



Grayson Hirst, Founder/Artistic Director

Welcome to our 23rd Annual Gala Spring Concert!

Sons of Orpheus – The Male Choir of Tucson invites you to hear our 2014 performance! We hope these timeless compositions will evoke a strong, positive musical reaction from you. We invite you to visit our web site at www.sonsoforpheus.org. We hope you will find it colorful, interactive, fun and full of information about Tucson's premier male choir. You can discover when and where we perform, as well as how to contract us to sing for your organization or special function. People are usually surprised to learn that the outreach mission of Sons of Orpheus is to provide a cultural platform for financial support to non-profit organizations and charities, both domestic and international. We especially encourage your support of our advertisers. Doing so thanks them that this program was made possible. We hope you enjoy!

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Mission San Xavier, December 2013



We wish to express our thanks for the continued support of *Tucson Pima Arts Council* and the *Arizona Commission on the Arts* with funding from the *State of Arizona* and the *National Endowment of the Arts*. We also wish to extend our thanks to *Northminster Presbyterian Church* for the Saturday morning rehearsal space they provide. Further, we greatly appreciate our collaboration this spring with the Southern Arizona Chapter of the Arizona Council of the Blind on the benefit concert of April 26. The benefit was the brainchild of Lindsey McHugh, who followed up in numerous ways, from publicity initiatives to securing transportation for blind attendees. Thank you, Lindsey!

Our Founder and Director Grayson Hirst works tirelessly each year to select music that will inspire us and enhance Sons of Orpheus as a noteworthy choir. We thank Grayson for sharing his musical gifts and enthusiasm, as well as for the respect he shows his choristers, and we thank him for his dedication to making good music fun to learn, rehearse and perform.

Sons of Orpheus is a dynamic and energetic organization that needs the ongoing support of time and effort by many individuals and groups to be successful. There are so many contributors who give unselfishly to make Sons of Orpheus work. We acknowledge some of them here:



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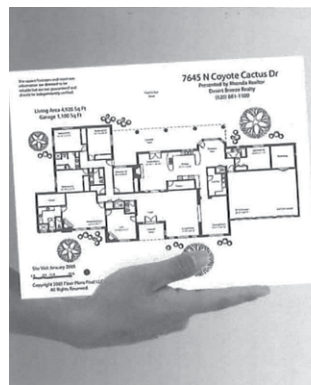


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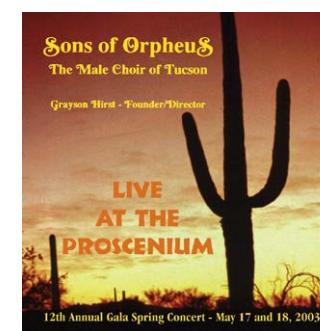
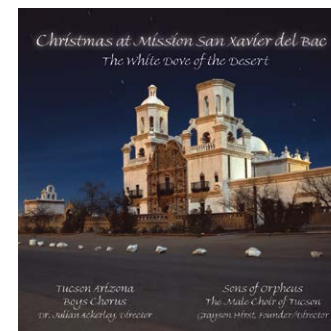
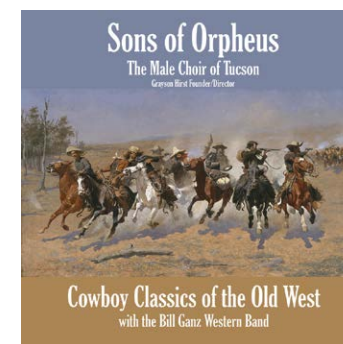
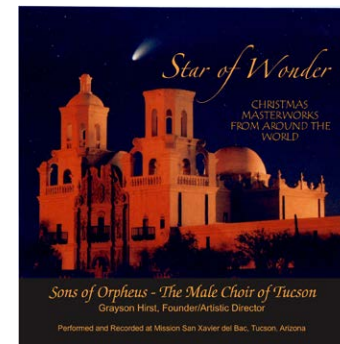
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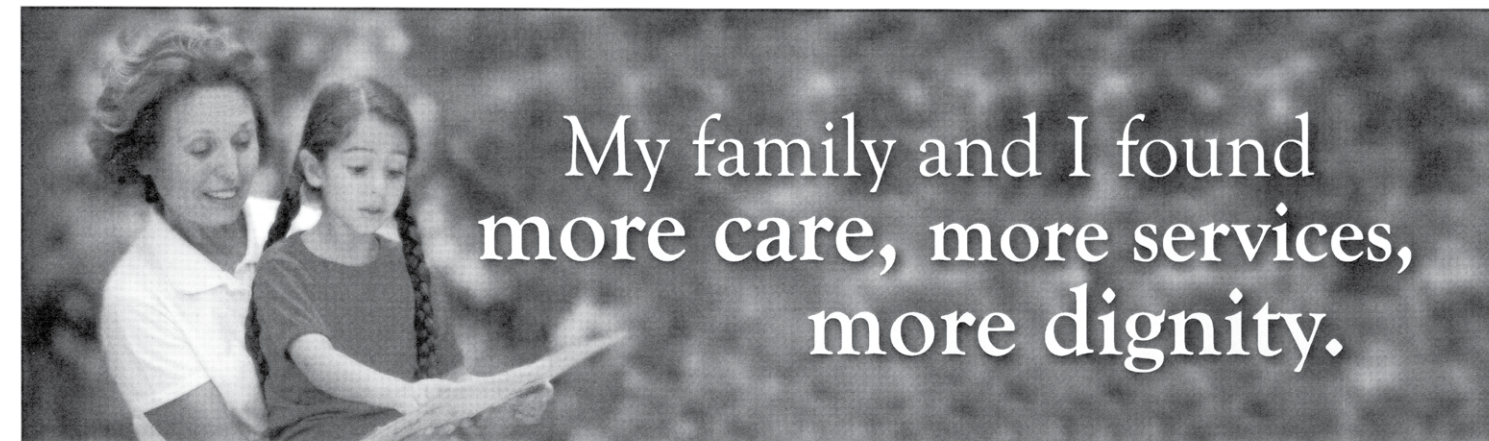
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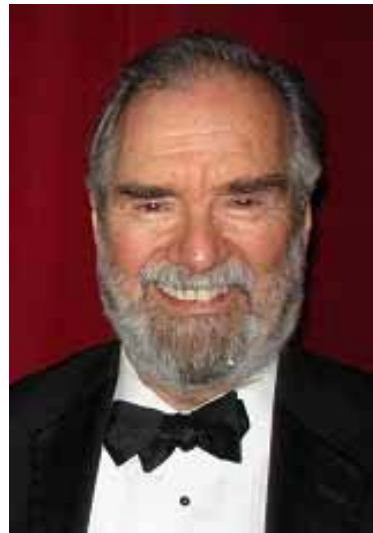
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Grayson Hirst, Our Founder and Artistic Director

Grayson Hirst, the distinguished American tenor, has performed with leading American orchestras from Alaska to Puerto Rico, among them the Atlanta, Baltimore, Dallas, Detroit, National, San Francisco and St. Louis Symphonies, the Los Angeles Chamber Orchestra, the New York Chamber Orchestra, the Philadelphia Orchestra and the New York Philharmonic.

Grayson Hirst launched his operatic career with a prestigious New York debut at Carnegie Hall singing the stratospheric role of Tonio in the American Opera Society's revival of Donizetti's *La Fille du Régiment* with Beverly Sills.

