dale warland singers

CHORAL VENTURES

A COMPOSERS' WORKSHOP

COMMENORATING 16 YEARS

tuesday, may 13, 2003  7:00 p.m.
sundin music hall, hamline university
st. paul, mn
2003-2004 season of music
Sponsored by Target, Mervyn's and Marshall Fields' with support from the Target Foundation

An American Thanksgiving
Sponsored by Dorsey & Whitney, LLP
Saturday, November 1, 2003, 8:00 p.m.
Nativity of Our Lord Catholic Church
St. Paul
Sunday, November 2, 2003, 4:00 p.m.
First Lutheran Church
Columbia Heights

Echoes of Christmas
Sponsored by Minnesota Monthly
Saturday, December 6, 2003, 8:00 p.m.
St. Olaf Catholic Church
Minneapolis
Sunday, December 7, 2003, 4:00 p.m.
Wayzata Community Church
Wayzata
Saturday, December 13, 2003, 8:00 p.m.
Nativity of Our Lord Catholic Church
St. Paul

Cathedral Classics
Sponsored by Ecolab, Inc.
Thursday, March 18, 2004, 7:30 p.m.
Basilica of Saint Mary
Minneapolis
Saturday, March 20, 2004, 8:00 p.m.
Basilica of Saint Mary
Minneapolis

A River Journey
Sponsored by Deluxe Corporation Foundation
Saturday, April 24, 2004, 8:00 p.m.
Nativity of Our Lord Catholic Church
St. Paul
Sunday, April 25, 2004, 4:00 p.m.
First Lutheran Church
Columbia Heights
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Now celebrating its 30th Anniversary season of concerts, tours, radio broadcasts, and critically acclaimed recordings, the Dale Warland Singers is recognized as one of the world’s foremost a cappella choral ensembles. The 40-voice professional choir is based in Minneapolis/St. Paul.

The Dale Warland Singers has earned a reputation for its commitment to commissioning and performing new choral music. The ensemble has kept the choral genre fresh and alive by commissioning works from Dominick Argento, Stephen Paulus, Libby Larsen, Carol Barnett, George Shearing, Peter Schickele, Bernard Rands, Emma Lou Diemer, Alice Parker, Janika Vandervelde, Augusta Read Thomas, Aaron Jay Kernis, and Frank Ferko among others. The Dale Warland Singers' Choral Ventures program solicits works from emerging composers, and through this program, over $150,000 in commissions have been awarded to over fifty talented musicians.

In 1992, the Dale Warland Singers became the first-ever recipient of the Margaret Hillis Achievement Award for Choral Excellence. The organization shares this honor only with Chanticleer and the Vancouver Chamber Choir among professional choruses. The group’s extraordinary efforts on behalf of composers and new music resulted in ASCAP Awards for Adventurous Programming in 1992, 1993, 1996, and 1999.

In addition to a subscription season in the Twin Cities, the Dale Warland Singers tours throughout the United States and abroad. In 1990, the ensemble traveled to Stockholm and Helsinki to represent North America at the Second World Symposium on Choral Music. During the 1999-2000 concert season, the group concertized in the Southeastern United States. It has also appeared on Garrison Keillor’s original A Prairie Home Companion and has been featured on Public Radio International’s Saint Paul Sunday. The annual Echoes of Christmas and Cathedral Classics broadcasts reach listeners nationwide.

Last summer the choir made its debut at the Ravinia Festival (Chicago). The choir also performed at the American Society of Harpists National Conference and the Sixth World Symposium on Choral Music, both held in the Twin Cities.

The Dale Warland Singers also performs in collaboration with other Twin Cities arts organizations including the Saint Paul Chamber Orchestra, the Minnesota Orchestra, and the James Sewell Ballet. The Singers have worked under the batons of the late Robert Shaw, Hugh Wolff, Edo de Waart, Leonard Slatkin, Bobby McPerrin, David Zinman, and Roger Norrington to name a few.

