

A Birthday Celebration

**Commemorating Our 60th Season
1933-1993**

**CHARLESTON
COMMUNITY MUSIC ASSOCIATION**

Dale Warland

As Founder and Music Director of The Dale Warland Singers, Dale Warland has earned a reputation for consummate musicianship and national leadership in choral music circles. Maestro Warland, who is also a composer, balances his commitment to The Singers with a full schedule as guest conductor of such prestigious ensembles as the Mormon Tabernacle Choir, the Swedish Radio Choir, the Oregon Bach Festival and the Danish Radio Choir. Warland is an active composer and a member of the American Society of Composers, Authors and Publishers. He often serves on review boards, including the choral and recording panels for the National Endowment for the Arts (NEA), and has prepared major choruses around the world for performances of works by Krzysztof Penderecki, with the composer conducting.

Prior to devoting himself full-time to The Singers, Warland maintained an active academic career that included 19 years as director of choral music at Malcalster College in St. Paul. He holds degrees from St. Olaf College, the University of Minnesota and the University of Southern California and is the recipient of major grants and honors from institutions across the country, including several distinguished alumni awards and an honorary doctorate. Warland recently completed *Attention to Detail*, a training video for choral conductors.

Jerry Rubino

Jerry Rubino holds multiple responsibilities with The Dale Warland Singers: he is Assistant Director and pianist for the 36-voice ensemble and Chamber Singers, as well as Music Director and Conductor of the Warland Cabaret Singers, whose performances include many of his original arrangements. Rubino is a versatile musician, giving solo and chamber performances, serving as church organist and choir director, appearing with the Twin Cities-based New Music Theater Ensemble and Minnesota Composers Forum, and serving frequently as choral clinician and adjudicator. Rubino began his professional studies as a cellist at the Curtis Institute of Music, and went on to earn degrees in piano, music education and conducting from Temple University and the University of Minnesota. A published arranger with Jenson and Word, he was named in *Who's Who in Rising Young Americans* in 1989.

Performance Personnel

Soprano

Jane E. Andersen *
Nancy Hagen
Dina M. Humble *
Kathy Josselyn ^
Angela Malek
Melissa O'Neill *
Brenda Sielaff

Alto

Carrie L. Benson *
Cyndee Chaffee
Anna Mooy ^ *
Patricia Thompson *
Mitzi Westra
Karen Wilkerson

Tenor

David Fischer *
Philip Fryer
Thomas Larson *
Steve J. Sandberg ^ *
Steven Staruch
Francis John Vogt *

Bass

Jeffrey Fields
David Ryan Moberg *
James Ramlet
Jerry Rubino ^
Brian L. Steele
Tom Witry

* Performing with the Warland Cabaret Singers

^ Section Leader

Rosalie Miller, Tour Manager

Throughout their history, The Dale Warland Singers have kept contemporary music at the core of their mission. The ensemble's commissions, many of which have been performed both at home and on tour, include works by Dominick Argento, Stephen Paulus, George Shearing, Libby Larsen, William Schuman, Jalalu-Kalvert Nelson and Bernard Rands. The Singers received the first annual Margaret Hillis Achievement Award for Choral Excellence in 1992 and back-to-back ASCAP Awards for Adventuresome Programming in 1992 and 1993.

Among The Singers' acclaimed recording are the holiday albums *A Rose in Winter*, *Christmas Echoes, Volumes I and II*, and *Carols for Christmas*, as well as *Choral Currents*, produced in collaboration with the Minnesota Composers Forum; *Americana: A Bit of Folk*; and an all-Argento album. In mid-January 1994 they released their latest recording, *Fancie*, featuring folk songs and choral gems by composers as varied as Rossini, Brahms, Rorem and Britten, as well as jazz selections by the Warland Cabaret Singers.

Charleston Community Music Association

presents

THE DALE WARLAND SINGERS

Dale Warland Conducting

NORTH AMERICAN MADRIGALS

The Urchins' Dance

(from *An Elizabethan Spring*, 1983) *

Stephen Chatman

Tears

(from *An Unknown Past*, 1951) *

Ned Rorem

Io Son la Primavera

(from *Six Madrigals*, 1986) *

William Hawley

Of Crows and Clusters (1972) *

Norman Dello Joio

MUSIC OF OUR TIME

The Rose (1969) *

John Paynter

Epitaph for Moonlight (1968) *

R. Murray Schafer

GREAT AMERICAN CHORUSES

Alleluia (1940) *

Randall Thompson

The Promise of Living

(from *The Tender Land*)

Aaron Copland

NEW MUSIC FROM ESTONIA

Raua needmine (Curse Upon Iron)

