Reception immediately following the concert in The Cornell Commons.

Program

Reincarnations
I. Mary Hynes
II. Anthony O Daly
III. The Coolin

Mass for Double Chorus
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Angus Dei

Intermission

Music from England
The Lamentation of Jeremiah, Part I
The Rose
Take Him, Earth, for Cherishing

Swedish Romantic Music
Flowering Almond Tree
Domaredansen
Quiet Rain

American Folk Music
Hold On
The Water Is Wide
John Saw the Number

The Performers

A professional choral ensemble, The Dale Warland Singers was organized in 1972. Under the direction of Dr. Dale Warland, professor of music at Macalester College in St. Paul, the Singers present a subscription concert series each year in Minneapolis/St. Paul, as well as performing in other concert series throughout the state.

The group has an extensive repertoire of standard a cappella music representing a broad variety of styles. They have made significant contributions to the performance of twentieth century music through numerous performances of contemporary literature and commissions of works by local composers.

The ensemble has made eleven recordings, toured Scandinavia at the request of both the Norwegian and Swedish governments, and recently performed in West Germany. The Singers have appeared with the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Minnesota Opera, and are heard regularly on Minnesota Public Radio on the Prairie Home Companion Show and American Public Radio broadcasts.

The appearance here of The Dale Warland Singers is supported by the Affiliated State Arts Agencies of the Upper Midwest: its member state arts agencies in Iowa, Minnesota, North Dakota, South Dakota, and Wisconsin; the National Endowment for the Arts; and with special assistance from private partners including: Otto Breme Foundation, Burlington Northern Foundation, Deluxe Check Printers Foundation, Land O'Lakes, Inc., Meet the Composer, New York, Meredith

Dale Warland
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Program Notes

Reincarnations  Samuel Barber  (1910-1981)

The American composer and two-time Pulitzer Prize winner Samuel Barber has often been classified as a neo-Romantic. His music was written primarily as an expression of personal emotion, combining lyricism and romantic harmony with traditional forms and classical methods. Although he composed a large amount of orchestral music, Barber’s early interest and training as a singer enabled him to write vocal works of great sensitivity and beauty. Barber himself said, “When I'm writing music for words, then I immerse myself in those words, and I let the music flow out of them.”

Reincarnations, op.16, was written in 1940 for a small chorus at the Curtis Institute where Barber was teaching. The text for the three movements is taken from Collected Poems of Irish poet James Stephens (1882-1950). The work begins with the joyousness and mystery of love in Mary Hynes and is followed by the starkly contrasting Anthony O’Daly. This second movement is based almost entirely upon the haunting theme of the opening six measures. Supporting this theme is the mournful reiteration of the harpsichordist, and was director of a private vocal lines which weave in and out with a theme is the mournful reiteration of the harpsichordist, and was director of a private vocal lines which weave in and out with a theme is the mournful reiteration of the harpsichordist, and was director of a private vocal lines which weave in and out with a theme.

Frank Martin was a composer who could not be linked with any one particular school. Though of French descent, he gravitated in his early works toward the style of Bach, Schumann, and Chopin. He considered harmony to be the most important musical element in his work, but he did not come to terms with the music of French composers Ravel and Debussy until age thirty. It was at that time, between 1922-1926, that the Mass for Double Chorus was written. The work was published forty years later by F. W. Brunnert in Hamburg. Martin’s new harmonic freedom can be heard in linear melodies, his “gliding tonality” (in which a movement rarely ends in the key in which it began), and the rich sonorities of as many as twelve different voice parts. This work, however, does not represent the mature style of Frank Martin. It was only after years of experimentation with Schoenberg serialism and the struggle with his own tonal conservatism that the composer arrived at a very personal style. His music encompasses over sixty years of work, with major compositions for orchestra, chamber ensembles, chorus, solo voice, and stage.

— Kathy Saltzman Romey

The Lamentation of Jeremiah, Part I  Thomas Tallis  (c. 1505-1585)

Thomas Tallis was the leading English composer of church music in the sixteenth century. Named as a “Gentleman of the Chapel Royal,” a position he held until his death, his many posts included tenures at Waltham Abbey in Essex and at Canterbury. Most of his music exists only in manuscript, but in 1575 he collaborated with William Byrd to produce a collection of motets and hymns entitled “Cantiones sacrae.”

One of the remarkable features of Tallis’s music is the essential vocality of the melodies; the music seems not to be merely an interplay of abstract melodic lines, but an interplay of voices, so closely is the melodic line tied to the natural cadence of the words.

The Rose  John Paynter  (b. 1931)

John Paynter was born in London in 1931 and received his musical education at Trinity College of Music in London. After several years of teaching in primary and secondary schools, he undertook research in music education, obtaining his doctorate at the University of York, where he is now a member of the faculty. He is the author of a number of books and articles concerning his work with children, which involves the promotion of creative activities as a basis for class music teaching. Paynter’s compositions include many works for unaccompanied choir, choral works with full orches- tra, as well as several music theatre productions for children.

Take Him, Earth, for Cherishing  Herbert Howells  (1892-1983)

A respected colleague of Holst and Vaughan Williams, Herbert Howells is a prolific composer whose music remains an unknown quantity to many. He has devoted himself primarily to church and organ music since the late 1920s, a path which has tended to obscure the full range of his creativity. Take Him, Earth, for Cherishing, was written in 1965 in honored memory of John Fitzgerald Kennedy. The text is from an early Latin hymn translated by Helen Waddell.

The Dale Warland Singers

Soprano  Sigrid Johnson  *  Joanna Johnston  Denise Konicek  Deborah J. Loon  Paula Miller  Barbara Nelson  Sandra Oltman  Lea Anna Sams-McGowan  Sue C. Shepard  Linda Steen  

Alto  Roxanne L. Bentley  Linda Burk  Joanne Halvorsen  Karen M. Johnson  Vicki R. Hultine  Donelle Kieman  Lois Laite  Christine Ludwig  Kay E. Sandeen  Denise Wahlin  


Bass  Ronald J. Brace  Steve Burger  Robert Eimore  Wayne Hornick  Fredrick Lokken  Jerry Rubino  Julian Sellers  Thomas W. Shaffer  Frank Steen  Paul A. Theisen  

* Section leader