

THE DALE WARLAND LIVE SERIES

CONDUCTOR

DALE WARLAND

Seasons

CHORAL WORKS OF
DOMINICK ARGENTO &
VINCENT PERSICHETTI

GOTHIC

tracklist

Flower Songs (Cantata No. 6)		Vincent Persichetti (1915–1987)	
1	Flowers of Stone		3:05
2	Spouting Violets		2:20
3	Early Flowers		2:50
4	Is There a Flower		2:28
5	A Yellow Flower		2:11
6	The Rose is Dying		2:59
7	Lily Has a Rose		3:23

TOTAL: 19:16

*Joanna Shelton & Margaret Humphrey, violin • Elizabeth Cregan, viola
Laura Sewell, cello • David Berg, double bass*

8	Sonnet No. LXIV:	Dominick Argento (b. 1927)	
	(In memoriam 9/11/01)		3:24

Tria Carmina Paschalia		Argento	
Good Friday			
9	Preludium		1:28
10	Good Friday: The Third Nocturn		2:44
Holy Saturday			
11	Interludium I		2:20
12	Saturday		3:10
Easter Sunday			
13	Interludium II		2:05
14	Easter Sunday		1:57
15	Postludium		1:43

TOTAL: 15:27

Kathy Kienzle, harp • Jeffrey Van, guitar

Seasons		Argento	
16	Autumn		4:14
17	Winter		3:32
18	Spring		3:16
19	Summer		4:02

TOTAL: 15:04

TOTAL TIME: 53:11

Seasons

DALE WARLAND
CONDUCTOR

CHORAL WORKS OF
**DOMINICK ARGENTO &
VINCENT PERSICHETTI**

THE DALE WARLAND SINGERS
(Flower Songs, Tria & Sonnet)

**MINNESOTA BEETHOVEN
FESTIVAL CHORALE**
(Seasons)



the music

I first met Vincent Persichetti in 1972, when my wife and I were spending a year in Florence courtesy of a Guggenheim Fellowship. Walking along the Lungarno one day, I noticed a couple some distance away coming toward us. I told my wife I thought the man was Vincent Persichetti, a composer I had never met but whose music I admired and whose book, *Twentieth Century Harmony*, I used in my classes. Before our paths could bring us together, the couple disappeared into the Berchielli Hotel. I entered, inquired at the desk, phoned their room and arranged for us to have drinks at Donnini's later in the day. There we learned that he and his wife were on a driving tour of Italy, planning to spend three days of their two-week vacation in Florence. A friendship developed so warmly and rapidly that the Persichettis decided to spend their entire vacation time in Florence with us. Needless to say, we had a most enjoyable time and our friendship continued to flourish until his death in 1987.

Of the many traits we shared underpinning that friendship, setting the poetry of e. e. cummings to music was high on the list, although Vincent had done far more than I had. My earliest published music, *Songs About Spring*, is a cycle using five of cummings' poems. Vincent wrote almost two dozen choruses and three cantatas on cummings' poems. He took particular pleasure in telling my wife that one of his own favorite settings of cummings was "dominic has a doll," adding that "while I've written a lot of pieces entitled *Parables*, that one I should have called *Prophecy*."

I met e. e. cummings when I was an undergraduate in Baltimore. He read his works and discussed them at a Johns Hopkins lecture. After more than 60 years I can still recall the impish humor, the twinkle in his eyes, and that inexplicable sense of fun and joyousness I always find in cummings' work, qualities I later came to see virtually duplicated in Vincent Persichetti. Little wonder it is that the words of e. e. cummings acted like a magnet on the music of this fine composer, delightful human being, and dearly remembered friend.