His highly acclaimed New York City Opera debut as Peter Quint in Britten's opera *The Turn of the Screw* took place soon after. In 1972, Grayson Hirst created the main tenor role, Msgr. Orsino, in the world premiere of Alberto Ginastera's *Beatrice Cenci*, the first opera presented during the inaugural week ceremonies celebrating the opening of the John F. Kennedy Center for the Performing Arts. A list of others who have entrusted premiere performances of their works to Grayson Hirst reads like a who's who of prominent composers in the latter half of the twentieth century: Hugh Aitken, Jack Beeson, Leonard Bernstein, Ezra Laderman, Frank Martin, Tom Pasatieri, Ned Rorem, Roger Sessions, Robert Starer, Hugh Weisgal, Virgil Thomson and Eugene Zador. Grayson Hirst has appeared in more than 70 leading roles with numerous opera companies throughout the United States, among them the Boston, Connecticut, Cincinnati, Mississippi, Washington, Philadelphia, Pittsburgh, Rhode Island, San Diego, Toledo and Virginia Opera Companies, the San Antonio Symphony Opera Festival, Birmingham Civic Opera, the Opera Company of Jacksonville, Houston



Grand Opera, Michigan Opera Theater and the San Francisco Spring Opera Theater, to name but a few.

Concert, opera and recital appearances in China, Canada, Great Britain, Switzerland, France, Portugal, Italy, Mexico and Brazil have brought international recognition to the California-born tenor. Grayson Hirst's national opera telecasts and music festival appearances have included PBS, NBC, CBS, NPR, Artpark, Newport, Aspen, Caramoor, Lindsborg, Kalamazoo, Flagstaff, Alaska, Colorado, Wolf Trap, Saratoga, Marlboro, Brattleboro, Madeira, Sedona and Bard.

Grammy Award nominee Grayson Hirst has recorded opera and oratorio for Disque VDE Gallo and for CRI, Schubert's *Die schöne Müllerin* for Leonarda Records and Janáček's *The Diary of One Who Vanished* for Arabesque Records, a disc of unknown songs by Dvořák for Spectrum Records, Handel's opera *Acis and Galatea* and the Heinrich Schütz *Matthäus-Passion* for Newport Classic Recordings, and Benjamin Britten's *Serenade for Tenor, Horn and Strings*, op. 31, for Vox Cum Laude. A recording of Mr. Hirst's New York operatic debut as Tonio in *La Fille du Régiment* was recently released on the Adagio Classics label.

He has served as an adjudicator of competitions, among them the Metropolitan Opera Auditions and the Concert Artist's Guild Auditions. Mr. Hirst has served as an advisory panelist for the National Endowment for the Arts Music Program.

Mr. Hirst is a scholarship alumnus of UCLA, the Music Academy of the West, the Metropolitan Opera Studio, the Aspen Music Festival School and The Juilliard School where he was a protégé of the renowned Jennie Tourel.

Our History

Founded by Professor Grayson Hirst in 1991, Sons of Orpheus—The Male Choir of Tucson is a not-for-profit, community-based men's choral organization. We explore the vast body of classical and popular choral literature written for men's voices: operatic choruses, folk and sacred music, show tunes, sea shanties, cowboy classics, rock'n'roll oldies, and satirical selections, usually in the composer's original language.

We have collaborated with numerous local arts organizations, among them the Tucson Symphony and Pops Orchestras, Tucson Arizona Boys Chorus (TABC), Tucson Girls Chorus, Southern Arizona Women's Chorus, Arizona Friends of Chamber Music, Catalina Chamber Orchestra, Arizona Balalaika Orchestra, and several mariachi bands. With TABC, we've performed Fauré's *Requiem*, hosted a Boys to Men Choral Festival, and—since 1997—presented an annual Christmas concert to support the restoration of Mission San Xavier del Bac. Our 2000 performance was broadcast across the nation by more than 115 PBS stations.

Dubbed "The Choir that Cares," we frequently perform free of charge to benefit charitable community support

organizations including PICOR Foundation's work with children's groups, the Glassman Foundation's program to bring performing arts to area schools, La Frontera Mental Health, New Beginnings (formally Shalom House for homeless mothers), Multiple Sclerosis Society, Welcome Wagon, Junior League, the Community Food Bank, and Save the Children. We relish singing the National Anthem from time to time at UofA basketball and local baseball games.

We have toured at home and abroad. A performance at the White House in 1998 was followed by international tours in 2000 (Germany, Austria, Hungary), 2001 (Mexico), 2002 (Ireland, the UK), 2004 (Italy), 2008 (Germany, Czech Republic, Austria), and 2012 (Italy). Each year we present a spring concert at several locations, featuring an eclectic mix of music with guest soloists from the University of Arizona School of Music and elsewhere. We've also produced several CDs that are described elsewhere in this program.

We welcome new members at all times. For additional information, please visit our web site at www.sonsoforpheus.org.

Our Banner

Orpheus animos ferarum permulsit et robora carmine commovit.

The inspiration for naming Sons of Orpheus came from the nineteenth century male-voice choral movement. When it came to naming a men's choral society (or Orpheon), the name of Orpheus, legendary figure of Greek pre-history who possessed magical powers to move all living things with his singing, was very much in fashion a century ago. St. Cecilia ran a close second.

Our Orpheus banner contains elements that were standard in thousands of banners from the last century. In fact, inspiration for the design of our banner came from one banner in particular that has survived from the mid-nineteenth century! In a sense, we sought to revive a fading tradition.

For hundreds of years men's choral organizations constructed their own banners to identify themselves and instill a sense of pride. Like tattered military colors hanging in cathedrals, choral banners slowly became treasured iconic embodiments of an organization. They played a central role in the life of nineteenth century provincial men's choral societies. Once a year, members would carry their banners through the village streets, walking in solemn procession to the gravesites of departed members.

As time goes by, our banner will become much more than an elaborate expression of our choir's identity. Given time, our banner will become an even prouder visible symbol of our potent connection with the past. It was designed to reflect the idea of continuity. While the banner does add eye-catching color and celebration to our concerts, it also serves as a reminder of our great musical and fraternal legacy.



The banner was commissioned by Ramona Brittain in memory of her husband, Paul. It bears Paul's name along with that of other departed members. Their memory lives on. GH

Orpheus soothed the souls of beasts and made oak trees dance with his song

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Il Barbiere di Siviglia

Gioachino Rossini based his opera buffa, *Il barbiere di Siviglia* on the first play in the immortal Figaro trilogy of Pierre-Augustin de Beaumarchais (1732-1799), *Le barbier de Séville*. Beaumarchais’ three incendiary masterpieces were banned by Louis XVI for investing the common man with too great a dignity and portraying the aristocracy unflatteringly.

True to form, the 24-year-old Rossini composed his comic masterpiece in just under three weeks! *Il barbiere di Siviglia* is arguably the greatest comic opera ever written! The premiere took place on February 20, 1816, at the Teatro Argentina in Rome. The opera gained an enormous success that has never diminished. *Il barbiere* was first performed in London in 1818. It received a Paris premiere in 1823, and was the first Italian opera performed in America when Manuel Gracia (for whom the opera was especially written) and his Italian troupe first performed it at the Park Theater in New York on November 29, 1825.

The legendary Spanish tenor, Manuel Garcia (1775-1832), whose stardom may be gauged by his fee for appearing in *Il barbiere* – higher than Rossini’s fee for composing it! – called Almaviva the greatest acting role ever written. He sang in the Paris and London premieres.

Cessa di più resistere, Count Almaviva’s act II aria, demands a triumphant display of tenor coloratura technique. It begins with a commanding *recitativo accompagnato*, proceeds to an expansively romantic middle section culminating in the beautiful “*Ah il più lieto, il più felice*,” which closes with a climactic burst of coloratura fireworks. You may recognize the same melody in Angelina’s famous act II rondo finale *Nacqui all’affano... Non più mesta*, which Rossini shamelessly recycled in *Cenerentola* that premiered in Rome just eleven months after his *Barbiere*.

