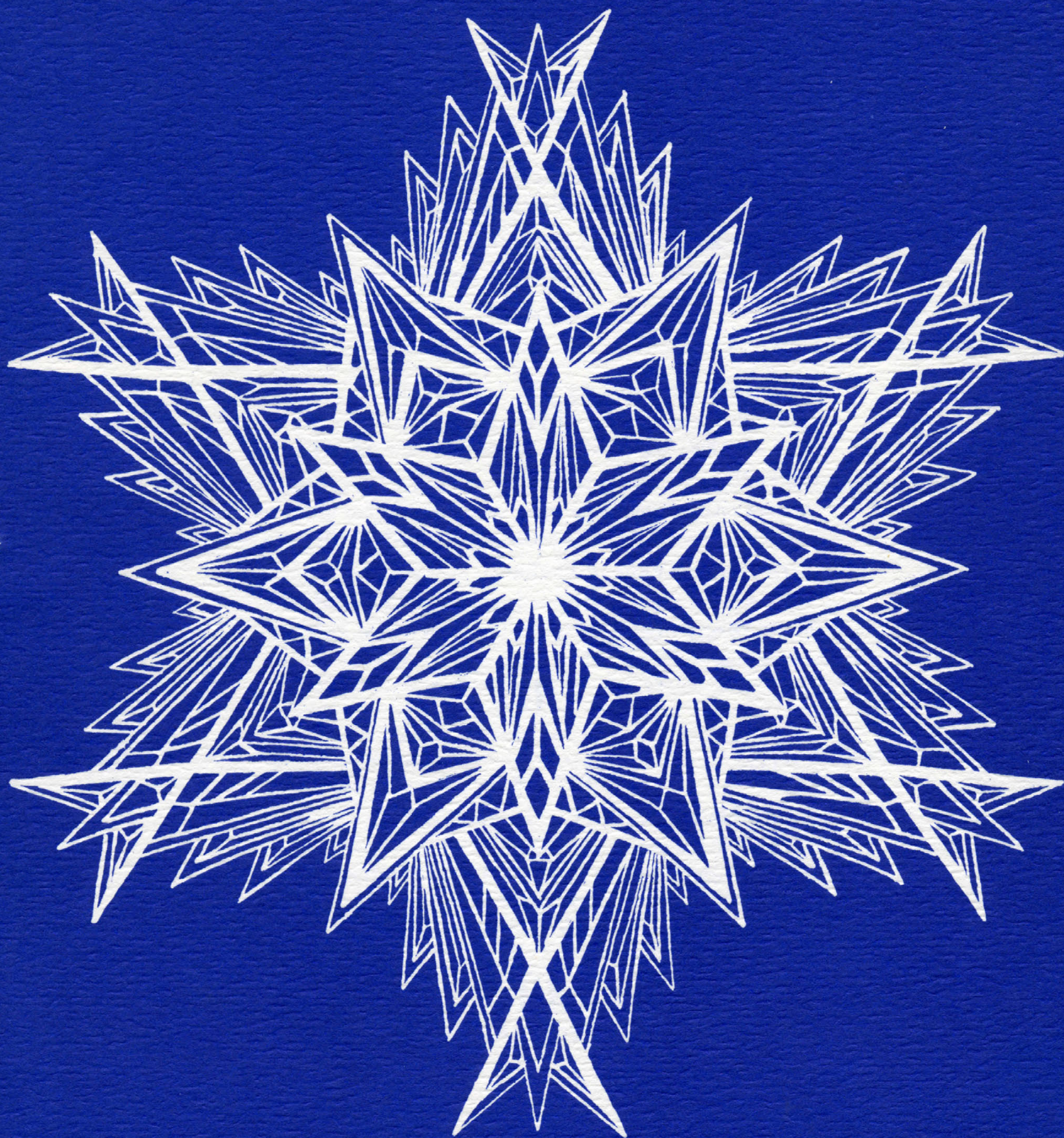


● **Thursday Musical and
Schubert Club present**



● **The Dale Warland Singers
Dale Warland, conductor**

Program
3:30 p.m., Sunday, January 25, 1976
Walker Art Center

I
Swedish Music

Three Proverbs, Opus 59 Lars-Erik Larsson

Birds Are Never Soaring Too High (William Blake)

Birds are never soaring too high if they soar with their own wings only.