-DOMINICK ARGENTO

*Recorded May 5, 2001, at Ted Mann Concert Hall,
University of Minnesota.
Produced by Minnesota Public Radio.*



FLOWER SONGS (CANTATA NO. 6)

Vincent Persichetti
Poetry by e. e. cummings

I. Flowers of Stone

these children singing in stone a
silence of stone these
little children wound with stone
flowers opening for

ever these silently lit
tle children are petals
their song is a flower of
always their flowers

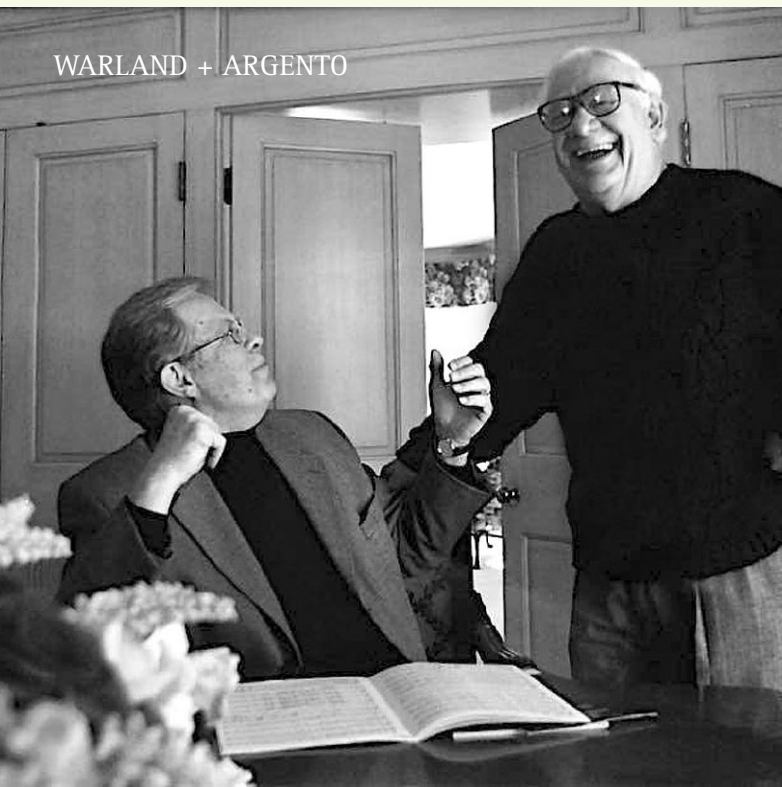
of stone are
silently singing
a song more silent
than silence these always

children forever
singing wreathed with singing
blossoms children of
stone with blossoming

eyes
know if a
lit tle
tree listens

forever to always children singing
forever
a song made
of silent as stone silence of
song

WARLAND + ARGENTO



II. Spouting Violets

the
 sky
 was
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 spry
 pinks shy
 lemons
 greens coo l choc
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ART FROM TOP TO BOTTOM:

FENETTY VIOLETS
 FREDERICK M. FENETTY

SUNFLOWERS
 4TH VERSION (1888)
 VINCENT VAN GOGH

III. Early Flowers

Thy fingers make early flowers
 of all things.
 thy hair mostly the hours love:
 a smoothness which
 sings, saying
 (though love be a day)
 do not fear, we will go amaying.

thy whitest feet crisply are straying.
 Always
 thy moist eyes are at kisses playing,
 whose strangeness much
 says; singing
 (though love be a day)
 for which girl are thou flowers bringing?

To be thy lips is a sweet thing
 and small.
 Death, Thee i call rich beyond wishing
 if this thou catch,
 else missing.
 (though love be a day
 and life be nothing, it shall not stop kissing).



IV. Is There a Flower

is there a flower (whom
 i meet anywhere
 able to be and seem
 so quite softly as your hair

what bird has perfect fear
 (of suddenly me) like these
 first deepest rare
 quite who are your eyes

(shall any dream
 come a more millionth mile
 shyly to it doom
 than you will smile)



ART FROM LEFT TO RIGHT:

MEDITATIVE ROSE (1958)
SALVADOR DALÍ

DETAIL: WATER LILIES
CLAUDE MONET



V. A Yellow Flower

Nobody wears a yellow
flower in his buttonhole
he is altogether a queer fellow
as young as he is old

when autumn comes,
who twiddles his white thumbs
and frisks down the boulevards
without his coat and hat