Almaviva, in the form in which he was conceived, is the finest tenor role in the bel canto repertoire. *Cessa di più resistere* was cut from performances beginning in Rossini’s day. The entire aria runs eight minutes and is the final solo in the opera. Because of its intensely challenging coloratura passages, few tenors can do it full justice. But without the aria, the revelation of Count Almaviva’s true

identity – the turning point of the action – falls flat.

The aria tells us about love and freedom and says the way we look at the world can be changed. It delivers the forward-thinking Beaumarchais’ revolutionary message: one does not have to follow the old order, it’s okay to love whomever you wish. Count Almaviva cannot get what he wants based on his privileges as an aristocrat; he must turn for help to Figaro, a member of the proletariat. Dust off your Beaumarchais; his philosophy is all there, but in what seems to us today dry utilitarian dialogue. Ah, but Rossini clothed Beaumarchais’ argument (otherwise likely to be forgotten?) in eloquence impossible to forget – provided the tenor can sing it.

GH

Translation

Count:
Cease to resist further,
Do not provoke my anger:
The vile yoke
Of such cruelty is broken.
Your greedy fury
Will no long triumph
Over oppressed beauty.
Over innocent love.
And you, unhappy victim
Of a wickedly tyrannical power,
Subjected to the cruel yoke,
Can exchange anguish for pleasure
And rejoice in liberty
In the bosom of a faithful husband.
Dear friends...

Soldiers:
Have no fear.

Count:
This knot...

Soldiers:
...Is indissoluble,
And will bind you to her forever.

Count:
Ah, of all you loving hearts my heart
Is the most joyful, the happiest:
O glad moments of my happiness,
Do not fly away.

Soldiers:
To unite two loving hearts
Is a pleasure without equal.

La Forza del Destino

During a three-year gap between finishing his *Un Ballo in Maschera* in early 1858, and starting *La Forza del Destino* in mid – 1861, Giuseppe Verdi seemed to have decided to stop composing altogether! During this compositional hiatus, he told friends he had ceased to be a composer. He was famous, he was rich, he was applauded, but in truth, he was not content. During his silence he had a recurrent urge to write a really successful grand opera. Fortunately, the world would not let him rest. Fresh creativity came in late 1860 when the famous tenor Enrico Tamberlik wrote to Verdi with an offer of a commission. After much hesitation the 47-year-old composer signed a contract with the Imperial Opera of St. Petersburg for a new opera to be given during the winter season of 1861-2. *La Forza del Destino* (The force of destiny) was first performed on November 10, 1862, or if you prefer, October 29 according to the Russian calendar.

Giuseppe Verdi’s twenty-second opera, *La Forza del Destino*, has a lot going for it: a fiercely romantic plot full of far-fetched coincidences involving star-crossed lovers, grand heroics, blinding rage, murder, revenge, oh, and let us not overlook the singing monks! Delivered against a backdrop of martial and monastic life, we hear some of Verdi’s most dramatic music, great arias, duets and remarkable ensemble pieces. All in all, *La Forza del Destino* is a sprawling, brilliant and complex masterpiece.

Act II, scene 2
Much of the most beautiful music in Verdi’s *La Forza del Destino* is sung by Leonora, beloved of Don Alvaro, whose accidental killing of her father sets the complicated plot in motion. Distraught, she seeks sanctuary in a distant convent. On arrival she first sings the heartfelt prayer for forgiveness, *Madre, pietosa Vergine*.

At the close of Act II
Leonora kneels gratefully at the shrine of the Madonna and joining the monks sings with serene and elevated purity *La Vergine degli angeli*, what some have called the ‘crown jewel’ of the entire opera.

GH

Translation

Leonora:
I’ve got here! Oh, thank God!
My final resting place.

At last I’ve got here!
I shudder!
The whole inn
Heard my horrible story,
And my own brother was telling it!
If he had found me out! Oh, heavens!
He said that Don Alvaro
Had sailed for the West!
He was not killed that ghastly night
When, spattered with my father’s blood,
I followed on his heels, but lost him.
He left me behind and fled.
Oh, God, I cannot control my grief!
O Mother of God, Holy Virgin,
Forgive my wicked sin.
Purge from my hear all thoughts
Of my once and faithless lover.
In this seclusion
I’ll expiate my guilt.
O Lord, have mercy on me,
Do not forsake me.
Mercy, have mercy on me, Lord.

Monks:
Come, let us adore
And go before God;
Let us implore the heart of God who made us.

Leonora:
Ah, what celestial harmony of notes
Pours from the organ and the choir,
And, like a veil of incense, floats
Toward Heaven and the seat of God.
It fills my tormented soul
With ease and peace.
I will go toward my sanctuary;
But do I dare, at the hour?
What if someone should find me out?
Poor Leonora, you tremble?
No, the kindly brothers
Will not refuse to take me in.
Help me, O Lord, I beg.
O God, do not forsake me;
Have mercy, O Lord.

Monks:
Let us implore the heart
Of God who made us.

Leonora:
O Lord, have mercy on me.
May blessed Mary-of-the-angels
Wrap me in her cloak of peace.
May the host of Heaven guard me,
And give me rest.
May blessed Mary-of-the-angels
Guard me and give me rest.

Guardiano, Melitone and the Friars:
May blessed Mary-of-the-angels
Wrap you in her cloak of peace.
May the host of Heaven guard you,
And give me rest.

**A German Requiem,
Johannes Brahms,
(Ihr habt nun Traurigkeit)**

The Brahms requiem is strikingly different from those in the Roman Catholic tradition. It begins not with a prayer for the dead but with solace for the living: “Blessed are they that mourn, for they shall be comforted.” It is in German rather than Latin. Brahms himself selected the passages from the Lutheran Bible for a libretto that would be sacred but not liturgical, humanistic rather than dogmatic. (Carl Martin Reinthaler, director of Music at the Bremen Cathedral, expressed his concern to Brahms that the redeeming death of Jesus was not part of the text. When the piece was performed in Bremen, Reinthaler took it upon himself to insert the aria “I know that my Redeemer liveth” from Handel’s *Messiah* to satisfy the clergy.) Consolation is the theme of the fifth movement. It was composed almost as an afterthought a month following the original premier of the work and slipped in after the fourth of what had been six movements. The final version was presented in Zurich on September 12, 1868, a turning point in Brahms’s career.

Brahms composed his requiem for a large orchestra, but we’re happy to sing accompanied by a piano four-hand arrangement written by Brahms himself. Brent Burmeister and Chien-I Yang will provide the hands. Sopranos Lindsey McHugh and Erika Burkhart will provide the solo voice.

CD

Translation

And ye now therefore have sorrow;
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.
King James Bible

**A Faust Symphony, Franz
Liszt, Schlusschor**

As it happens, we’ll sing another piece that was an add-on. Three years after Franz Liszt thought he had finished *A Faust Symphony*, he added a *Schlusschor* (concluding chorus) for a performance at the dedication of a monument to Goethe and Schiller in the city of Weimar in 1857. The *Schlusschor* is just eight lines taken by Liszt from Goethe’s *Faust*:

Everything transitory
Is only an allegory.
The insufficient

Is here completed;
The indescribable,
Is here explained;
The Eternal Feminine
Draws us aloft.

Because a men’s choir is made up of beings who stereotypically have trouble understanding even mortal women, one wonders how we are to sing about the Eternal Feminine. We will do our best.

NM

Amor de Mi Alma

The poetry of Garcilaso de la Vega (ca. 1503-1536) in a contemporary setting by Z. Randall Stroope (b. 1953)

Z. Randall Stroope has composed more than 125 choral settings, among which his setting of the *Amor de Mi Alma* is considered one of the best: a painfully beautiful setting of Garcilaso de la Vega’s *Soneta V*.

