

## ABOUT TURTLE CREEK CHORALE

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The Turtle Creek Chorale's 2005-2006 Season marks its 26th Anniversary. With over 200 singing members, the Chorale presents a full subscription concert series at its home, the Morton H. Meyerson Symphony Center, performing annually to live audiences in excess of 50,000. All members of the Chorale are dues paying volunteers who donate over 100,000 hours to rehearsals, service projects and as many as 50 benefit performances annually. The TCC currently has four sub-groups: Chamber Chorus; ENCORE!; New Texas Symphony Orchestra; and the Turtle Creek Strangerettes, a precision dance team.

The Chorale currently has 34 CD's in addition to a variety of DVD's in its library. Performances by the Chorale have included two state, two regional and three national conventions of the American Choral Directors Association as well as a regional convention of Music Educators National Conference. The Chorale has traveled to Europe, performing sold out concerts in Barcelona, Berlin, and Prague as well as two appearances at Carnegie Hall.

### *Milestones in the life of the Turtle Creek Chorale:*

- *The Power of Harmony*, a new film about the struggles and triumphs of the Turtle Creek Chorale by Emmy Award-winning director, Ginny Martin, won the USA Film Festival's award for Best Documentary, 2005 and appeared on PBS in 2006
- 2003 Guinness Book of Records holder for World's Longest Choral Concert
- In collaboration with the Susan G. Komen Breast Cancer Foundation, created *Sing For The Cure: A Proclamation of Hope*, narrated by Dr. Maya Angelou
- Created and presented the world premiere of *Song of Wisdom from Old Turtle*, based on the award-winning book *Old Turtle*. Narrated by Marlo Thomas, a portion of all recording proceeds benefits St. Jude Children's Research Hospital
- The PBS documentary, *After Goodbye: An AIDS Story*, featuring the Turtle Creek Chorale, received nine national awards, including an EMMY
- Ranked in the top ten of Billboard Classical Chart with *Requiem* CD
- Performed for the inaugurations of Dallas Mayor Ron Kirk and Texas Governor Ann Richards, as well as the Dallas City Council in 2005
- Made the only recordings of Richard Strauss' *Die Tageszeiten* and Gyorgy Urban's *Missa III*

# SONGS OF OUR NATION

Artistic Director: **Dr. Timothy Seelig**

Principal Accompanist: **Antoine Spencer**

Assistant Accompanist: **Russ Rieger**

*Recorded and Mixed by: Michael Vazquez*

*Mastered by: Nolan Brett  
at Crystal Clear Sound - Dallas, TX*

*Recorded at: White Rock Community Church - Dallas, TX  
Special thanks to White Rock Community Church for  
providing a beautiful location in which to record.*

*Designed by: Joseph Rattan Design - Dallas, TX*

## TRACKS

### 1. Mockingbird Sings 6:46

John Gibson

© 1996, John Gibson

*Black Elk Speaks: "What Is Good Here Is Given Back To The Six  
Grandfathers And To The Great Men Of My People." - Jack Mion*

### 2. Beautiful Dreamer 3:50

Stephen Foster

Arr. Scott Henderson

© 1997 Yelton Rhodes Music

Tim Martin, Oboe

*In honor of my family - Jamie Rawson*

### 3. Hark I Hear 2:24

Traditional

Arr. Alice Parker

© 2002 WB Music Corp (ASCAP)

Joseph Rattan, Soloist

*In honor of Carlos and Lenore Osborne, Bruce, Carol, Joshua,  
and Christopher Rux, Paul and Lynne Sbiltz, Steve, Stephanie,  
and Ian Hodgson - Tom Osborne*

### 4. Sacramento Sis Joe 3:20

Jackson Berkey

© 1996 SDG Press (ASCAP)

*In dedication to our families who have supported us and  
provided a safe place to develop our own musical history  
- Chuck Sweatt and Michael McGary*

### 5. Workin' for the Dawn of Peace 3:54

Ron Jeffers

© 1987 Earthsongs

*In Loving Memory of Michael W. Burton - Tab Boyles*

### 6. Goin' Up To Glory 2:58

Andre J. Thomas

© 1999 Lorenz Publishing Co.

*In appreciation of the 2005-2006 Turtle Creek Chorale  
Leadership Team - Doug Mitchell, President 2005-06*

**7. Shenandoah**

4:03

Traditional

Arr. James Erb

© 1993 Warner-Tamerlane Pub. Corp.