–(and i wonder just why that
should please him or i wonder what he does)

and why (at the bottom of this trunk,
under some dirty collars) only a
moment

(or
was it perhaps a year) ago i found staring
me in the face a dead yellow small rose

VI. The Rose is Dying

the rose
is dying the
lips of an old man murder

the petals
hush
mysteriously invisible mourners move
with prose faces and sobbing, garments
The symbol of the rose

motionless
with grieving feet and
wings
mounts

against the margins of steep song
a stallion sweetness ,the

lips of an old man murder

the petals.

VII. Lily Has a Rose

lily has a rose
(i have none)
“don’t cry dear violet
you may take mine”
“o how how how
could i ever wear it now
when the boy who gave it to
you is the tallest of the boys”

“he’ll give me another
if i let him kiss me twice
but my lover has a brother
who is good and kind to all”

“o no no no
let the roses come and go
for kindness and goodness do
not make a fellow tall”

lily has a rose
no rose i’ve
and losing’s less than winning (but
love is more than love)



SONNET NO. LXIV (In memoriam 9/11/01)

Dominick Argento
Poetry by William Shakespeare

When I have seen by Time's fell hand defac'd
The rich-proud cost of outworn buried age;
When sometime lofty towers I see down-ras'd,
And brass eternal, slave to mortal rage:
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the wat'ry main,
Increasing store with loss, and loss with store;
When I have seen such interchange of state,
Or state itself confounded to decay,
Ruin hath taught me thus to ruminate,
That Time will come and take my love away.

This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

As a reaction to the horrific events of September 11, 2001, Bruce Carlson, then director of the St. Paul Schubert Club, and one of my closest friends, wished to print Shakespeare's Sonnet #64 in the program of a forthcoming recital. His office staff was divided over the advisability of doing so. Those who opposed it felt that its presence would cast a pall on the concert itself. Bruce and I frequently discussed and argued about English literature. Consequently, he contacted me in Florence, where I was living at the time, to know which side I favored. I agreed with the dissenters that the two citations of the destruction of 'lofty towers' could not help but bring to mind the recent act of barbaric terrorism, whereas in Shakespeare's poem the prime destroyer of the towers and all else in the material world is Time. I thus felt its inclusion in the concert program would be inappropriate, and it was not reprinted. My scrutiny of the sonnet, however, made it very dear to me, especially the 12th line 'That Time will come and take my love away.' The very simplicity of that line underscores the fear it conjures up. For weeks that summer as I strolled about, absorbing the beauties of Florence, I was haunted by the acuity of the sonnet and its prophetic allusion to my own family in the subsequent years and to our summers in Florence. The only way to rid my mind of it was to set it to music. I did and dedicated it to Bruce who had first brought it to my attention. He insisted that the sonnet would henceforth be a reminder of that tragic September day in New York City. At his request, my title for the piece validates his wish.

-DOMINICK ARGENTO

*Recorded October 27, 2002, at First Lutheran Church, Columbia Heights, Minnesota,
by Alan Stricklin. Produced by Minnesota Public Radio.*



TRIA CARMINA PASCHALIA

Dominick Argento

In Parasceve Domini: III Nocturno

Nox ista flebelis praesensque triduum
quod demorabitur fletus sit vesperum
donec laetitiae mane gratissimum
surgente Domino sit maestis redditum.

Veritas veritatum,
via, vita, veritas!
per veritatis semitas
elimans peccatum;
te verbum incarnatum
clamant fides, spes, caritas;

o quam mira potential
quam regia
vox principis,
cum egrotanti precipis
'surge, tolle grabatum!'

Carmen Paschale

Surrexit Christus sol verus
vespere noctis,
surgit et hinc domini
Mystica messis agri.

nunc chorus ecclesiae
cantat per cantica Sion,
alleluia suis centuplicatque tonis.