De la Vega is regarded by many as the most influential poet to introduce Renaissance verse forms to Spain, and he did this mainly through the tragic love poetry of his 40 sonnets. The *Amor de mi Alma* is nothing less than the portrait of a lover helpless to express his love.

Stroope has condensed and rearranged the poetry but not lost its power. The opening of his setting has the voices moving, sometimes together and sometimes not, in the main theme: *Yo no nací sino para quereros* – I was not born but to love you. The images build as the lover compares his soul to a piece of cloth cut to fit the countenance of his beloved and then cloak it: *Mi alma os ha cortado a su medida* – You my soul has cut to its measure.

Suddenly the highest and lowest voices hold their notes while the inner voices move nearly in a Moorish style as the poet laments that he cannot have more than the image written on his soul lest he reveal his love. But as the poet realizes what he must do, Stroope brings the music back to its original key and glorious end: *Y por vos e de morir, y por vos muero*.

The phrase [h]e de morir is a 16th century Castilian idiom meaning something like “I would be obliged to die if it were necessary”. This depth of meaning reveals the emotions intended in the final *muero*: not simply “I die” but “I am called to die by this obligation and, by dying, I fulfill it.”

The second stanza refers to the *gesto* written

on the poet's soul. This is a hard concept to express in English. It is more than an image, a face or an aspect. As de la Vega uses it, it is more like "your countenance that reveals your essence in your face."

Stroope's music is powerful, lyrical, tragic and deeply emotional all at once. It gives tremendous force to the deep devastation in our poet's feelings. Even though de la Vega's poetry is little known now outside of small enclaves, Stroope has brought at least this one example before us in all of its glory.

JO

I was not born but to love you;
You my soul has cut to its measure
It's you I want as a cloak for my soul.

Your every aspect is written on my soul;
I no more than read, that within it,
I hide even from you.

How much I must confess I owe you:
For you I was born, for you I have life.
Were it necessary, for you I would die;
and for you I do die.

Tr. Keith Beckman

The Seal Lullaby

It is amazing to realize that during Rudyard Kipling's lifetime, that great English short-story writer, novelist, and poet went from being the unofficial Poet Laureate of Great Britain to being one of the most denounced poets in English literary history! In 1907, Kipling became the first Englishman to receive the Nobel Prize for Literature. By the time of his death in 1936, Kipling had compiled one of the most diverse collections of poetry in all of English literature. Today we recognize Rudyard Kipling as one of the best ballad writers of all time. The following Kipling ballad, in musical setting, justifies that claim and leaves no room for doubt.

Rudyard Kipling's poem "The Seal Lullaby" prefaces the story "The White Seal" from *The Jungle Book*, first published in magazines in 1893 and '94. "The White Seal" is the story of Kotic, a seal who saved his species by finding a beach hunters couldn't get to by land or sea. We sing "The Seal Lullaby" set to music by the popular contemporary composer Eric Whitacre.

Kipling (1865-1936) wrote *The Jungle Book* in a farm cottage near Brattleboro, Vermont, not

far from his wife's family's estate. His tiny study and the quiet location suited him perfectly. He claimed that he blocked out the stories in his head, after which his pen took charge and he watched it begin to write.

Hundreds of Kipling's poems, ballads, and ditties have been set to music, so it is somewhat paradoxical that he himself was utterly tone deaf. One of Kipling's daughters wrote that her father admitted that God "had excluded all music from his make-up except the brute instinct for beat, as necessary for the manufacture of verse."

Eric Whitacre follows a long line of noted composers who have set Kipling's poetry. Whitacre is widely known for his "Virtual Choir" projects on YouTube, stitching together individual voices from around the world in a cyber-internet choir. YouTube has exposed Whitacre's music to a new audience and helped it gain an unprecedented popularity. Orpheus sang his "Lux Aurumque" during the Christmas season.

NM

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

Sure on This Shining Night, Morten Lauridsen

In December 1994 the Los Angeles Master Chorale presented the world premiere of a setting of the Latin chorus *O Magnum Mysterium* by a little-known 51-year-old USC-based composer named Morten Lauridsen. Twenty years later choirs the world over regularly perform the renowned Morten Lauridsen's works, earning him the title of today's most frequently performed American choral composer.

Morten Lauridsen was born February 27, 1943, in Colfax, Washington. He worked for a time as a Forest Service firefighter and lookout on an isolated tower near Mt. St. Helens before traveling south to study

composition with Halsey Stevens and Ingolf Dahl at the University of Southern California. Lauridsen began teaching at USC in 1967 and has been a member of the faculty ever since.

The 70-year-old composer now divides his time between Los Angeles and his home on Waldron, a remote island in the San Juan Archipelago off the northern coast of Washington state.

It is indeed a brave American composer who would dare to follow Samuel Barber in setting that remarkable poem of timeless beauty, *Sure on this Shining Night*. The poem, by James Agee (1909-1955), inspired Barber to compose one of the greatest and most popular art songs of the 20th century. Having sung and taught Barber's setting for many years, I was not prepared to believe any other version could be as moving. Well, I was mistaken. Morton Lauridsen has captured the beauty and wonder of Agee's poem, evoking the great expanse of the universe beheld in a summer night sky by a lone wanderer. His setting is spare, flowing and stunningly beautiful. The poem comes from James Agee's *Permit Me Voyage*, published in 1934 by Yale University Press. While working for *Fortune Magazine*, the 25-year-old poet, novelist, journalist, film critic, screenwriter, and social activist published what was to be his only volume of verse. On previous programs Sons of Orpheus has thoroughly enjoyed performing Morton Lauridsen's *Dirait-on* and *O Magnum Mysterium*. We now take great pleasure in presenting his serene and radiant choral setting of *Sure on this Shining Night*.

GH

It is absolutely essential that gifted young musicians who aspire to a career in music have a platform on which to test their powers and sharpen their skills.

Opportunities to meet and surpass their artistic and performance goals are not always easily available to the young emerging artist. Sons of Orpheus is dedicated to providing an ongoing showcase for outstanding student musicians and talented local performers. Young, aspiring musicians whose remarkable vitality and virtuosity are being cultivated here in our music programs perform in a professional environment before you, our music loving audiences. Today Sons of Orpheus is honored to welcome back to our stage the outstanding talents of soprano Christi Amonson, tenor Brandon Dale, and bass Jess Koehn. In addition we welcome the return of instrumentalists Nicole Skaggs, violin, and Steven Abramson, piano. It is also our great pleasure to introduce Luciano Marazzo, tenor, and Samson McCrady, baritone.

Brandon Dale



Brandon Dale was born and raised in Portland, Oregon, where he began his musical education and performance career at a young age. He began cantoring at weekly Sunday Mass for St. Cecilia Catholic Church in Beaverton, Oregon and at the age of nine became a member of The Oregon Children's Choir and Youth Choral (OCCYC) with which he sang for ten years under the direction of its founder, Sandra Miller. During Brandon's ten years with the OCCYC, he sang in

many of the western European countries, and was invited to participate in Sunday Mass at the Vatican. In the Summer of 2012, Sons of Orpheus Male Choir of Tucson, under the direction of its founder, Grayson Hirst, travelled to Italy, where they were invited to participate in Sunday Mass in St. Peter's Basilica, where Brandon performed as a tenor soloist with the choir. After graduating from Valley Catholic High School, Brandon received a full tuition scholarship from the University of Arizona to study vocal performance and operatic theater. Throughout his operatic studies at the U of A he has performed many operatic roles such as The Magician in *The Consul*, Annio in W.A. Mozart's *La Clemenza di Tito*, Don Ottavio in *Don Giovanni*, Gherardo in *Gianni Schicchi*, and Gastone in *La Traviata*. Brandon has worked with the Arizona Opera Company Chorus in their 2013 production of *Der Fliegender Hollander* and participated in the Arizona Opera Tucson Outreach Program. Brandon currently lives in Tucson where he is still active at the University of Arizona. He is currently

playing the role of Monostatos in the University of Arizona's 2014 Spring production of W.A. Mozart's *Die Zauberflöte*, and is a professional tenor soloist in Tucson with the The Sons of Orpheus and at St. Paul's United Methodist Church.