During the 2002-2003 season, the choir released two new recordings: Walden Pond, containing three major choral works written by Pulitzer-Prize winning composer, Dominick Argento; and Christmas with the Dale Warland Singers, which The Seattle Times described as "impeccable, full of vibrant life and blended like a bottle of Veuve Clicquot Grande Dame." These recordings join some 24 other Dale Warland Singers recordings including Bernstein and Britten which contains Bernstein’s Chichester Psalms and Britten’s Rejoice in the Lamb, along with Stephen Paulus’ Pilgrims’ Hymn and movements from Albright’s Chichester Mass. Another favorite, Blue Wheat, is a collection of American folk music. Also among the Singers’ lauded releases is December Stillness, which BBC Music Magazine gave its highest rating for performance and sound, calling it, "...splendid, melting stuff." The South Jersey’s Courier-Post called the 1994 release of Cathedral Classics, "an unmatched musical experience," and The Oregonian stated simply, "peerless." Earlier recordings by the Singers include: A Rose in Winter; Christmas Echoes, Vols. 1 and 2; Carols for Christmas; Choral Currents; as well as 13 others.
Soprano
Wendi Buck
Jodi Hermanson
Lynette Johnson
Lori Lewis
Pamela Marentette
Melissa Morey
Melissa O’Neill
Deborah Loon Osgood
Dawn Schuffenhauer
Naomi Staruch
Monica Stratton*
Teresa Tierney

Alto
Abbie Betinis
Galina Erickson
Joanne Halvorsen*
Melissa Holm-Johansen
Lynette Johnson
Natalia Kojaanova
Mary C. Maiden Müller
Anna George Meek
Krista Palmquist

Tenor
Joel C. Fischer*
Adam Judd
Eric Hopkins
Justin Karch
David Nordli
Hal Snyder
Anthony Sofie
Gregory Tambornino

Bass
Duane Andersen
Jeffrey Ripes
Matthew Culloton*
Brian Kremer
Patrick McDonough
Michael Meyer
Jack Nelson
Tim O’Brien
Terry Sheetz
Brian L. Steele

* section leader
Dale Warland, celebrated American musician, has made an indelible impression on the landscape of contemporary choral music both nationally and internationally. During his time with the Dale Warland Singers, he has shaped a vocal ensemble known for its exquisite sound, technical finesse, and stylistic range. From this platform, Warland not only masters the traditional repertoire, but has commissioned over 230 new choral works.

The choral world has responded by bestowing its highest honors on Warland, including a special award in 2002 from Chorus America and the American Society of Composers, Authors and Publishers (ASCAP) for Warland's "pioneering vision, leadership and commitment to commissioning and performing new choral works at the highest level of artistry." Other awards and recognition include the 2001 Louis Botto Award for Innovative Action and Entrepreneurial Zeal; the 2001 McKnight Distinguished Artist Award in recognition of his lifetime achievements as a choral conductor and his continued contribution to the arts in Minnesota; and the 1996 Michael Korn Founder's Award, the highest honor for a choral conductor in the United States, previously awarded to Robert Shaw, Margaret Hillis, and Roger Wagner, among others.

Warland's appearances as a guest conductor have taken him to the podiums of the Swedish Radio Choir, Danish Radio Choir, Mormon Tabernacle Choir, Estonian Philharmonic Chamber Choir, Opus 7 Vocal Ensemble, the Utah Chamber Artists, the Grant Park Music Festival and Israel's Cameran Singers. Warland has also rehearsed and prepared choirs for performances of major works in collaboration with notable conductors and composers including Robert Shaw, Edo de Waart, Leonard Slatkin, Stanislaw Skrowaczewski, and Krzysztof Penderecki.