*Now is that tearful night
the three days of sorrow,
until the morning of the risen Christ
shall bring the longed-for dawn of joy.*

—Peter Abelard

*Truth of truths,
Way, Life, Truth!
By thy straight and narrow path
our sins are taken away;
To thee, O Word Incarnate,
Faith, Hope and Charity cry out;*

*O what miracle of power
how regal
the princely voice,
When you bade the stricken man
'arise, take up thy bed and walk!'*

—Benedictbeuern MS

*Christ, the True Sun, has risen
from the dark of night,
and henceforth the mystic harvest
of the Lord's fields will arise.*

*Now the chorus of the church
sings the song of Zion,
its alleluias multiplied a hundred fold.*

—Sedulius Scottus



This little Easter Cantata stands apart from my other choral works in that it was composed during a period when I was preoccupied with the question: Am I modern enough? A query, I believe, many composers grappled with during the sixties, in that explosion of post WWII experimentation. I thought if I could find a reason for using rampant dissonance and instability—metaphorically, and in opposition to consonance and stability—many of the recent innovations might be more acceptable to the listener. I had frequently pointed out to people who complained about dissonant music that they accepted dissonance gladly in a movie's background score because it emphasized and enhanced the foreground. The right story or narrative would allow that approach to be used. The commission at the time was for women's voices and a few instruments, my first idea was to compose a Stabat Mater. Certainly, musical discord and instability would enhance the expression of that text (describing the pain and agony of Mary at the foot of her son's cross) but I also wanted the balancing effect of concord and resolution. Eventually, I selected two different Latin texts that dealt with Easter: one about Good Friday and another that treated Easter Sunday. Between these two emotional poles is a brief instrumental interlude, Holy Saturday. Opening and closing the entire work is a lullaby, which is the first thing I think of when I think of women's voices. In addition to a work embodying the ideas alluded to above, a painterly concept—white on white—seemed appropriate for the subject, thus I chose a guitar and a harp, instruments I think of as introversive, to accompany the women's voices.

—DOMINICK ARGENTO

*Recorded May 14-15, 2001,
at Chapel of Saint Thomas Aquinas,
University of Saint Thomas,
St. Paul, Minnesota, by Preston Smith.
Produced by Steve Barnett.*

SEASONS

Dominick Argento Poetry by Pat Solstad

Asked by Michael McGaghie to write a short piece as a surprise gift for his mentors, Jameson Marvin and Ann Howard Jones (head of choral activities at Harvard and Boston University respectively), I turned to Pat Solstad, with whose poetry I had recently become familiar. She provided me with a poem entitled “Autumn” and rather than speak of the profound impression her text made on me – I hope my music will do that – I prefer to quote Dr. Marvin’s letter to me upon hearing the work first performed in Boston: *“Dear Dominick, “Autumn” is an exquisite poem, full of such beautiful imagery, captured with words that radiate meaning – this meaning, radiance, and imagery, exquisitely and touchingly comes alive in sound...”* Praise by a noted choral conductor that expresses my own feelings exactly. This first collaboration with Ms. Solstad was so fruitful and rewarding I did not wish to leave “Autumn” as a stand-alone piece. The logical consequence was to have her write three more poems: “Winter,” “Spring,” and “Summer” and to title the group *Seasons*.

Since Autumn had been personified as a flamboyant actress or performer fading in beauty, the remaining seasons were treated similarly: Winter appears in the guise of a painter of landscapes; Spring is presented as a confident, delightful baby; Summer emerges metaphorically as a goddess.

It would be an understatement to say of these poems that nothing could have pleased me more, nor have I ever had an easier time of finding music to suit the words. One would have to be a composer to fully appreciate not only the beauty of words and meaning in these poems but also to recognize them as a gift for music. As a fellow composer wrote to me upon examining *Seasons* when the complete work was published: *“I must say that finding texts that have depth and beauty and that lend themselves to musical setting is a rare and wonderful thing.”* Having spent a lifetime searching precisely for that combination, I could not agree more.