Nicole Skaggs



Nicole Skaggs is 15 years old and is currently in the 10th grade at Canyon Del Oro High School. She has studied violin since the age of 3. She is currently

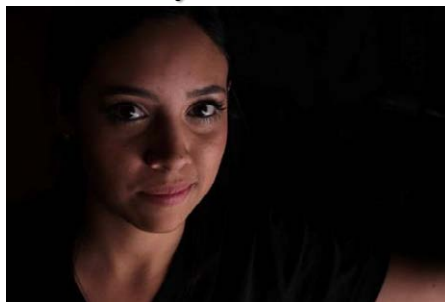
studying with David Rife of the Tucson Symphony Orchestra.

She has won the Civic Orchestra of Tucson concerto competitions in 2013 and 2014, and she was a silver medalist in the Tucson Philharmonic Youth Orchestra's concerto competition. She was one of the 13 violinists across Arizona chosen to perform at the 75th Anniversary of the AMEA Solo and Ensemble Festival in 2014.

Nicole is currently Concertmaster of the Tucson Philharmonic Youth Orchestra, and she has won the Concertmaster chairs at the AMEA All-Regional Orchestra for the past two years. She was the only violin player from Tucson to be selected for the 1st violin section of the All-State Orchestra in Phoenix.

She has enjoyed being the violin accompanist for the past four concert seasons for the Sons of Orpheus and was thrilled to accompany them on their Italy tour in 2012.

Gaby Rincón



Gaby Rincon began her violin studies at age six in elementary school through its mariachi program. She continued her

participation in mariachi until her senior year in high school when she began an approach to classical music. After falling in love with the genre, she continued her music education in college as a student of David Rife and Matthew Spieker, and has performed in chamber groups, from duets to chamber orchestra.

Gaby is majoring in Music Education at the University of Arizona, and plans on teaching abroad, with the ultimate goal of becoming a Professor of Music Education specializing in the elementary classroom.

Bryce Rodriguez



Born and raised in Tucson, Bryce Rodriguez is Salpointe Catholic High School graduate and former football player who never planned on pursuing any musical ventures until some voice lessons with family friend Jeanne Voutsas uncovered a nagging desire within him to sing opera. As a student of

Professor Grayson Hirst, Bryce has performed multiple roles with the University of Arizona Opera Theater, as a soloist with the Sons of Orpheus, as a member of the tenor quartet Tra Fratelli, and in several other local engagements.

Chien-I Yang



Born in Taiwan, Chien-I Yang has had a remarkable career as a classical and contemporary pianist. A prize-winning performer of numerous awards, she won the 40th annual President's Concerto Competition at UA, the winner of the MTNA Young Artist Competition for Arizona 2012, the 3rd price of the 4th annual Trester Piano Competition and the 3rd price of the MTNA Young Artist Competition Southwestern Region. She has performed in master classes given by Monique Duphil, Phillippe Entremote, Edna Golansky, Gary Graffman, Rebecca Penneys, Thomas Schumacher, and Arie Vardi and has been broadcast live on WXEL radio several times. Ms.

Yang has been a scholarship student at the Chautauqua Music Festival in Chautauqua, NY in 2010 and 2011. She is one of the pianists for the touring chamber group "The Core Ensemble" and aside from Ms. Yang's classical performance engagements; she is an in-demand musical theatre pianist and bandleader, working with Entr'Acte Theatrx. Described by Hap Erstein of the Palm Beach Post, "Chien-I Yang heads an accomplished three-piece combo, and plays a mean keyboard." Her most recent musical theatre collaborations were *You're A Good Man Charlie Brown* and *How To Succeed In Business Without Really Trying*. Ms. Yang received her Masters of Music Degree at Lynn Conservatory of Music in Florida under Dr. Roberta Rust. Currently, Ms. Yang is pursuing her Doctor degree with Dr. John Milbauer at University of Arizona.

Toru Tagawa



Toru, from Hiroshima, Japan, started playing the violin at age 6, and joined the Kurashiki Junior Philharmonic Orchestra

at age 10. He received his Violin Performance degrees from the University of Tulsa (BM) and the Florida State University (MM), and a Music Education degree (MME) from the University of Arizona. His main Violin teachers include Steven Moeckel, Gary Kosloski, Elliot Chapo, Derry Deane, and Mikio Ejima.

As a violinist, he performed with the National Repertory (CO), Tallahassee (FL), Shreveport (LA), Arkansas (AR), Vancouver (Canada), Hiroshima (Japan), AIMS (Austria), Tucson, Tucson Pops, and Arizona Opera Orchestras among others. He was a member of the Sturgis String Quartet as an Arts Partner with the Arkansas Symphony Orchestra for three years where he performed chamber music recitals and educational outreach performances.

He is also active as a conductor. Toru was one of the conductors for the Interlochen Repertory Orchestra in 2007, and in 2011 Toru founded the Tucson Repertory Orchestra and he is the conductor of the orchestra. He has participated in conducting workshops at Juilliard, and Queens College, and is a member of the Conductors Guild. His conducting teachers include Thomas Cockrell, Charles Bontrager, Jung-Ho Pak, Maurice Peress, Donald Portnoy, Sandra Dackow, Adrian Gnam, and Robert Gutter. Since 2008, he has been the orchestra director at Canyon del Oro High School,

and serves as the Treasurer of the American String Teachers Association of Arizona.

Carlos Zapién



Carlos Zapién has participated in Master Classes and has sung as a recitalist in his native Mexico, and also in Austria, Germany, Italy, Taiwan and the United States. As a member of the Oregon Opera Ensemble he has participated in diverse operatic productions, including *La Cambiale di Matrimonio* (Rossini), *The Magic Flute* and *The Marriage of Figaro* (Mozart). In 2007 he made his European operatic debut as Count Belfiore in Mozart's *La Finta Giardiniera* with the Thuringian Philharmonic at the Ekhof Festival. Later he sang Schubert's *Mass in B flat Major* at the Gasteig in Munich with the Bach Collegium of Munich.

In Pisa, he took on the role of Alfred in *Die Fledermaus* with the Jenaer Philharmonic. In 2009, Zapién performed with the Reutlingen Philharmonic in a concert dedicated to the works of

Rossini, and appeared at the Schloss Solitude in Jommelli's opera *Didone Abbandonata* with the Stuttgart Philharmonic.

After receiving awards from the Government of Sonora in 2008, Carlos was named Artist in Residence at the Opera Studio of Stuttgart, 2009-2010, where he performed various roles from *Il Trovatore* to *The Marriage of Figaro*, and he created the role of the son of Medea in *Fremd* by Hans Thomalla, collaborating with Maestro Joahannes Kalitzke.

Recent performances include the Oratorio *Jonas* by Carissimi, arias from Brescianello's *La Tisbe*, Bach's *Magnificat* and the tenor role in Orff's *Carmina Burana*. In addition to his performances, Carlos Zapién is the founding director of Ars Vocalis Mexico, a program begun in 2010, and designed to open opportunities for young Mexican singers. And in 2013 Carlos was appointed Director of Music for the Cathedral of Saint Augustine in Tucson.

Brent Burmeister



Brent Burmeister celebrates his 16th year with Sons of Orpheus.