Warland is committed to sharing his knowledge about the choral arts and has served on the faculty of the All-Japan Chorus League National Competition in Fukuoka, Japan; has lectured on American music at the Sibelius Academy in Helsinki; served on the artistic staff of the Tolosa Choral Festival in Spain; acted as co-chair of both the choral and recording panels of the National Endowment for the Arts; and completed a 19 year tenure as Director of Choral Music at Macalester College in St. Paul, Minnesota.

new releases!

walden pond

and

christmas with the

dale warland singers

Visit our website at dalewarlandsingers.org
or call our business office at 651-632-5870
to order your copies TODAY!
A composer and conductor, **Robert Peskin** has led choral ensembles for more than 25 years. Currently director of regional chapters for the American Composers Forum, he was director of music ministries for Unity Church-Unitarian in St. Paul. As a singer and arranger, he has created several a cappella groups, and was the bass section leader for the Dale Warland Singers for seven years. Bob graduated cum laude from Princeton and pursued graduate studies in choral conducting at the University of Minnesota. His production and editing credits include recordings with the Dale Warland Singers, folksinger Jean Redpath, and pianist Keith Jarrett.

**Frank Ferko** is a well-established composer who has specialized in compositions for the voice, particularly for choral ensembles. His music has been performed by a variety of distinguished ensembles, including the Dale Warland Singers, Bella Voce, Magnum Chorum, and the American Repertory Singers. In 2000 his music was presented in live performances or on radio broadcasts in thirty countries around the world.

Winner of a variety of awards, including three fellowships from the Illinois Arts Council, the Padrone-Kantscheidt Award from Northwestern University and annual ASCAP Awards for the past 13 years, Ferko’s work has received high critical acclaim in The American Record Guide, Fanfare, Chicago Tribune, Chicago Sun Times, The Diapason, The American Organist and the British journal, Choir and Organ. In 1997, Ferko was the winner of the Dale Warland Singers New Choral Music Program.

Ferko holds degrees from Valparaiso University, Syracuse University and Northwestern University. In addition to composing, he has lectured and published articles on many aspects of 20th century music.
Choral Ventures™: A Composers’ Workshop

The Dale Warland Singers’ Choral Ventures™ program is designed to serve talented emerging composers who are at an early stage of career development, have not received acknowledgment as established professionals by other musicians and arts professionals, and have had a limited number of major performances.

Over 150 entries from 36 states were recently reviewed by Dale Warland, Music Director, and Frank Ferko, Composer-in-Residence.

Four finalists were chosen and commissioned to write new works for the Dale Warland Singers. You are the first to hear them realized.

Listen, with scores in hand, as Dale Warland, the Singers, and four of the nation’s most promising young composers rehearse and record their compositions.

Take advantage of the opportunity to ask questions and tell us what you think about each work.

Following this evening, one of the four finalists will be awarded a commission to compose a longer work, either incorporating the music written for this Reading Session or creating completely new material. The world premiere will take place during the 2004-05 concert season.

Since 1987, the Dale Warland Singers have commissioned over 75 works through its Choral Ventures™ program. For information on past participants, please see page 13.

The Jerome Foundation

Each season, the Choral Ventures™ program receives major funding from the Jerome Foundation. Additional funding is provided by the Alice M. Ditson Fund of Columbia University.

The Jerome Foundation was created by artist and philanthropist Jerome Hill (1905-1972). The Foundation makes grants that support the creation and production of new artistic works by emerging artists, and contributes to the professional advancement of those artists.

“The Foundation’s grantmaking decisions reflect the [organization’s] belief in the rigorous and distinctive voices of artists whose works challenge our thinking and add meaning to our lives.”

“In its focus on emerging artists, the Foundation seeks to encourage the potential for innovation and excellence. It welcomes work that embodies a celebration of and respect for diverse cultural perspectives.”

The Jerome Foundation is an “advocate for the support of individual artists; upholds the principle of freedom of expression; encourages new paradigms for arts support; embraces risk; and contributes to the creation of a vibrant critical context for contemporary art.”

(More information about the Jerome Foundation can be found on their website: www.jeromefdn.org.)
Please note: No cameras or recording devices of any kind may be used during performances. Please turn off any electronic beeping devices (watches, pagers, cell phones, etc.) or leave them with an usher prior to the performance.

Please take a moment to fill out our brief Audience Survey. At the end of tonight's Reading Session, we kindly ask that you return your survey and all music scores to a DWS representative. Thank you!

choral ventures™

PROGRAM

Works are listed in alphabetical order.
Program order will be announced from the stage.

