fully accredited member of the National Association of Schools of Music.

www.anokaramsey.edu/music

www.arccmusic.com

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