His biography is in the words of Andre Gide:

Nothing happens. Always the quiet life – and yet such a turbulent life.

Everything happens deep in the soul. Nothing appears on the surface.

How can I write about nothing?

Erika Burkhart



Erika Burkhart is a soprano with great musical range. She has performed as a soloist in the Tucson Chamber Artists performance of Bach's *Mass in B Minor*, as well as a new Stephen Paulus oratorio, *Prayers and Remembrances*, commemorating the anniversary of 9/11. Erika has performed Bach's *Magnificat* and Vivaldi's *Gloria* with the Tucson Symphony Orchestra as well as Handel's *Esther* with the Wieck Chamber Singers, and a number of concert works while

at the University of Arizona. Her opera roles have included Carolina in Cimarosa's *Il Matrimonio Segreto*, Sarah Good in Ward's *The Crucible*, Rose Murrant in *Street Scene* and Zerlina in *Don Giovanni*. She most enjoys singing new works and has sung several world premiere chamber works. She has won the Southern Arizona Opera Guild's "Quest for the Best" competition, the Amelia Rieman Opera Competition, and the Arizona District Metropolitan Opera National Council Audition. Since completing her degree at the University of Arizona, Erika has continued to perform throughout Southern Arizona. She teaches voice lessons in Tucson and has been a Teaching Artist with Arizona Opera's outreach program.

Lindsey McHugh



Soprano Lindsey McHugh is a junior at the University of Arizona, majoring in choral music

education. She studies voice with Professor Grayson Hirst at the University and is a member of the Arizona Choir, the school's top choral ensemble, which will travel to Vienna and Prague in May of this year. Miss McHugh has sung with Sons Of Orpheus since Spring 2011 and will travel with them to Paris in 2015. She has appeared as soloist with the Tucson Pops Orchestra under Maestro Lászlo Veres's baton, and will do so again this summer with Maestro Veres and the Arizona Symphonic Winds.

As a collaborative pianist, Miss McHugh has worked with voice and instrumental students at Pima Community College and the University, as well as with choirs at the Arizona Schools For the Deaf and Blind, St. Francis In The Foothills United Methodist Church, and Desert Sky Middle School in Vail. She has also played featured roles and served as musical director, accompanist, and sound plot designer for various showcases and full productions with the Red Barn Theatre Company, Christian Youth Theatre, Mystery Mansion Dinner Theatre of Tucson, Pima Community College, the University of Arizona, Escape Reality Productions, and the Performing Arts Center in Coolidge, AZ.

Miss McHugh is a very active member of the Southern Arizona Chapter of the Arizona Council Of the Blind. She plans meetings, organizes recreational outings, and is always eager to volunteer.

Christy McClarty



Christy McClarty began her studies at the University of Arizona in 2010 where she began studying with Faye Robinson. Her first opera role at the University of Arizona was in the production of Mozart's *Don Giovanni* where she performed the role of Donna Elvira. The next summer Miss McClarty performed the role of La Contessa in Mozart's *Le nozze di*

Figaro at Opera in the Ozarks with renowned conductor Dr. Thomas Cockrell. Back at school the following semester, she was cast as Magda Sorel in *The Consul*. Her final performance at the University of Arizona was Violetta in the ambitious production of *La Traviata*. While earning her Master's degree from California State University-Northridge she performed the roles of Suor Angelica (title role) and Susanna in *Le nozze di Figaro*.

Her excellence in academics and performance led to her induction into the Pi-Kappa Lambda musical honor society. In 2009, she was selected as a regional semi-finalist in the Metropolitan Opera National Council Auditions. Miss McClarty currently resides in Phoenix where she studies with Kathleen Berger and continues to audition for the next great opportunity. She is happy to be a guest soloist with the Sons of Orpheus and thanks them for the great musical moments and memories.




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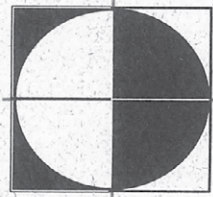
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Sons of Orpheus - The Male Choir of Tucson

Grayson Hirst – Founder/Artistic Director

23rd Anniversary Gala Spring Concert

Sunday, April 6, 2014 3:00, P.M.
Casas Adobes Congregational Church
6801 N. Oracle Rd, Tucson

Sunday, April 13, 2014, 3:00 P.M.
The Lodge at Del Webb/ Rancho Del Lago
10264 S. Blendu Way, Vail, AZ

Saturday, April 26, 2014, 2:00 P.M.
Grace St. Paul's Episcopal Church
2331 E. Adams Street

I

Cessa di più resistere, Ah il più lieto, il più felice,
from *Il Barbiere di Siviglia*, Act II.....Gioachino Rossini (1792-1868)
Brandon Dale, *tenor* (April 6 and April 26), Carlos Zapien, *tenor* (April 13)
Chien-I Yang, *piano primo*—Brent Burmeister, *piano secundo*

Son giunta, la Vergine degli Angeli,
from *La Forza del Destino*, Act II.....Giuseppe Verdi (1813-1901)
Christy McClarty, *soprano*

II

Ihr habt nun Traurigkeit, from *Ein Deutsches Requiem*, Op. 45, No. 5.....Johannes Brahms (1833-1897)
Lindsey McHugh, *soprano* (April 6 and April 26),
Erika Burkhart, *soprano* (April 13)

Schlusschor, from *Faust-Sinfonie*, LW G12.....Franz Liszt (1811-1886)
Brandon Dale, *tenor* (April 6 and April 26), Carlos Zapien, *tenor* (April 13)

III

Amor de mi Alma, Garcilaso de la Vega (1503-1536).....Z. Randall Stroepe (b. 1953)

The Seal Lullaby, Rudyard Kipling (1865-1936).....Eric Whitacre (b. 1970)

Sure on this Shining Night, James Agee (1909-1955).....Morten Lauridsen (b. 1943)

Intermission



Guest Appearance by David Fitzsimmons, April 26th

IV

Lowlands (American Sea Shanty).....arr. Robert Shaw/Alice Parker
David Harrington, *baritone*

Shenandoah (American Sea Shanty).....arr. Kent Newbury

Swansea Town (English Sea Shanty).....arr. Robert Shaw/Alice Parker

V

The Policeman's Holiday.....Montague Ewing (1890-1957), arr. T. Wentzel
David Harrington, *baritone*

Jalousie "Tango Tzigane".....Jacob Gade (1879-1963), arr. T. Wentzel
Nicole Skaggs, *violin*, Bryce Rodriguez, *tenor*

Gigolette.....Franz Lehár (1870-1948), arr. T. Wentzel
Lindsey McHugh, *soprano* (April 6 and April 26),
Erika Burkhart, *soprano* (April 13)

VI

The Story of Ferdinand the Bull, Munro Leaf (1905-1976).....Alan Ridout (1934-1996)
Gabriela Rincón, *violin*, Lindsey McHugh, *narrator* (April 6 and April 26),
Toru Tagawa, *violin*, David Yetman, *narrator* (April 13)

VII

Arizona, Arizona.....Truck Stop, arr. V Williamsen
Brandon Dale, *tenor* (April 6 and 26) and Bryce Rodriguez, *tenor* (April 13)

Don't Fence Me In.....Bob Fletcher (1885-1972), Cole Porter (1891-1964), arr. M Hill
David Harrington, *baritone*

Mexicali Rose.....Jack B. Tenney (1898-1970), arr. J. Filipek
Bryce Rodriguez, *tenor*

Theme from Rawhide.....Dimitri Tiomkin (1894-1979), arr. M. Hill

Brent Burmeister, *piano*



Second Half

Sea Shanties

A great legacy of song has come down to us from the Age of Sail. Shanties are the work songs once used on the square-rigged whalers, the clipper ships, the merchant navy, the fishing fleets, and the gulf traders. In a way, sea shanties bring us closer to the tasks, thoughts, and values of our forefathers who spent their lives on the sea in the era of the sailing vessel. We relive our history in these songs that were sung throughout the seven seas, songs that will live as long as men have voices to sing.