Debouching Symmetries ........................................... Luis Jorge González

If You Love, Love Openly ........................................ Jay Huber

Nocturne I, from Spencer's Epithalamion ....................... Martha Sullivan

The Seasons and the Constellations .............................. Frances White

Kerri Hyatt LeJeune, pianist

Choral Ventures™ is funded by a generous grant from the
Jerome Foundation
with additional support from the
Alice M. Ditson Fund of Columbia University.

30th Anniversary Award

As part of our 30th Anniversary Celebration, the Dale Warland Singers is pleased to honor the Jerome Foundation for their unflagging dedication to the commissioning and performance of music written by emerging American composers and for their 16-year commitment to and support of the Choral Ventures™ program (formerly The New Choral Music Program) which was established with DWS in 1987.

Special 30th Anniversary Recognition Awards were presented on April 26, 2003 to the following outstanding individuals and organizations: American Composers Forum, American Society of Composers and Publishers (ASCAP), Philip Brunelle, Deluxe Corporation Foundation, Diana J. Leland, Minnesota Public Radio, The Schubert Club, WCAL-FM, and the Walker Art Center.
Luis Jorge González: **Debouching Symmetries**

Luis Jorge González's compositions for orchestra, chamber ensembles, choir and solo instruments have been performed in major concert halls and festivals of Europe, the United States, South America, and Japan. A number of his compositions have been published and recorded.

Among the international awards González has received are a Guggenheim Fellowship, awards from “Fondo Nacional de las Artes” in Argentina, and Premio di Composizione Sinfonica Città di Trieste in Italy. He has received commissions from organizations throughout the world, including: Universidad Nacional de San Juan (Argentina), Arvada Center for the Arts and Humanities, Colorado Music Festival, Sociedad Mexicana de Arpa, American Guild of Organists, and the Dale Warland Singers.

González received his degrees of Master in Music and Doctor in Musical Arts from the Peabody Conservatory of Music in Baltimore, Maryland. He has taught theory at the Peabody Conservatory and theory and composition at the University of San Juan, Argentina. He has been a faculty member at the University of Colorado at Boulder since 1981.

**Debouching Symmetries**

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?

And what shoulder, and what art.  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? and what dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?

When the stars threw down their spears,  
And watered heaven with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

Poem “The Tyger” by William Blake
Jay Huber's works have been performed by some of the best Twin Cities ensembles including: the Rose Ensemble's commission of *Sixty Against One: the Life of Joan of Arc*, From the Portuguese of Fernando Pessoa sung by Dare to Breathe; and the Minneapolis Vocal Consort performing his *A Crowne of Stars*. Since studying classical guitar and composition at the University of Minnesota, Duluth, he has been active as a composer, guitarist and concert producer. Currently he is writing sacred vocal music as composer-in-residence with the American Composers Forum's Faith Partners Program. Recent choral works in the sacred tradition include *The Amidah* and *The V’ahavta* for cantor and massed voices from the Jewish liturgy, *Isaiah* 35 for mixed voices, trumpet, glockenspiel and piano, and numerous Psalm settings.

In 1995, Huber founded and acted as Artistic Director of Music Saint Croix, an annual series of chamber music concerts and new music commissions based in Stillwater, Minnesota. Huber is a member of ASCAP, the Minnesota Guitar Society and the American Composers Forum.

**Program note:**

As a meditator, I've been looking for some time for a Buddhist text to set to music that would have the flavor of actual meditation, but also be emotionally engaging. I felt lucky when I stumbled across Eshun's story late last year for its combination of the abstract and the grounded.

The story is about fearlessness, fearlessness in expressing and being who you are. We all can relate to having a secret love or fantasy at one time or another, or feeling compassion for someone or something in need, but not willing to take action out of embarrassment or self-consciousness. In these situations we could question how true our feelings are. Eshun's lesson is very uncompromising; if you love deeply in one of its many forms, do so openly, for true love alone is more than worth the risk, it's a necessity.

The text is reworked from a variety of sources. The story of Eshun is from the *Collection of Stone & Sand* from the 13th century Japanese and the meditative aphorisms are from an ancient teaching by some 4,000 years old predating Buddhism itself. I want to take this opportunity to thank Paul Zerby for taking words that weren't particularly suited for music and reworking them into something beautiful.