*For my parents, Al & Jeanne, and my sisters Donna, Arlene and  
Cydnie for their love and support, thank you! – Steve Burgos*

**8. Strike Up the Band**

2:52

George and Ira Gershwin

Arr. Chad Weirick

© 1959 (renewed 1987) WB Music Corp. (ASCAP)

Frontier Performing Arts Association

*Sponsored by Robert Steele*

*Dedicated to the memory of our friend, Staff Sergeant  
Kyle A. Eggers and in honor of the three children he left  
behind. He brightened the world with his smile!*

*– Tim, Corianna and Shawn***9. Louisiana 1927**

4:07

Randy Newman

Arr. Dwain Handley

© 1974 WB Music Corp (ASCAP) Randy Newman Music (ASCAP)

Lonnie Parks, Soloist

*Dedicated with Love to Matthew Crowe, supporter of the  
TCC for 16 years and Partner to Rusty Prentice, TCC member.  
– Rusty Prentice*

**10. Mood Indigo**

4:08

Duke Ellington

Arr. Robert Sund

© Songwriters Guild of America (ASCAP); EMI Mills Music, Inc.;

Famous Music LLC

*In loving memory of Rene and Jeanette LaPierre  
– their children, Richard LaPierre, Janine Deroy and Paul LaPierre*

**11. Where Have All the Flowers Gone** 4:07

Joan Baez

Arr. David Maddox

© 1961, 1962 Sanga Music Inc.

Kirk Anderson, Jeff Ensign, Brandon Moses, Daniel Oberlander, Quartet

*Dedicated to all veterans in recognition of their devoted and  
selfless service in the Armed Forces of the United States  
– the veterans of the Turtle Creek Chorale and their families*

**12. Make Your Own Kind of Music** 2:55

Robert Lopez and Jeff Marx

Arr. Robert Seeley and Robert Espindola

© 1968, 1969 Screen Gems – EMI Music, Inc. (ASCAP)

*Dedicated to Anne Albritton for her amazing talent, generous  
gifts and many years of wonderful music – John Lambert*

## SONGS OF OUR NATION *(continued)*

### 13. *Over the Rainbow*

4:10

Harold Arlen

Arr. Dennis Coleman

© 1939 EMI Music Publishing (ASCAP)

David Rowland, Soloist

Tim Martin, Oboe

*In honor of and in memory of all Turtle Creek Chorale members*

– Tom Osborne

### 14. *Rosa Parks and the Three K's*

3:30

David Roth

Arr. Danny Wesley Ray

© 2001 David Roth/Maythelight Music (ASCAP)

Kirk Bradford, soloist

*For David Roth, Tracy Brown, and my mentor, and dear friend,  
Chris Clarke-Epstein; for every speaker and singer who  
understands that a passionate voice is the most powerful means  
of creating change – Gary Rifkin*

### 15. *We're Not Lost, We're Here*

3:50

Robert Seeley and Robert Espindola

© 1997 Yelton Rhodes Music

Brad Olesen, Soloist

*There is no map for where we go...but to our son, you have  
chauffeured us on a wonderful tour of life.... For the music  
you and the Chorale bring into our household and into the  
homes all across this great nation, we thank you! Love,  
– Spencer and Jeanette Olesen*

### 16. *American Anthem*

3:51

Gene Scheer

© 1998 Gene Ink Publications (ASCAP)

Frontier Performing Arts Association

*SFC Todd Gibbs was tragically killed defending his country in  
Iraq December 7, 2004. He was a wonderful father and devoted  
soldier. His two children Zack and Lea will carry on his great  
legacy. Although young, his contributions were immense as  
exhibited by his loyalty, dedication, and spirit. Todd was my  
nephew and he was like a son. His spirit is in my vision every  
day. His love of the beauty and wonder of nature, music,  
and life was profound. The last image from Iraq before his death  
was a picture with Iraqi children – he sought to make a  
difference! Peace to Todd and all those who have died in the  
Iraqi conflict – and hope for a future without wars  
– Jim Gilmore.*

### 17. *Why We Sing*

4:14

Greg Gilpin

© 2006 Shawnee Press, Inc. (ASCAP)

Bryan Black, Greg Britt, Darrell Gibson, Buddy Mercer, Quartet

*As a tribute to my friend, Greg Lasbley, who has fought bravely  
in the face of adversity, I dedicate this song which truly says  
it all about why I sing – Fred Owen*

*Additional funding generously provided for this  
project by TACA.*

## PROGRAM NOTES

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It is simply not possible to cover the history of American music in the space of a few pages. But a careful selection of songs taken from many different eras of American history serves as a foundation from which to build a basic picture of how American music tells the story of our nation.