–DOMINICK ARGENTO

*By mutual agreement of composer and poet, this work is dedicated to Dale Warland.
Recorded July 10, 2014, at Chapel of Saint Mary of the Angels, Saint Mary’s University,
Winona, Minnesota, by Cameron Wiley. Produced by Matthew Culloton.*



Notes on the Poetry

On a cold, blustery day, the multi-colored leaves swirling outside my window reminded me of a frenzied, dancing woman, and the character of “Autumn” was born. I wanted her to enjoy herself, because I knew she would be around for only a short time. I also wanted her to have a peaceful demise, and winter was the ideal one to guide her gently and lovingly through her final days. After the strong, positive response to the performance of this single choral piece, the composer encouraged me to write “Winter.” I believe his motive was to keep me writing; mine (likely not known to him) was to keep him composing.

“Winter” practically wrote itself. I have lived through Minnesota winters my whole life—and I don’t like that season very well. I suppose that is why I created a rather moody character—a temperamental master painter—to represent it. The images, sounds, and feelings were ones I had experienced firsthand: the clanging garbage cans, monochromatic sculptures, the appearance of the striking red cardinal against a white background, and the joyous feelings as winter started to fade to make room for my favorite season.

“Spring” could only have been portrayed as a young child, an age group I unabashedly adore. Young children have magical thinking and I thought it most appropriate to characterize spring as one who could easily command flowers to grow, stir up gentle rains and warm breezes; and could, after his mission was accomplished, feel justly proud.

I struggled with “Summer.” Unlike the other seasons, with their strong personalities, she is a Goddess: regal, serene, and in charge; a hands-off boss who trusts her employees to do their jobs without micromanagement. Her movements are slow and deliberate, and she accomplishes her tasks, in a lovely, adult way before she sadly takes her leave.

–PAT SOLSTAD



I. Autumn

Cool, misty mornings now bathe parched lawns,
yet there's a teasing as temperatures occasionally climb.
Persistent Summer is struggling to upstage the next performer.

But it is Autumn's turn.
Enrobed in blazing reds and golds,
she cries out, announcing herself with drunken joy,
knowing it's her time to be adored.

Short-lived, the raucous voice slowly transforms into a moan.
As she stands alone, stripped of her once-stunning beauty,
Winter arrives. With comforting arms, he gathers her up
and covers her with his soothing blanket of silver-white.

Humming an ancient lullaby, he rocks her to sleep
and she drifts into dreams of her glory days.
Certain they will come again in time she smiles, sighs, and
slowly slips away.

II. Winter

Master Artist Winter draws his hand across the landscape and
snowflakes appear. He guides them as they cover bare trees,
picnic tables, and abandoned farm machinery,
creating elegant monochromatic sculptures.

Without warning, his mood
changes from serene to stormy.
He shakes his fist, stomps his feet,
and howls with intense fury.

His rage increases as he rips limbs
from trembling trees and flings garbage cans around,
sending them banging and clanging into empty streets.
All creatures cower.

Children peer impatiently from windows,
rabbits flee to cool warrens, and birds
sink deeper into the sanctuary
of their soft nests.

Winter, now lacking an audience, blusters a bit more,
a reminder that he is still in charge.
Then, anger spent, he becomes the Master Artist once again.
With a stroke of his paintbrush, skies clear to a placid
blue, his preparation for
the delightful intrusion of the regal red cardinal.



III. Spring

With sweet baby breath, Spring blows away Winter's crumbling canvas.
He calls to the soft rains to bathe him.
The gentle breezes dry him and
the sun smiles as it warms his naked newness.

He commands hyacinth and crocus to appear
and nudges sleepy buttercups.
He welcomes the arrival of the handsome coyote pups,
as their joyful parade passes by.

Delighted children burst into the open,
like wild colts too long confined,
and run screaming through yards,
dodging flailing sheets
on newly hung clotheslines.

Then Spring, feeling quite smug,
slips into his royal robe,
struts about, surveying his kingdom,
and grins.



IV. Summer

Out of the mists of Spring,
the Goddess of Summer arrives,
arms outstretched; eager
to perform her annual miracle.