*If You Love, Love Openly*

Twenty monks and one nun Eshun practiced meditation with a Zen mater:

*Intone the sound a-u-m slowly.*
*With fingers, stop your ears:*
*hear sound of sound.*
*In the center of sound, bathe*
*as in a continuous waterfall.*
*Center on the sound of a-u-m again,*
*without any a, without any m.*
*Intangible breath centers in the forehead,*
*reaches the heart of sleep,*
*takes direction over dreams, over death.*

Twenty monks and one nun.
Her head shaved, her dress plain,
still Eshun was beautiful.
Secretly many of the monks fell in love with her; one of them even wrote her: “Eshun, I love you; we must meet soon, alone.” She did not reply.

Twenty monks and one nun at the master’s lecture:

*Lie down as dead.*

*Focus on the fire rising up from the toes,*
*through your form, until the body burns to ashes, but not you.*

*Awake.*

Twenty monks and one nun after the lecture:

quietly Eshun arises from the group, turns to him who wrote her, and speaks:

*If you really love me so much,*
*come up to me, embrace me now.*

from Shaseki-shu (Collection of Stone & Sand)
13th century Japan

New York composer Martha Sullivan’s works have been commissioned by artists including the Dale Warland Singers, the Gregg Smith Singers, Chicago A Cappella, various college and church choirs in the Northeast, and Stephen Tharp, the internationally acclaimed organ recitalist. Her choral works has been broadcast over New York’s WOXR (and thus worldwide on the Internet) as part of a concert by the vocal quartet Adventori. In addition, Ms. Sullivan’s songs and arrangements have been heard at various festivals, from the New Texas Festival to the Emily Dickinson in Song Festival (Amherst, Massachusetts) to the Studio Arsis Workshops (Tokyo, Japan).

Program note:

Edmund Spencer composed his “Epithalamion” (meaning a wedding ode) for the occasion of his marriage to Elizabeth Boyle in 1594. These lines comprise the eighteenth of twenty-four stanzas; if each stanza is an hour of the day, they represent twilight, the time to welcome night. Because weddings are pairings, there are several dualities in this setting: the semichorus contrasted with the chorus, men singing antiphonally with women, and occasional sections where different lines, inverted, mirror each other. The piece reaches its climax when Jove lies with Night and begets Majesty, as he fathered Hercules—the “Tyrinthian groome”—with Alcmena. The last two lines of the poem are the envoy, which ends every stanza, so they have their own music, a quiet canon before the final return of the “welcome” music that began the piece.
Nocturne I

Now welcome night, thou night so long expected,
That long daies labour doest at last defray,
And all my cares, which cruell love collected,
Hast sumd in one, and cancelled for aye:
Spread thy broad wing over my love and me,
That no man may us see,
And in thy sable mantle us enwrap,
From feare of perrill and foule horror free.
Let no false treason seeke us to entrap,
Nor any dread disquiet once annoy
The safety of our joy:
But let the night be calme and quietsome,
Without tempestuous storms or sad afray:
Lyke as when Jove with fayre Alcmena lay,
When he begot the great Trynthian groome:
Or lyke as when he with thy selfe did lie,
And begot Majesty.
And let the mayds and yongmen cease to sing:
Ne let the woods them answer, nor theyr eccho ring.

from Edmund Spencer’s “Epithalamion”

Frances White composes instrumental and electronic music. She has received awards, honors, and commissions from organizations such as Prix Ars Electronica (Linz, Austria), the Institut International de Musique Electroacoustique de Bourges (France), the International Computer Music Association, Hungarian Radio, ASCAP, the Bang on a Can Festival, the Other Minds Festival, and the New Jersey Symphony Orchestra. Recent residencies include The MacDowell Colony and The Djerassi Resident Artist’s Program. Ms. White’s music can be heard on CD on the Wergo, Centaur, Nonsequitur, and Harmonia Mundi labels.

