Americana—
A Bit
of
Nostalgia
Three Choruses from *Alice in Wonderland* .............................................. Irving Fine
(1914-1962)

1. The Lobster Quadrille

"Will you walk a little faster?" said the whiting to the snail.
"There’s a porpoise close behind me and he’s treading on my tail."
See how eagerly the lobsters and the turtles all advance,
They are waiting on the shingle, will you come and join the dance?
Will you, won’t you, will you, won’t you,
Will you come and join the dance?
"You can really have no notion how delightful it will be
When they take us up and throw us with the lobsters out to sea."
But the snail replied, "Too far, too far!"
And gave a look askance.
Said he thanked the whiting but he could not join the dance.
Would not, could not, would not, could not,
Would not, could not join the dance,
"Oh what matters it how far we go?" his scaly friend replied.
"There’s another shore, you know," he said, "upon the other side."
And the further off from England, yes the nearer ‘tis to France.
Then turn not so pale, beloved snail, but come and join the dance.
Will you, won’t you, will you, won’t you,
Will you come and join the dance?

2. Lullaby Of The Duchess

Speak roughly to your little boy,
And beat him when he sneezes.
He only does it to annoy because he knows
that it teases.
Wow! Wow! Wow! Wow! Wow! Wow!
Cry! Cry! You ugly pig baby, cry! Cry!
He only does it to annoy because he knows
that it teases.

3. Father William

"You are old, Father William," the young man said,
"And your hair has become very white,
And yet you incessantly stand on your head.
"Do you think at your age it is right?"
"In my youth," Father William replied to his son,
"I feared it would injure the brain;
But now that I’m perfectly sure I have none,
"Why, I do it again and again."

"You are old," said the youth,
"And your jaws are too weak for anything
tougher than suet.
Yet, you finished the goose, with the bones
and the beak,
"Pray, how did you manage to do it?"
"In my youth," said his father, "I took to the law,
And argued each case with my wife;
"And the muscular strength which it gave to my jaw
"Has lasted the rest of my life."

Irving Fine was one of the most gifted composers of his time. His flair for melodic lyricism, rhythmic vitality
and sonorous dissonance endeared him to his listening audience, while his commitment to Stravinskian neo-
classicism and careful workmanship won him admiration in the professional field of music. The first three
choruses from Lewis Carroll’s *Alice in Wonderland* were completed in 1942.

II

MUSIC OF STEPHEN FOSTER

1. Laura Lee
2. Jenny June
3. Oh! Susanna
4. Somebody’s Coming to See Me Tonight
5. Gentle Annie

The artistry of Stephen Foster represents the beginning of family style musical entertainment that began
around the time of the Civil War and spanned the remainder of the nineteenth century. Charles Ives dominate
the close of this period and at the same time ushered American music into the twentieth century. The standard
form of this music found an opening verse solo followed by a "chorus", which though simple, was always
sonorous and beautiful.
American Madrigals, Opus 46

1. Kind Miss
Kind miss, go ask your mother
If you my bride shall ever be,
If she says "Yes," come back and tell me,
If she says "No," we'll run away.
Kind miss, I have much gold and silver,
Kind miss, I have a house and land.
Kind miss, I have a world of pleasure,
And all of these are yours at thy command.
What do I care for your gold and silver, kind sir,
Kind miss, I have a house and land,
What do I care for your house and land, kind sir,
Kind miss, I have a world of pleasure,
What do I care for your world of pleasure
When all I want is a handsome man.

2. He's Gone Away
He's gone away for to stay a little while,
Fare thee well for a little while,
But he's coming back if he goes ten thousand miles.
But I'm coming back if I go ten thousand miles,
But who will tie my shoes?
Your father will tie your shoes,
And who will glove my hand?
Your mother will glove your hand,
And who will kiss these ruby lips when he is gone?
And I will kiss those ruby lips when I come back.
Look away,
Farewell,
Look away over Yandro.

3. Kansas Boys
Hello, girls, listen to my voice,
Don't you fall in love with no Kansas boys,
For if you do, your fortune it will be
Hoecake, hominy, and sassafras tea.
They'll take you out on a jet-black hill,
Take you there so much against your will,
Leave you there to perish on the plain;
That's the way with the Kansas range.
Give me a home
Home is a cabin with a big log wall,
Where the buffalo roam,
Nary a window in it at all,
Where the deer and the antelope play;
Smoky chimney and a shaky floor,
Where seldom is heard
Clapboard roof and a broken-down door,
A discouraging word,
Where the cyclones are blowin' all day.
That's the way with the Kansas range.
That's the way with the Kansas boys.