Joyful acolytes shed their leafy bedclothes.
Ferns unfurl, coral bells awaken, roses lift their faces
to the golden sun, and lilacs
fill the air with intoxicating perfume.

Fireflies flicker in night skies, in concert
with moonlight and shooting stars.
Bathed in this celestial light,
fragrant angel's trumpets reflect
a ghostly glow.

Soon, the Goddess of Summer sees
that all is proceeding as planned.
Though reluctant to leave she nods
and sadly bestows her loving benediction.

TOP TO BOTTOM:

AURORA (1911)
EUGENE BUCCINI

DETAIL: THE BIRTH OF VENUS (1635)
NICOLAS POUSSIN



the artists

Dale Warland has made an indelible impression on contemporary choral music, nationally and internationally. In a quarter-century with the Dale Warland Singers (DWS), he shaped an all-professional *a cappella* ensemble lauded for its exquisite sound, technical finesse, and stylistic range. From that platform, Warland not only offered stunning performances of traditional repertory but also commissioned and premiered some 270 works from composers around the globe. After disbanding the DWS in 2004, he served as music director of The Saint Paul Chamber Orchestra Chorale and the Minnesota Beethoven Festival Chorale—both positions created for him.

Warland's many honors include awards from ASCAP, the McKnight Foundation, and Chorus America, as well as a Grammy nomination. In 2012 he was inducted into the American Classical Music Hall of Fame. In his mid-eighties, he remains a sought after conductor, composer, and teacher. Guest-conducting has taken him to the podiums of the Danish and Swedish radio choirs, the Mormon Tabernacle Choir, the Estonian Philharmonic Chamber Choir, and Israel's Cameron Singers, among many others. He curates choral series for five publishers; his own compositions and arrangements are widely performed. His acclaimed DWS recordings are available through www.gothicrecords.com. The DWS Archives, housed at the University of Cincinnati, constitute a unique resource for the profession.



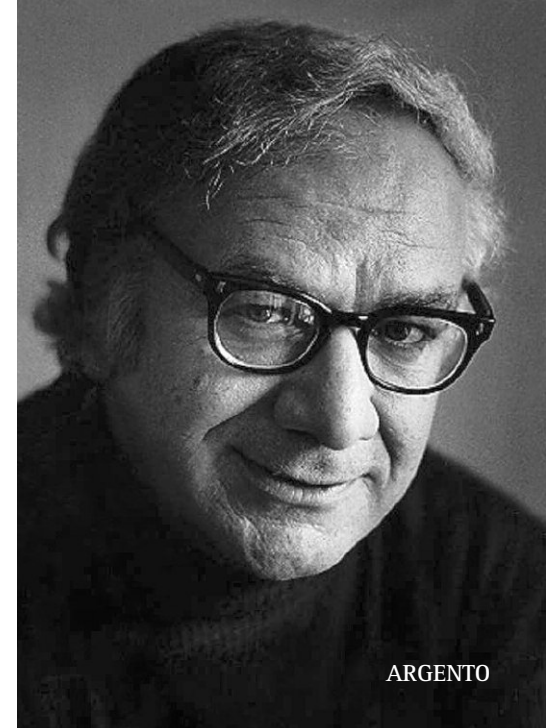
WARLAND

Dominick Argento (born October 27, 1927) is an American composer known for his lyric operatic and choral music. As a student in the 1950s, Argento divided his time between the United States and Italy. His music is greatly influenced both by his instructors in the United States and his personal affection for Italy, particularly the city of Florence.

Argento has written fourteen operas as well as major song cycles, orchestral works, and many choral pieces for small and large forces. Argento's song cycles are notable for his frequent use of dramatic, unusual text. His works blur the distinction between straightforward groupings of songs and dramatic works, which he terms "monodramas." His best-known song cycle is *From the Diary of Virginia Woolf*, with a text he assembled from the book of the same title. Written for Janet Baker in 1974, it won the Pulitzer Prize for Music.