(1972, revised 1991)

Veljo Tormis

INTERMISSION

FOUR SHAKESPEARE SONGS

- Fancie** (1961)* Benjamin Britten
The Cloud-Capp'd Towers
(from *Three Shakespeare Songs*, 1951)* Ralph Vaughan Williams
Take, O Take Those Lips Away
(from *Three Madrigals*, 1960)* Emma Lou Diemer
Blow, Blow, Thou Winter Wind
(from *Music to Hear*, 1985)* George Shearing

The Warland Cabaret Singers

Jerry Rubino, Conductor
selections to be announced from the stage

A BIT OF FOLK

- Alouette** French-Canadian (Robert Sund)
Water Under Snow is Weary Finnish (Harri Wessen)
O Danny Boy Irish (Fred Prentice)
Cindy * American (Carol Barnett)

*recorded by The Dale Warland Singers

It is expressly forbidden to tape the concert or take photographs during the performance.

Infants-in-arms are strictly prohibited.

Handicap restrooms are located at each end of the foyer.

**FUND
for the
arts**

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the Fund for the Arts

Program Notes by Brian Newhouse

Chatman: **The Urchins' Dance**

The perfect time for hearing *The Urchins' Dance* would be a night with a sliver of a moon hanging in the sky, a new moon that brings out little hobgoblins and bugaboos to go bump in the night. Chatman's urchins will tumble and be gone in barely a minute, so keep sharp. For the most part they're very quiet, except, that is, when they just can't help themselves and proclaim "and about go we!" in loud C-major chords.

Chatman chose an early 17th-century poem filled with opportunities for what's called word painting. A classic madrigalist's technique, word painting is music that literally describes the words. For instance, from the very first bar a 4/8 meter alternates with a 6/8 meter, creating duple-triple-duple feel. It sounds like musical leap frog and it's especially perfect when the urchins call out "Two by two and three by three!" Listen for other such fun moments.

Rorem: **Tears**

Ned Rorem is the 20th-century's Franz Schubert. Like the Austrian of 175 years past, Rorem has staked his claim predominantly on one musical form, song – creating hundreds of lean, elegant works for the voice that overshadow his fine instrumental works (including even the 1976 Pulitzer-winning orchestral suite *Air Music*).

Rorem was born in Indiana, but spent most of the 1950s in France studying with Honegger and Poulenc. *Tears* was written in Hyeres and dedicated to the memory of a friend. This touching poem dates from the early 17th century and the brief, beguilingly simple setting Rorem gave it is among his best. Rorem now lives in New York City.

William Hawley: **Io Son la Primavera (I am Spring)**

*I am Spring,
who gladly, lovely women, returns to you
with my beautiful, embellished mantle
to dress the countryside in greenery and flowers
and to arouse in your hearts new loves.
For me Zephir sighs,
for me the earth laughs, and so the serene heavens;
from breast to breast fly
the charming Amoretti by the thousands,
armed with arrows and with torches.
And you, again delighted,
Take pleasure in my coming amidst laughing and song;
Love your lovers
now, while April adorns lovely faces with flowers;
Spring for you will not return forever.*

Norman Dello Joio: **Of Crows and Clusters**

This nonsensical text dates from the turn of the century, when poet Vachel Lindsay, like many Americans, was enamored of fantasies like *Alice in Wonderland*. Here, we've two bumbling black birds sitting on a fence, "thinking of cause and effect...effect and cause, and of nature's laws." One of them stutters, the other mutters, a bee buzzes by and scares them both off, and that's that. Don't look for ultimate meaning here – just enjoy the wit and snap of a great composer sporting with a goofy poem.

John Paynter: **The Rose (1969)**

Of a rose singë we

Misterium (Marvelous mystery).

This rose is red of colour bright,

Thro' whom our joyë gan alight

Upon this Christmasse night,

Claro David germinë (Of David's noble seed).

Of this rose was Christ ybore,

To save manking that was forlore,

And us alle from sinnes sore.

Prophetarum carminë (As sung by the prophets).

This rose of flowerës she is flower;

She ne will fade for no shower;

To sinful men she sent succor.

Mira plentitudine (Of wondrous fullness).

This rose is so fair of hue;

In maid Mary that is so true

Ybornë was Lord of virtue,

Salvator sine crimine (Savior without sin).