Swansea and *Lowlands* are examples of Captain Shanties sung when raising the anchor on a ship while winding the chain around a giant winch. These are classic arrangements by Robert Shaw and Alice Parker. *Shenandoah* began as a song of the flatboatmen on the Missouri River in the early 19th century, which worked its way down the Mississippi to American clipper ships and then around the world. Our arrangement of *Shenandoah* is by Kent Newbury of Scottsdale, Arizona, a proficient composer of choral music with almost three hundred works published over the course of fifty-eight years. Newbury has received over a dozen awards from the American Society of Composers, Authors, and Publishers (ASCAP) since 1982.

Orpheus takes pleasure in presenting a group of Sea Shanties from the days of wooden ships and iron men.

The Policeman’s Holiday

During the 1910s, ‘20s and ‘30s, British dance bands flourished in dance halls and hotel ballrooms. These small bands, usually comprised of no more than a dozen musicians each, became known for their melodic, good-time music with jazz and big band influences, but they also maintained a sense of style born in the British music hall tradition of the late 1800s. Some of the dance numbers they presented were purely instrumental, while others had lyrics to be sung during part or all of the piece. Often comedians or music hall personalities of the day would perform the vocals while backed

by the band, and sometimes the band members themselves stepped in to sing the verse or chorus.

Today we present to you three dances that also doubled as vocal numbers. The first,

The Policeman’s Holiday, dates from 1911. Penned by British composer Montague Ewing when he was only 21 years old, it quickly became a hit, and he went on to write numerous other pieces with descriptive titles such as *The Queen Was in the Parlor*, *Whistling under the Moon* and *Butterflies in the Rain*. Ewing is perhaps best known, though, for his 1926 *Moonlight on the Ganges*, which was recorded numerous times over the next 50 years by band leaders the likes of Tommy Dorsey, Glenn Miller and Benny Goodman. The younger generation will likely recognize his fast-paced *Fly by Night*, used in soundtracks for the animated TV series *The Ren & Stimpy Show* and *SpongeBob SquarePants*.

The Policeman’s Holiday’s rhythm and tempo allowed it to double either as a one-step or two-step dance. The two-step, found in many folk dances, has its origins with the polka. The one-step was a stielier version of the turkey trot that was danced to fast ragtime music popular between 1900 and 1910. The one-step incorporated several basic figures including the Castle walk (named after and introduced by ballroom dancers Vernon and Irene Castle), the turn, the dip, the grapevine, the square and the one-step eight. The dance figures of the Castle walk and the square are also shared with the tango. The Castles refined and popularized the foxtrot in 1914 in Irving Berlin’s first Broadway show, *Watch Your Step*, pushing the turkey trot out of favor.

Due to its two instrumental sections, *The Policeman’s Holiday* presents itself more as a dance number than a song, but arranger Thomas Wentzel has found a way to keep the men of Orpheus involved.

TW

Jalousie “Tango Tzigane”

Jacob Thune Hansen Gade was born in 1879 in Vlejel, Denmark into a family of musicians. His father and grandfather played at parties in nearby villages, and by age nine

he had joined them as a trumpeter. At age 12 he began to study violin, his instrument of choice in later years. He dreamed of becoming a composer and orchestra conductor, and moved to Copenhagen to begin composing prolifically before he was 20. His first big hit came in 1900 with publication and popularization of a “toast” song called *Sunshine on the Ripe Grapes*. His fame grew as he continued composing waltzes and other dance music, played violin in several orchestras, then began leading his own orchestras that performed in cinema theatres as accompaniment to silent films. In 1919 Gade traveled to New York City to pursue his performing in large cinema theatre orchestras, and was invited to join the Philharmonic Orchestra of New York, with which he performed for two years. He then returned to Denmark to conduct Copenhagen’s Palads Cinema Theatre Orchestra, for which he composed and arranged music to accompany silent films. It was there, on September 14, 1925, that he performed *Jalousie (Jealousy)*, a gypsy-style tango, at the premiere of the American movie "Don Q., Son of Zorro", starring Douglas Fairbanks and Mary Astor. The piece was soon recorded by Arthur Fiedler with the Boston Pops and became a worldwide hit, eventually appearing in over 100 (non-silent) movies. A few years after *Jalousie’s* great success, Gade was able to retire from conducting and devote himself solely to composition, supported by *Jalousie’s* royalties. But in spite of his ensuing prodigious output of dance and symphonic music, he never had another triumph to match that of *Jalousie*.

Gade set up a foundation with the funds from his estate and future royalties to sponsor talented young musicians, which to this day holds an annual contest for violinists in his hometown. Gade explained, “I still remember the financial and educational difficulties I had when I was young, when I arrived in Copenhagen with the purpose of making a living with music.”

Jalousie was born as an instrumental with a beautiful violin solo, but lyrics for the piece have been written in many languages, reflecting a country’s taste and commercial preference. Arranger Thomas Wentzel has blended the violin’s melody line with a tenor soloist singing English lyrics by Winifred May, bringing in the men of Orpheus with four-part harmony on the chorus:

‘Twas all over my jealousy,
My crime was my blind jealousy.
My heart was afire with desire for you
But I never thought our love was true.
You gave all your kisses to me
But now all too late I can see
The heartaches I cost you.
No wonder I lost you!
‘Twas all over my jealousy.

TW

Gigolette

Austro-Hungarian composer Franz Lehár is known mainly for his operettas, of which the best known and most successful is *Die lustige Witwe (The Merry Widow)*, which he wrote in 1905 at the age of 35. At that time, he had been the conductor of Vienna’s historic Theatre an der Wein for three years, and while *The Merry Widow* was only his fifth operetta, he composed around thirty more during his career. The exact number is difficult to determine because at least ten were revised versions of earlier operettas, with changes being made to the libretto, the music, or both. Such is the case with *Gigolette*.

In the middle of World War I, Lehár wrote one of his most decidedly unsuccessful operettas, *Der Sterngucker (The Stargazer)*, to a libretto by Fritz Löhner-Beda. Because some of its music appealed to an Italian producer, Carlo Lombardo, Lehár was persuaded to reuse much of the music, setting it in 1922 to a new book partly written by Lombardo, and calling it *La Danza delle libellule*. Due to the operetta’s great success in Italy, it was translated into English by the revered British novelist and playwright, Ben Travers. This new incarnation, titled *The Three Graces*, ran for three months at London’s Empire Theatre. One of the musical numbers in *La Danza delle libellule/The Three Graces* was a foxtrot called *Gigolette* which became so popular that Lehár revised the operetta yet again in 1926, joining forces with librettist Alfred Maria Willner and the famous Italian playwright Giovacchino Forzano, this time calling the operetta simply *Gigolette*.

The foxtrot *Gigolette* was translated into many languages (Lucienne Boyer recorded a sultry French version in 1930, the audio of which can be found on YouTube), was incorporated into other musicals such as the J. C. Williamson production *Betty*, circulated as piano sheet music around the world, and became a staple of the British dance bands in the late 1920s into the 1930s.

Cowboy Classics

The music of America is varied, plentiful and expressive. The land of the West is loved the world over for its blazing drama, its legends and its music. Cowboy songs are one of the most important parts of the folk music of our country.

Arizona has strong cowboy ties. Tucson is a Mecca of Western music. And, just down the road a-piece, is the birthplace of many legendary western movies: Old Tucson Studios.