4. Adam's Bride (A Marriage Lesson)
When Adam was created, he dwelt in Eden's shade,
As Moses has related, before a bride was made;
Ten thousand times ten thousand of creatures
swarmed around
Before a bride was formed or any mate was found.
He had no consolation, but seemed as one alone,
Till, to his admiration, he found he'd lost a bone.
This woman was not taken from Adam's head, we know;
And she must not rule over him, 'tis evidently so.
This woman was not taken from Adam's feet, we see;
And she must not be abused, the meaning seems to be.
This woman was taken from under Adam's arm;
And she must be protected from injury and harm.
This woman she was taken from near to Adam's heart,
By which we are directed that they should never part.
To you, most loving bridegroom;
To you, most loving bride;
Be sure you live a Christian and for your house provide.
Avoiding all discontent, don't sow the seed of strife,
As is the solemn duty of ev'ry man and wife.

5. New York Girls
As I came down the Bowery,
One evening in July,
I met a maid who asked my trade,
And a sailor John said I,
Then away, you Santy, my dear Annie,
Then away, you New York girls,
Can't you dance the polka?
Fa la la . . .
To Tiffany's I took her,
I did not mind expense;
I bought her two gold earrings,
They cost me fifty cents.
Then away, you Santy, my dear Annie,
Then away, you New York girls,
Can't you dance the polka?
Fa la la . . .

The texts of Elizabethan vocal music often hark back to folk themes, and popular melodies were freely borrowed by the madrigal composers of that period. But while the classic English and Italian madrigals were written for social singing by individuals, part singing in America — particularly in this century — has been done chiefly by choral groups, with a view toward public performance. These American Madrigals are, therefore, intended for choruses. They are based on American folk songs, but are not "settings" or "arrangements." The folk material, both words and music, has been altered, added to and juxtaposed at will in an attempt to provide polyphonic, madrigal-like choral pieces with a specifically American flavor.

—Kirke Mechem
IV

De Profundis ........................................... Lukas Foss
(World Premiere) (b. 1922)

De profundis clamavi ad te, Domine:
Domine, exaudi vocem meam.
Fiant aures tuae intendentes: in
vocem deprecationis meae.
Si iniquitates observaveris,
Domine: Domine, quis sustinebit?
Quia apud te propitiatio est: et
propter legem tuam sustinui te, Domine.
Sustinuit anima mea in verbo ejus:
speravit anima mea in Domino.
A custodia matutina usque ad
noctem: speret Israel in Domino.
Quia apud Dominum misericordia:
et copiosa apud eum redemptione.
Et ipse redimet Israel, ex
omnibus iniquitatis ejus.

Lord, hear my lamentation;
Bend down Thy gracious ear to me
And grant my supplication.
For if Thou fix Thy searching eye
On all sin and iniquity,
Lord, who can stand before Thee?
But love and grace with Thee prevail,
O God our sins forgiving.
The best and holiest deeds must fail
Of all before Thee living.
Before Thee none can boasting stand,
But all must fear Thy strict demand
And live alone by mercy.

—Psalm 130

The text and the main melody have always been important to Foss and, in creating this work, he was particularly intrigued with the concept of utilizing the Latin text simultaneously with its English translation. De Profundis opens with slow, grieving glissandi. A rhythmic section employing chord clusters follows, outlining the Latin words of the Psalm. A famous chorale tune, Aus tiefer Noth schrie ich zu Dir (utilized by J. S. Bach), is introduced (in English) by solo voices with a harmonization that is rather late medieval in character. Hence, according to Foss, it sounds older than Bach. This finally leads back to the glissandi material that opened the work (retrograde) reestablishing a dramatic sense of time standing still.

—Dale Warland

The composition of De Profundis was funded by the Consortium Commissioning Program of the National Endowment for the Arts and the New York State Council for the Arts. Following its May 1983 World Premiere by The Dale Warland Singers, the commission will also be performed by The Gregg Smith Singers, New York, New York; The Philadelphia Singers, Philadelphia, Pennsylvania; and I Cantori, Los Angeles, California.