Long before there was America, before the first Europeans set foot upon this land, there was music. The native inhabitants who had dwelled upon these shores for thousands of years had their own music.

Inspired by the traditional music of America's native peoples, Southern Methodist University composer John Gibson created *Mockingbird Sings*. This piece features texts in the languages of four different Native American tribes: Apache, Laguna, Yuma, and Zuni. The percussion accompaniment recalls traditional instruments, and bird-calls evoke a sense of the natural world which inspired the original American music.



The first American music dates from the period of the American Revolution. Songs such as *Yankee Doodle* and *The Liberty Song* served to define an American identity that was distinct, new and completely different from that of Englishmen.

As the United States grew, the people's appetite for music grew as well. During the early wave of westward expansion, hundreds of songs were written. Many of these songs are familiar to this day. Popular favorites such as *Oh, Susanna!*, *Camptown Races*, and

*I Dream of Jeannie*, have been with us since their creation. Stephen Collins Foster was America's first "hit" songwriter. He became firmly linked in the popular imagination with the migration West. He was also strongly associated with the Old South with popular songs such as *My Old Kentucky Home*, and *Suwanee River*. Foster himself never ventured further west than the Mississippi River and was a lifelong resident of Pennsylvania, Ohio, and New York. In his later life, his popularity declined, and by 1864 he was broke and in ill health. Foster's last song to gain great popularity was published shortly after his death, and it became one of his greatest hits of all: *Beautiful Dreamer*.



As pioneers and settlers pushed the frontier of our nation westward, they took their music with them. These were people of simple, certain faith and their songs reflected this. The tunes were exuberant, lively and expressed the vivid joy these people felt in their new lives – regardless of the hardships they faced. *Hark, I Hear* is a beautiful example of these songs.



Foster's tune *Camptown Races* provides the melody for the Gold Rush song *Sacramento*. Composer Jackson Berkey has paired this with the rhythmically distinctive railroad ballad *Sis Joe* to give a new vigor to these 19th Century songs.



## PROGRAM NOTES (continued)

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Even at the very founding of the United States Of America, the issue of slavery divided the nation. By the 1850s, slavery was the hottest, most fiercely contested issue of the day. Once again, music served to spread the word and to incite passions on both sides of the debate. Songs such as *John Brown's Body*, and *The Southron's Chant of Defiance*, aroused people to political action. And when politics alone could no longer resolve the conflict, war broke out.

The American Civil War to this day remains the deadliest, most destructive war that this nation has ever known. The nation was torn apart and families were divided. The country's pain and its pride, its defeats and its triumphs were recorded in song. Many songs from the Civil War remain well known to this day: *When Johnny Comes Marching Home*, *The Battle Cry Of Freedom*, *Tenting Tonight*, and *Marching Through Georgia*. Ron Jeffers has incorporated two songs from the Civil War into his haunting *Workin' For The Dawn Of Peace*.



Somewhat less well known are the songs created by the slaves freed by that terrible war. Many of these songs survived, passed along from one generation to the next in the oral tradition of the former slave communities. These songs included the renowned music of religious faith which we know as "Spirituals." But there were also songs which mocked the masters and looked forward to a day of freedom. This rich and original musical heritage serves as inspiration for Andre Thomas' *Goin' Up To Glory*.



As the nation repaired the physical destruction and emotional wounds of the Civil War, gentle, sentimental ballads became popular music. Most every well-appointed home had a piano or a pump organ. Ballads sold as sheet music for a penny or two a page were the "Gold and Platinum" records of the era. *Sbenandoah*, originally a sailor's Sea Chanty, remains a favorite.



In the 20th Century, America soon found itself involved in a global war on a scale unlike any that had gone before. World War I forever changed America's place in the world as it also changed Americans themselves.

World War I inspired many patriotic songs in support of the war effort with notable examples being George M. Cohan's *Over There* and Irving Berlin's *God Bless America*, which gained its real popularity almost 20 years after the end of World War I. But the war also staggered the nation with its enormous cost in human life. By the 1920s, America was ready to forget about war and tragedy. A vibrant, new culture emerged. The "roaring 20's" were celebrated with gay abandon and popular musicals, such as George Gershwin's *Strike up the Band*, were packing Broadway theaters.