The Rose has become one of the signature pieces of The Dale Warland Singers. Though intended for Christmas, the reverent, almost mystical quality of both the 15th-century text and Paynter's music is really quite timeless. "The gradual unfolding of the music symbolizes the opening of a rose," the composer says. To bring that off he gives the individual singer a lot of latitude, with long sections of pitched but freely-spoken text. The last page is haunting, charming; the choir sings over and over "Salvator sine crimine" (Savior without sin) on a gently rocking rhythm, while the alto soloist takes wing. Choir and soloist diminuendo, and the work closes as gently as a flower at sunset.

R. Murray Schafer: **Epitaph for Moonlight**

Schafer wrote this piece to depict moonlight and to commemorate the moon's pristine environment, which, in 1968, he realized would be forever altered with the arrival of Neil Armstrong and his colleagues the following year.

Musically, *Epitaph* is an exercise in ear training. There are no key signatures, bar lines, sharps or flats here – not a stave of conventionally notated music. The sopranos enter humming a “medium high note” and the choir, divided into 16 parts, slides in behind on descending half-steps; if all is lined up properly, this soft mash of sound evolves into a major triad. Within this context, the vocalists can alter text, pitches, and rhythms to create, Schafer says, “the effect of moonlight on water.”

Thompson: **Alleluia**

If you see a certain smile, maybe even a tear, amongst The Singers during Thompson's *Alleluia* there is good reason: this music has been sung at more Warland Weddings than anyone can remember. You see, this ensemble is happily notorious for having one eligible member, say, a bass, fall in love with another, perhaps an alto. After their walk down the aisle and the vows at the altar, in their first moment of marriage, their DWS friends stand and offer the *Alleluia* as the couple's first gift. The moment is nothing short of holy. Thompson only uses a single word, but the music soars straight into heaven, leaving listeners at the wedding – we hope you as well – blessed.

Copland: **The Promise of Living**

Aaron Copland's opera, *The Tender Land*, takes place on a midwestern farm in the 1930s. It is a tale of outsiders, namely two young drifters, who came into an enclosed culture in which ties to the land and to tradition are strong, and the world outside is viewed with some suspicion. The heroine, Laurie, is a young farm woman eager for freedom; naturally, she falls in love with one of the drifters, whose wider knowledge and experience fascinate her. He, on the other hand, feels an ambiguous longing to settle down. Their planned elopement is never accomplished, but there is no going back for Laurie: she must break with tradition and leave the farm, though she doesn't know quite where the road will lead her.

Tormis: **Raua needmine (Curse Upon Iron)**

Curse Upon Iron is based on the simplest of folk material, and in it Tormis finds a world of power. The first pages are illustrative: using only three notes, he establishes drama by repeating a motive over and over again, first in the tenor solo, then throughout the choir till it flies about as sparks from an anvil. Colorful directions like "through the teeth...hollow...trembling...screeching...raspingly" call upon the singer's total palette of expression to vary that little theme and exploit every drop of its potential.

The music sounds almost primeval, as it should because Tormis' text come from the ancient Finnish tale *Kalevala*. His message is this; We – like the long-ago tribes of Europe who cursed the power and destructive ability of iron – are in the same boat today. We are just as in danger of hurting ourselves and each other, of being swallowed by the machines we create.

Four Shakespeare Songs

Britten: **Fancie**

V. Williams: **The Cloud-Capp'd Towers**

Diemer: **Take, O Take Those Lips Away**

Shearing: **Blow, Blow, Thou Winter Wind**

Britten's "Fancie" was written in 1961 for a book called *Classical Songs for Children*. The intention of the book was to enable children to see how different composers, in their own styles, respond to the same text. Poulenc and Kodaly were also invited to contribute, and all were asked to set these lines from Shakespeare's *Merchant of Venice*. Britten marked his "Quick and Fantastic," and gave the piano a rippling motion. The voices are in unison until the end, when they divide and imitate the bells of "Fancie's knell."

For "The Cloud Capp'd Towers," Vaughan Williams lifted lines from Shakespeare's last play *The Tempest*. This is the second of a set, grave and tranquil and surprisingly inspired for such a last-minute effort.

American Emma Lou Diemer wrote "Take" as the second of *Three Madrigals* she wrote for a high school choir in Arlington, Virginia. It is rather sedate and solemn, and the form is simple; the short first verse quietly rhapsodizes the beloved's eyes and lips; a shorter second verse turns melancholy because the poet's love is unrequited, then the first verse is simply repeated.

Jazzman George Shearing asks that his "Blow, Blow Thou Winter Wind" be performed "cheerfully, with a beat." The pianist-composer, who's still swinging at the age of seventy-four, writes a bouncy two bar piano riff to start things off, but the choir enters in an olden, madrigal style. After two verses, all bow-ties come loose and the choir joins the piano, delighting in gorgeously thick jazz chords – the Shearing trademark for over fifty years.