Ms. White studies the shakuhachi (Japanese bamboo flute) and finds that the traditional music of this instrument informs and influences her work as a composer. Much of Ms. White’s music is inspired by her love of nature, and her electronic works frequently feature natural sounds recorded around where she lives in central New Jersey.

Program note:

The Seasons and the Constellations is one of a series of works in which I used the consonant portions of human speech to shape the timing of the chords in the electronic part. This creates rhythms that are natural sounding, but unpredictable: to me, they are reminiscent of the patterns formed by wildflowers in a field, or stars scattered in the sky. The chorus is wordless, singing sustained vowels that hold the chords of the tape part together, like beads on a string. The title is a line from T.S. Eliot, that invokes not only the star-like patterns in the tape part, but also the progression of the music through time, which seemed to me to echo the progression of the seasons of the year.

The Seasons and the Constellations was written mostly while in residence at The MacDowell Colony in New Hampshire in the winter of 2003.
past choral ventures™ participants

1988
Mary Ellen Childs*

1989
Matthew Harris
Steve Heitzeg
Scott Lindroth
William Hawley*

1990
Alf Houkoom*
Bun-Ching Lam
David John Olsen
Daniel Sturm

1991
Dinos Constantinides
Ruth Lomon
Jalalu-Kalvert Nelson*
Richard Toensing

1992
Jennifer Higdon
Margaret Brouwer
Jack Gabel*
Erik Belgum

1993
William Averitt
Brent Michael Davids
Janice Hamer*
Anthony Lis

1994
Anthony Kelley
Jing Jing Luo*
Eugénio Rodrigues
Philip Wharton

1995
Lisa Bielawa*
Anne Kilstofte
John Fitz Rogers
Eric Whitacre

1996
Edie Hill*
Charles Mason
Scott Robbins
Chris Swallow

1997
Mark Adamo
Frank Ferko*
Paul Siskind
Jerod Tate

1998
Cary Boyce
N. Lincoln Hanks*
Michael Hersch
Vera Stanojevic

1999
Andrew Bleckner
Alla Borzova
Jacqueline Jeeyoung Kim*
Peter Knell

2000
Kui Dong*
Anthony Gatto
John R. Muehleisen
Nancy Wertsch

2001
Elisenda Fábregas
Stacy Garrop
Charles B. Griffin
J. Aaron McDermid*

2002
William Beckstrand
Mark Kilstofte*
Huang Ruo
Felicia Sandler

*denotes winner of that year’s competition
board of directors

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Daniel J. Schmechel, vice president
James W. Peter, treasurer
David L. Cooper, secretary
Michael E. Reeslund, of council*

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Mary Steinke*

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M. Walker Pearce
Jacqueline Reis
Stanley Romanstein
Thomas Rosen
Nancy Reitz Rotenberg
Gloria Sewell
Ginger Sisco*
James K. Smart*
Vern Sutton
Tom Whelan
Dale Warland, Founder and Music Director*
Gayle Ober, Executive Director*
Michael Meyer, Singer Representative*

*denotes ex officio

administrative staff

Gayle Ober, executive director
Tina Meckel, development director
Gretchen Westergard, marketing and communications specialist
Elary Allen, administrative assistant
Beth Pickering, business manager
Helen Franczyk, marketing and pr consultant
Ruth Anderson, office volunteer
Dick Geyerman, office volunteer
Jackie Steele, concert volunteer coordinator

artistic staff

Dale Warland, founder and music director
Debra Harrer, general manager
Robert Peskin, assistant conductor
Matthew Culloton, librarian and music advisor
Frank Ferko, composer-in-residence
Cameron Rowe, operations manager
Joanne Halvorsen, wardrobe coordinator
Brian Newhouse, program annotator
Cheryl Friedrichs, house manager
Dan Ober, stage crew

Tom Crann, pre-concert moderator

mission statement

The mission of the Dale Warland Singers is to enrich, inspire and entertain its audiences through the superb, world-class performance of important a cappella choral music, while fostering awareness, understanding and appreciation of recent choral music repertoire.

Thank you for helping us accomplish this! If you have any questions or comments about tonight’s program, please let us know:

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