The times were dubbed "The Jazz Age" in honor of the new music that was taking the nation by storm. The older generation might object and call the new music scandalous, but the younger generation wanted to kick up their heels and dance. However, the decade of the 1920's wasn't all singing and dancing.

While business boomed and the nation prospered, there was still the wrath of nature with which to contend. In 1927, the entire Mississippi River system flooded, inundating more than 27,000 square miles of farmland in seven states. Almost 250 people were killed, and nearly three-quarters of a million people were displaced. New Orleans was flooded. Delta Blues musicians and others memorialized the flood and its upheavals in song. Randy Newman wrote *Louisiana 1927* in tribute to this musical heritage.



During World War II, the entire nation was at war. Not only the 15 million men and women who served in the armed forces, but farm and factory workers, builders and businessmen. It was the heyday of the Big bands and many noted musicians made their own contributions to the war effort. The music of the times was less exuberant than the patriotic fare that sent troops off to World War I, but it reflected an unyielding confidence in eventual victory. Standards such as Duke Ellington's *Mood Indigo* remained popular, but as the war continued, better news came in from the battle fronts and a lighter mood returned.



The frolic and fun of the late forties and fifties could not last forever. The 1960s brought profound and often painful social and political changes to the nation. The stress and the strain of the times also produced a huge volume of highly creative and original music in styles ranging from gentle folk tunes to Acid Rock. Counterculture moved into mainstream America and college campuses erupted in protest. Everything, it seemed, was changing and every tradition was being overturned. The music of the 1960s is the music of protest, resistance and change.

As more and more Americans questioned our nation's involvement in the war in Vietnam, many songs reflected the basic question of war. *Where Have All The Flowers Gone?* quietly builds to its wrenching and inescapable conclusion, with the repeated question, "When will we ever learn?"



More and more women refused to accept second-class status in American life. Traditional gender roles and traditional morality were being questioned. At a small bar in Greenwich Village, some drag queens rioted rather than submit to one more night of police harassment. It has been said that there is a connection between Judy Garland's funeral the afternoon of June 27th, 1969, and the refusal of grieving drag queens to tolerate any more bullying that night. Regardless, they had had enough. They had been pushed too far. For decades, what had been a quiet, low-profile movement

exploded into American consciousness. Though there has never been an official anthem of the gay rights movement, *Over The Rainbow*, with its hopeful yearning for a better, more beautiful world, is perhaps as apt a candidate as any.

Many groups found their voice in the turbulent 60's. This time of amazing, and some would say, violent change instilled a fierce independence in all social circles, encouraging everyone to *Make Your Own Kind of Music*.



At the dawn of the Twenty-first Century, it sometimes seems as if we have hardly moved forward at all. Technology is advanced as never before, but we still have the age-old problems of war abroad and poverty at home.

But the spirit of today does not seem to call for serious and heavy songs of protest: lighter fare has more appeal. And the still-current subject of racial inequality in America can now be addressed with a touch of humor. Contemporary folk singer David Roth was moved by the wonderful way in which the state of Missouri had the last laugh on the newly civic-minded KKK; the result is *Rosa and the Three K's*.



In 2006, America finds itself still at war. In the wake of scandal and disaster, Americans are losing confidence in our leadership.

Yet, America's sense of identity is as healthy as ever. San Francisco composer Robert Seeley's *We're Not Lost, We're Here* expresses a confidence that we can and will find our way, while Gene Scheer's *American Anthem* tells us that we must and shall leave a legacy for future generations.

These themes are often repeated in the music of America; which is to say, these themes permeate the history of America. For America's music tells America's story.

The Turtle Creek Chorale is an amazingly dedicated group, as are their followers and supporters. The two facets of the organization are inseparable: the music and the mission. No doubt, we sing for as many reasons as there are singers. And yet, when we come together, we share a single desire to use our music to make the world a better place, to bring new insights to those who listen, but most specifically to those who will actually hear the message of love and inclusion. Our friend Greg Gilpin has captured perfectly the heart of our organization...this is *Why We Sing*.