In July, 2014, the choral cycle *Seasons*, setting texts by friend Pat Solstad, was premiered by the Minnesota Beethoven Festival Chorale in Winona, Minnesota, under the direction of long-time friend Dale Warland. Argento has stated that he intends *Seasons* to be his final work.

Argento is now retired from teaching but he retains the title of Professor Emeritus at the University of Minnesota.



ARGENTO

Vincent Ludwig Persichetti (June 6, 1915–August 14, 1987) was an American composer, teacher, and pianist; a major figure in American music of the 20th century. Notably, his *Hymns and Responses for the Church Year* has become a standard setting for church choirs. A native of Philadelphia, he was known for his integration of various new ideas in musical composition into his own work and teaching, as well as for training many noted composers in composition at The Juilliard School.

Persichetti's music draws on a wide variety of thought in 20th-century contemporary composition as well as Big Band music. His own style was marked by use of two elements he refers to as “graceful” and “gritty”: the former being more lyrical and melodic, the latter being sharp and intensely rhythmic. He often used polytonality and pandiatonicism in his writing. His music could be marked by sharp rhythmic interjections, but his embracing of diverse strands of musical thought makes characterizing his body of work difficult. He often composed while driving in his car, sometimes taping staff paper to the steering wheel.

Persichetti frequently appeared as a lecturer on college campuses, for which he was noted for his witty and engaging manner. He wrote the music theory textbook, *Twentieth Century Harmony: Creative Aspects and Practices*.



PERSICHETTI

The Dale Warland Singers' final concert on May 30, 2004, concluded 32 seasons of concerts, tours, radio broadcasts and critically acclaimed recordings. The Dale Warland Singers were recognized as one of the world's foremost a cappella choral ensembles. They were, in 1992, the first recipient of the Margaret Hills Achievement Award for Choral Excellence. The Singers were also recognized by ASCAP for their work on behalf of composers and new music. *Argento: Walden Pond*, released by Gothic Records, was nominated for Best Choral Performance Grammy in 2003. The 40-voice choir was based in Minneapolis/Saint Paul.

The Minnesota Beethoven Festival Chorale was the resident choir of the Minnesota Beethoven Festival from 2010 through 2017. Founded by artistic director Dale Warland, the 44-voice ensemble comprised singers carefully selected from throughout the United States who came together each summer in Winona, Minnesota, for a week of intensive rehearsals and concerts. The Minnesota Beethoven Festival Chorale performed before sold-out audiences each summer, with their final concert being broadcast live on Classical MPR® Minnesota Public Radio®.

the singers

SOPRANO

Beth Althof 1, 2, 3, 4
 Paige Armstrong 4
 Kristi Bergland 4
 Wendi Buck 2
 Marie Spar Dymit 1*, 2*, 3*, 4
 Korissa Erbele 1, 3
 Victoria Feldman 2
 Kimberly Hedegaard 4
 Kristin Hoffman 1
 Amanda Page Johnson 1, 3
 Dawn Klesk 1, 2, 3, 4
 Susanna Mennicke 4
 Pamela Marentette 2
 Melissa Morey 2
 Deborah Loon Osgood 1, 2, 3
 Jodi Rowe 2, 4*
 Anna Shevik 4
 Naomi Christensen Staruch 1, 3, 4
 Monica Stratton 1, 2, 3
 Caroline Swanson 4
 Teresa Tierney 1
 Lori Vosejka 1, 3
 Shekela Wanyama 4