A Moment That's Unexpected (Horatius)

Live each moment of life as if there would be no other.

A Dog Known As Ego (Friedrich Nietzsche)

I go through life followed by a dog known as Ego.

Nocturnes Hildor Lundvik

Flowering Almond Tree (Pär Lagerkvist)

Like a flowering almond tree, my love so fair
Sing, oh wind, sing softly for me, tell her how much I care.

Quiet Rain (Vilhelm Ekelund)

A quiet rain is falling on a silent city, the skies are veiled and hazy
Oh tender night, quiet melancholy of Spring, so softly cries my heart.

Early Spring (Vilhelm Ekelund)

Silhouettes of shining branches hang like glist'ning cobwebs
In the valley there's a murmur of a frozen well in February.

II

Four Pastorales (1964) Cecil Effinger

Marilyn Ford, oboe

(b. 1914)

1. No Mark

3. Basket

2. Noon

4. Wood

Cecil Effinger is head of the music theory department at the University of Colorado. A composer of both choral and instrumental works, he is also the inventor of a music typewriter.

III

Swedish Music

Three Choral Ballads Wilhelm Stenhammar

September (J.P. Jacobson)

Shadows grow longer and longer till suddenly they are but one;
Stars shining stronger and stronger are bright as the sun;
Strangely the evening breeze stops soothing the treetops.

The Garden of the Seraglio (J.P. Jacobson)

Roses nod in the twilight, heavy, wet with scent,
Whilst pine trees are bowing and slowly sway, so weak, so spent.

If I Had (J. P. Jacobson)

If I had a chest full of lots and lots of money, I would have had a daughter.
If I had had a daughter, then I would have had a lover. Oh yes, oh yes.

Aftonen (Evening) Hugo Alfvén

Still, still the woods; radiant the heav'ns
Dim distant horns fill the air with their echo.

Hans and Gretchen Ake Malmfors

Ring a round! Come join the fun, we'll dance and we'll sing . . .

Intermission

IV

Laud To The Nativity (1930) Ottorino Respighi
(1879-1936)

Fredrika Herrick, Angel
Sue Doran, Mary
David Nordli, Shepherd

A laud is a song or hymn of praise to God. The *lauda* played an important part in the religious life of Italy from the thirteenth century down to the middle of the nineteenth. Its origin is connected with the work of St. Francis of Assisi. After his time companies of *laudisti* grew up, devoting themselves to the cultivation of devotional singing among the people of the Italian peninsula.

Respighi's *Laud to the Nativity* (1930) is a setting of a poem in old Italian ascribed to Jacopone da Todi (1230?-1306), a Franciscan monk, who is probably the author of the *Stabat Mater Dolorosa*. If one were to associate the composition with a visual image, one might think of a fresco of Giotto (who lived at the same time as Jacopone), with its free and graceful designs, its freshness and emotional appeal.

Notes by Robert Turner

The Dale Warland Singers

Soprano	Alto	Tenor	Bass
Elizabeth Braden	Karen Johnson	Russell P. Allen	John Ause
Ruth Lynes Brewster	Lynn Jones	Paul J. Anderson	Jack Jaeger
Sue Doran	Frances Kirchner	Paul Bergquist	Ralph Petersen*
Nancy Erickson	Michaela Mahady	Timothy Johnson	James Rodde
Fredrika Herrick*	Dianne Frieditis	Robert Knudtson	Thomas W. Shaffer
Julie Himmelstrup	Charlotte Straka*	A. Douglas Nodland	Terry Sheetz
Janet Johnson	Rica Jane Van	David Nordli	William Strom
Mary Lou Olson	Ruth Warland	Gordon W. Olson*	Mark Taintor
Marie Sathrum			
Sue Shepard			

* section leader

Instrumentalists

Susan Hedling, Monica Smith – flute	Maxine Elworthy, Eric Brewster – bassoon
Marilyn Ford – oboe	Robert Knudtson – percussion
Michael Boom – English horn	Celeste O’Brien, Julie Himmelstrup – piano

Wayne Kivell, assistant conductor	Program Cover – Michaela Mahady
Julie Himmelstrup, accompanist	
J. Michele Edwards, research director	
Russell P. Allen, manager	Special thanks to May Munson.

This activity is made possible in part by a grant provided by the Minnesota State Legislature and the Congress of the United States.