*Text by Jamie Rawson*

# FRONTIER PERFORMING ARTS

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Frontier Performing Arts Association was founded in 2004 by Executive Director (and TCC singing member) Chris Green. FPAA is a 501c3 non-profit organization that serves the performing arts community of the Dallas-Fort Worth metroplex. FPAA is home to over 200 performers in various ensembles and events. FPAA sponsors several "all-ages" performing groups including Frontier Drum & Bugle Corps, The Outlaws Minicorps, Open Range Brass Ensemble, and Deguello Performance Troupe. FPAA also sponsors youth centered programs TX Independent (an indoor competitive winterguard), as well as the upcoming unit called the Frontier Cadets for ages 8-14. FPAA has future plans to sponsor other performing arts groups in music, theater and dance. FPAA sponsors year-round concert events, and have appeared at various arts and jazz festivals across the metroplex. FPAA and the Turtle Creek Chorale have enjoyed a special partnership since 2004. Several TCC members have also performed with FPAA in various capacities. FPAA is very excited to continue the relationship with the world renowned Turtle Creek Chorale for the *Songs of Our Nation* concerts and recording.

Chris Green,  
*Director of Frontier Performing Arts Association*

## *FPAA Ensembles*

Jeff Nelson, Snare Drum  
Heather Appleby, Cymbals  
Kenton Maxwell, Bass Drum  
Steve Severence, Trumpet  
Mike Hickman, Trumpet  
Jeff Rowland, French Horn  
Marie Marti, French Horn  
Bryan Tomes, Trombone  
Jayson Payne, Trombone  
Dave Seip, Tuba

[www.frontierperformingarts.org](http://www.frontierperformingarts.org)  
[info@frontierperformingarts.org](mailto:info@frontierperformingarts.org)

Frontier Performing Arts  
3630 Harry Hines Blvd  
Box #18  
Dallas, TX 75219

# TURTLE CREEK CHORALE

## *Artistic Staff*

Dr. Timothy Seelig

*Artistic Director*

Antoine Spencer

*Principal Accompanist*

Russ Rieger

*Assistant Accompanist*

Don Jones

*Sign Language Interpreter*

## *Administrative Staff*

Eve Campbell

*Executive Director*

Kenneth E. McBryde

*Information and Systems*

*Administrator*

Mark T. Parker

*Office Coordinator*

Monique Moore

*Patron Relations Supervisor*

## *First Tenor*

Tab Boyles

Greg Britt

Carlos Brown

James Brown

Kenneth Clymer

Scott Davidson

Wayne Davis

Gene Dolphus

Matthew Dorf

Stephen Frels

Samuel N. Gwin, Jr.

Michael R. Herrington

Reed R. Hoke

J.B. Holman

Thomas Jaekels

Doug Mitchell

David Moldenhauer

Jay Morales

Peter Mutnan

Brad Olesen

William Oswald, Jr.

Alan Parks

Lonnie Parks

## *Second Tenor*

Kirk Anderson

Stephen Maffy Andrews

Barry Batie

Daniel R. Benatar

Bryan Black

Paul Burdett

Mark Cargill

Donovan Carroll

T. Michael Chandler

Doug Clifton

Robert Cole

Tim Durland

Tim Elhard

Lyle Ellerbach

Eduardo Garcia Jr.

Peter Grimmett

Steve Hammond

Rusty Hampton

Kevin Hartis

Mark E. Hawkins

Troy Heine

Randal Hering

Kevin Hodges

Ric Huett

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*Baritone*

William Irwin	Dan Oakes	Scott E. Adams	Leslie Frye
Brian Jackson	Daniel Oberlender	Hector Alvarado	Richard Galvan
Will Jackson	Joshua Pool	Peter Marshall Anderson	Chuck Gibson
Gary Kearns	Rusty Prentice	Eric D. Bankston	Owen Gibson
Don Kennedy	Felipe Resendiz	Joe Bennett	David Giersch
Steve Klemow	Russ Rieger	Blake Boyd	Darrell Gibson
Terry Knapp	Gary Rifkin	David Breith	Mark C. Goodheart
Mark S. Knight	Jay Roecker	Brad Briseno	Seth Gowans
Bill Kotch	David Rowland	Barry Bryan	Chris Green
John L. Lambert	Benny Ruiz, II	Steve Burgos	Maurice Griffin
Danny Macdougall	Jeffrey Sauers	Bill Burk	Dwain Handley
Tony Marruchella	Michael Sharrett	Adam Burns	James Howard
Tim Martin	Robert Steele	Larry R. Carmichael	Darren Humphrey
Jerry N. Massie	Stacey N. Sturdivant	Marc Casentini	Floyd L. Jackson
Kenneth E. McBryde	Steven Thomas	Wayne Cavender	Josh Jeffcoat
Jeffrey A. Mena	Dusty Thompson	Jerry Davis	Forrest Johnson
Peter Mena	Greg Vick	Jim Day	Chris LaVigne
Bob Meyer	Jacob Villarreal	Paul Dewey	Albert Lujan
Brandon Moses	Keith Wall	Timothy J. Dowler	Gordon Markley
Jason Michael Muoz	William R. Womack III	Robert Dulaney	Kevin D. Martin
Charles E. Mullins Jr.	Robert S. Young	Stephen Elliott	W. Robert McWilliams
Mark H. Nagel		James Ford	Buddy Mercer
Rob Nichols		Mark Ford	Michael Messmer
		Chris Forman	