ALTO

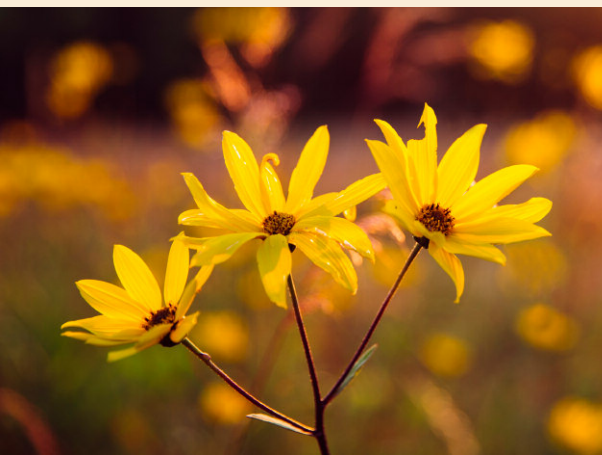
Abbie Betinis 2, 4
 Sara Boos 1, 3
 Amy Coddington 4
 Leslie Quigley Cornils 1, 3
 Krista Costin 4
 Erin Colwitz 1
 Melissa Culloton 2
 Elisabeth Drost 4
 Rosita Elhardt 1, 3
 Galina Erickson 2
 Joanne Halvorsen 1*, 2*, 3*
 Lynette Johnson 1, 2, 3, 4
 Shelley Kline 1, 3
 Natalia Kojanova 2
 Laura Krider 4
 Jessica Lowry 4
 Pamela Marentette 1, 3
 Mary C. Maiden-Müller 1, 2, 3
 Anna George Meek 2
 Krista Palmquist 2, 4
 Vicki Peters 4
 Susan Ramlet 4*
 Kathleen Robinson 1, 3
 Lauren Vick 4

TENOR

Jared Anderson 1*
 Joel Beyer 1, 2
 Joel Fischer 1, 2*, 4
 William Haugen 4
 Jon Hermanson 4
 Eric N. Hopkins 1, 2
 Chris Jackson 1
 Justin Karch 1, 2
 Curtis Kettler 4
 David Lower 4
 David Mennicke 4
 David Nordli 1, 2
 Steve Sandberg 4*
 Timothy Sawyer 4
 Hal Snyder 1, 2
 Anthony Sofie 2
 Steven Staruch 4
 Gregory Tambornino 1, 2
 Tesfa Wondemagegnehu 4

BASS

Duane E. Anderson 2
 Eric Bartlett 4
 Jeffrey Bipes 2
 Bruce Broquist 1
 Timothy Bruett 4
 Matthew Culloton 1, 2*, 4*
 David Jacobson 1, 2
 Brian Kremer 1, 2
 Patrick McDonough 2
 Michael Meyer 1, 2
 Jack Nelson 2
 Kevin Michael Norberg 2
 Timothy O'Brien 1, 2
 Patrick O'Shea 4
 Robert Peskin 1*
 Brian Petty 1
 James Ramlet 1
 Jake Runestad 4
 Paul Rusterholz 4
 Thomas Shaffer 4
 Terry Sheetz 1
 Chad Shultis 4
 Brian Steele 1, 2, 4
 Mike Steiner 4
 Timothy Takach 4
 James Waldo 4
 Woody Woodward 4



REHEARSAL PIANISTS

Ruth Palmer
Seasons
 Dwight Bigler
Sonnet No. LXIV
 Jerry Rubino
Tria Carmina Paschalia
+ Flower Songs

KEY:

- 1 *Flower Songs*
- 2 *Sonnet No. LXIV*
- 3 *Tria Carmina Paschalia*
- 4 *Seasons*
- * *Section Leaders*

acknowledgments

This recording project
would not have been possible
without the support of:

Caron and Floyd Farmer
Linda and Ken Holmen

Allegro Fund of the St. Paul Foundation, Gayle and Tim Ober

The Dale Warland Singers Endowment Fund
at the American Composers Forum



credits

DALE WARLAND, CONDUCTOR SEASONS
CHORAL WORKS OF DOMINICK ARGENTO & VINCENT PERSICHETTI
THE DALE WARLAND SINGERS • MINNESOTA BEETHOVEN FESTIVAL CHORALE

Executive producer:	Roger W. Sherman
Mastering:	Roger W. Sherman
Archives & general editor:	Debra Harrer
Project manager & booklet editor:	Victoria Parker
Graphic designer:	Dominic Arizona Bonuccelli (azfoto.com)

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