V

SONGS FROM THE GREAT SENTIMENTAL AGE (1850-1900)
as sung by
The Dale Warland Family Singers

The Horticultural Wife ................................ The Hutchinson Family
Tenting on the Old Camp Ground ......................... Walter Kittridge
A Son of a Gambolier .................................. Charles Ives

VI

FOLK MUSIC

Hark, I Hear the Harps Eternal .......................... Traditional Hymn
(Alice Parker)
Shenandoah ................................................... Voyageur River Song
(James Erb)
High Barbary ............................................... Sea Chantey
(Gregg Smith)

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DALE WARLAND

Dale Warland, Professor of Choral Music at Macalester College, received his Bachelor of Arts degree from St. Olaf College, Master of Arts degree from the University of Minnesota, and Doctor of Musical Arts degree from the University of Southern California. His academic honors include a Tanglewood scholarship and a Ford Foundation grant that made possible a nine-month study of choral music in England, Sweden and Norway.

Dale Warland has distinguished himself as a composer and arranger, is a member of the American Society of Composers, Authors and Publishers, and has his own choral series with Jenson Publications Inc. He guest-conducted the Swedish Radio Choir (Stockholm) in January 1981, the Danish Radio Choir (Copenhagen) in January 1982, and is a member of the Choral and Recording Panels of the National Endowment for the Arts.

LUKAS FOSS

Lukas Foss, American conductor, composer, and pianist, currently serves as Music Director of the Milwaukee Symphony Orchestra and conductor of the Brooklyn Philharmonia. Born in Berlin in 1922, he moved to the United States with his family in 1937 and attended the Curtis Institute of Music in Philadelphia. He also studied at Berkshire Music Center at Tanglewood and Yale School of Music. His instruction included studies with Isabelle Vengerova, Fritz Reiner, Serge Koussevitzky and Paul Hindemith.

Lukas Foss had his first composition published at the age of 15. He won wide acclaim, at the age of 22, for his cantata Prairie based on the poem by Carl Sandburg. After Prairie was premiered in 1944 by the Collegiate Chorale, conducted by Robert Shaw, it received the New York Music Critics’ Award. While serving as pianist for the Boston Symphony Orchestra from 1944-1950, Foss was awarded a Guggenheim Fellowship in 1945. He is the youngest composer ever to receive this honor. His international reputation was enhanced in 1951 when he appeared as soloist in the premiere of his Piano Concerto No. 2 in Venice. Revised in 1953, the concerto received the New York Music Critics’ Award in 1954. In February 1953, Foss had the distinction of being named as successor to Arnold Schoenberg as Professor of Composition at the University of California in Los Angeles.

Lukas Foss has appeared as guest-conductor with many U.S. and European orchestras. He has also served as Music Director and Conductor of the Buffalo Philharmonic Orchestra (1963-70), Conductor of the Jerusalem Symphony Orchestra (1972-76), Music Director of the Ojai Festival in California, and as Director of the New York Philharmonic’s summer festival concerts at Lincoln Center.

JERRY RUBINO

Jerry Rubino, pianist and bass section leader, has been a member of The Dale Warland Singers for the past four seasons. He attended the Curtis Institute of Music and received a Bachelor of Music Education degree from Temple University. He currently is pursuing a program of graduate study at the University of Minnesota and is employed as Minister of Music at Crossroads Covenant Church in Forest Lake. Rubino is the pianist for the Hawaiians, a contemporary gospel recording and performing group that travels nationally and internationally.
The 1982-83 season marks the beginning of the second decade of The Dale Warland Singers, a 44-voice professional choral ensemble based in Minneapolis-St. Paul, Minnesota. Members are selected through demanding annual auditions, and must re-audition each year. The opportunity to sing in the ensemble attracts quality singers from all parts of the United States. Most of the singers have studied voice privately, and many are employed in a professional music capacity in the Minneapolis-St. Paul area.

The diversity of choral literature performed by The Dale Warland Singers is extensive. While building a broad repertoire of standard a cappella choral music, the ensemble has made one of its most significant contributions with artistic performances of 20th-century music. The long list of composers represented by its performance repertoire indicates a wide variety of nationalities and musical styles.

The Dale Warland Singers ensemble has appeared with The Saint Paul Chamber Orchestra, Minnesota Orchestra, and Minnesota Opera. In 1977, it toured Scandinavia at the request of the Swedish and Norwegian Governments (Rikskonsert), and recorded for both Swedish and Norwegian Radio. The ensemble concertizes throughout the central portion of the United States and broadcasts regularly over Minnesota Public Radio and National Public Radio.


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6200 Colonial Way, Edina

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For information regarding The Dale Warland Singers' forthcoming 1983/84 Twelfth Season, please contact:

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