# TURTLE CREEK CHORALE

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## *Bass*

Scott Montroy	Brian Willette	Mace Adams	Robert L. Lynch, Jr.
Zan Moore	Gary R. Williams	Rusty Allen	Patrick J. McCann, Jr.
Dan Moss	Jim Williams	Darren Armstrong	Jimmy McClinton
Justin Normand	Brent Wood	Michael Becerra	Mark McGrath
Dominic Norris	Edwin Young	Alex Beckwith	Jack Mion
Fred Owen		Ralph Blackburn	Chuck Moon
Warren Curt Porter		Kirk Bradford	Frederick E. Moore
Steve Punches		Michael R. Bradley	Todd Moore
Joseph Rattan		Patrick Brotherton	James M. Morgan
Christopher Rhodes		C.E. Bunkley III	Tom Osborne
Eric Ryan		Michael Carrillo	Mark Turner Parker
Raun Savage		Darryl Clement	Roger J. Poindexter, Jr.
Cecil Sinclair		John Connell	Stephen W. Price
Evan Randall Smith		Don Dureau	Garrett Pruessner
Mark Smith		Jeffrey S. Ensign	Todd Ramsey
Andy Steingasser		David Fleming	Jamie Rawson
Stephen M. Stolz		Ron Fuller	Tommy Renner
Chuck Sweatt		David Grelle	Craig Robinson
Jeremy Teel		Gene Hempy	James Romanoff
S. Russell Vaden		James P. Jackson	Jim Ross
Jody Walden		John P. Johnson	Don Schmidt
Jason Walker		Paul R. LaPierre	Daniel Shipman
		Charles Lee	Chad M. Whyrick
		Roy Lierman	J. Weston Woods

To Todd

On the porch I stand and look away  
To the dusty road that winds around,  
And call your name to hurry home  
To where a peace can still be found.  
To sit a moment in the old porch swing,  
Sharing laughter and things of old,  
And wrap ourselves in life's sweet dreams.  
Comforted by the stories told.  
But beyond the meadow the sun will rise  
And the cedar trees will guard the gate.  
And as the day fades into night  
I'll call your name and quietly wait.

There is no lantern light that shines,  
Up the lane to guide you home,  
Or yellow light in the window now  
To let you know you're not alone.  
I wonder if you dreamed of this?  
Of the wind that whispers through the pines.  
Where love of family wrapped you close –  
An intricate fabric woven of time.  
Once more I'll softly call your name  
When the sunset fades and the day is gone.  
But I will know that you are not lost,  
Because you knew the way back home.

*Kay Gilmore Gibbs*

This beautiful poem was written by Todd Gilmore's Mother. It depicts the "old farm place," near Grapeland, Texas. It has been a family legacy since 1840 to watch for those returning down the red dirt country road. Todd loved this place and is buried in a rural cemetery not far away.



TURTLE  
CREEK  
CHORALE

[www.turtlecreek.org](http://www.turtlecreek.org)





# SONGS OF TURTLE CREEK CHORALE OUR NATION



*Dedicated to the memory of Sergeant First Class Todd Gibbs.  
A portion of the proceeds benefits the education fund for Zack and Lea Gibbs.*

[www.turtlecreek.org](http://www.turtlecreek.org)

MOCKINGBIRD SINGS ★ BEAUTIFUL DREAMER ★ HARK I HEAR THE HARPS' ETERNAL  
SACRAMENTO SIS JOE ★ WORKIN' FOR THE DAWN OF PEACE  
GOIN' UP TO GLORY ★ SHENANDOAH ★ STRIKE UP THE BAND ★ LOUISIANA 1927  
MOOD INDIGO ★ WHERE HAVE ALL THE FLOWERS GONE  
MAKE YOUR OWN KIND OF MUSIC ★ OVER THE RAINBOW  
ROSA PARKS AND THE THREE K'S ★ WE'RE NOT LOST, WE'RE HERE  
AMERICAN ANTHEM ★ WHY WE SING