The songs and stories of the West, its histories, its memorable movies excite the imagination enormously. The allegorical nature of the movie plots, the rugged individualist pitted against villainous, ruthless, brutal men, the altruistic hero’s valiant deeds, his fight for law and order glorified all the virtues we associate with frontier life. Only yesterday, the reality of hardships and lawlessness on the frontier were matters of life and death. Our forefathers and mothers had to fight to do whatever was necessary to survive. And in so doing, they helped to shape the American character. Their struggle for existence has captured the imagination of the world.

But the Old West has all but vanished, lost to us a little more each day, drowned in country music and the asphalt ocean of the New West. Lost, but not forgotten.

Over the years, Orpheus has collected and performed a large repertoire of classic and modern Western songs and ballads. All of them are colorful mirrors of life in the Old West, fleeting reminders of an altogether unique chapter in American history.

Arizona, Arizona

Sons of Orpheus completed a successful two-week concert tour of Germany, Austria and Hungary during the summer of 2000. Our debut concert in Germany took place in Hürth-Bärenrath suburb of Cologne. We were invited to perform a joint three-choir concert with Männergesangverrein Cäcilia and another touring men’s choir from Austria, Männergesangverrein Gries Kirchen Tollertau. At the post-concert party/gemütlichkeit there was dancing with light music provided by a fellow playing a keyboard synthesizer. He was also a singer and as you would expect, his vocal selections consisted of current popular

The Story of Ferdinand the Bull

Instead of fighting fiercely in the bull ring, you, Ferdinand, prefer to sit under your favorite cork tree and smell the flowers. Your timeless story was written by American author Munro Leaf (1905-1976) and illustrated by Robert Lawson (1892-1957). Your story was first published in 1936, just nine months before the Spanish Civil War, and it became an immediate children's book classic. Many considered your story a pacifist manifesto. You, Ferdinand, were actually banned in many countries, not surprisingly in Spain. In Nazi Germany, Adolf Hitler burned your book, but in India, Mohatma Gandhi considered your story his favorite. In 1938, your story became an Oscar-winning animated film by the Walt Disney Studios. Recently, you were the subject of a piece for solo violin and narrator by the British composer, Alan Ridout (1934-96). We are extremely happy to present "The Story of Ferdinand the Bull" on the 78th anniversary of its first publication. Happy birthday, Ferdinand. May all your flowers smell delightful forever. You will always be the world's most peaceful and lovable torito.

LM

PROGRAM NOTES

German favorites. Naturally, my ears pricked up when I heard him singing *Arizona, Arizona*. My curiosity was piqued. A German song about Arizona? He told me it was a song by a group called “Truck Stop,” a western band out of Hamburg! To make a very long story short, our choir secretary at the time, Vern Williamsen, contacted Truck Stop in Hamburg, and they sent us a copy of their version. You have heard many other fine choral arrangements by founding member, Vern Williamsen. Now we present his choral arrangement of Truck Stop’s *Arizona, Arizona*.

Don't Fence Me In

It seems inconceivable that Cole Porter, the composer of *Begin the Beguine*, *Night and Day*, *So in Love Am I*, and *What Is This Thing Called Love?* would actually stoop to write a cowboy tune! Well, he wrote *Don't Fence Me In*, didn't he? OR DID HE? The truth is, Cole Porter purchased the original lyrics and the melody to *Don't Fence Me In* for \$250.00 from Robert Henry Fletcher of Montana! Porter re-wrote the music, altered the words to the chorus and put his name on it!

In 1944, “The King of Cowboys,” Roy Rogers introduced *Don't Fence Me In* in the Warner Brothers’ star-studded wartime musical movie *Hollywood Canteen*. Roy sang it again in the following year in his own Republic motion picture *Don't Fence Me In*.

Don't Fence Me In made its own contribution to the national morale during World War II. The song made what Americans considered an appropriate statement to Adolph Hitler from a free country. The song was a monster hit for Bing Crosby and the Andrews Sisters during the war. Bing walked into the recording studio on July 25, 1944, without having seen or heard the song. Thirty minutes later the song was recorded! It went on to sell more than a million copies and topped the *Billboard* charts for eight weeks in 1944-45. It was Walter Winchell who broke the story that Porter had bought the song from a Montana cowboy named Fletcher. Twenty years after *Don't Fence Me In* first appeared, Bob Fletcher was finally recognized as the original composer. With the assistance of ASCAP – the American Society of Composers, Authors and Publishers – Fletcher was able to work out a modest royalty arrangement with a

representative of Cole Porter who, by that time, was seriously ill.

Mexicali Rose

Jack Tenney was born on April 1, 1898, in St. Louis, Missouri. He served in World War I and in the 1920s played the organ in theaters in San Francisco and Los Angeles. About that time he organized his own dance band.

Mexicali Rose is one of the many songs Jack Tenney composed while filling an engagement at the Owl, a landmark cabaret in Mexicali, Mexico. Prohibition helped Mexicali become a boomtown. Thirsty men, gamblers, and “soiled doves” from red-light districts poured across the border. Horse racing and boxing matches, all outlawed in California, came to Mexicali. The Owl Theater was a gambling hall par excellence, reputed to have the longest bar in the world. Men crowded around black jack tables, the air was thick with smoke, girls danced with whoever asked them – a dollar a dance and the music was good. The club was complete with dance floor and orchestra platform and a seven-piece band. Tenney was piano player and orchestra leader.

Jack Tenney sold the copyright to his yet unsuccessful *Mexicali Rose* for a pittance in 1935. About that time, *Mexicali Rose* and Jack Tenney took different paths. Tenney went to law school and in 1936 was elected to the California State Legislature. *Mexicali Rose* went on to become a worldwide hit and was translated into sixteen languages. Movie stars made *Mexicali Rose* famous. Bing Crosby recorded Tenney’s song and put it on the “Hit Parade.” Barbara Stanwyck starred in a movie of the same name. *Mexicali Rose* was also the title of a Gene Autry movie released in 1939.

Shortly before Jack Tenney died in 1970, the governor of Baja, California, and the mayor of Mexicali welcomed him with a long parade of Mexican dignitaries and musicians, honoring him as the person who “put Mexicali on the map.”

GH

Rawhide

Television’s western series have produced some memorable music. *Rawhide*, starring Clint Eastwood as Rowdy Yates, ran on CBS from 1959 to 1966. It featured theme music by Dimitri Tiomkin. It is ironic that a Russian could so readily distill the essence of the American West into authentic musical

terms, but Tiomkin was a composer witho peer when it came to providing accompaniments to big, outdoorsy entertainments. He has carved himself a permanent niche in the pantheon of legendary film composers with contributic such as *Gunfight at the OK Corral*, *High Noon*, *Red River*, *Duel in the Sun*, *Giant*, *Alamo*, and *Rawhide*.

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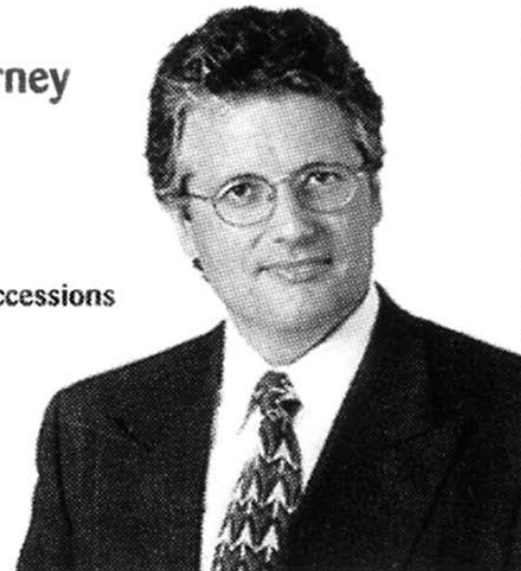
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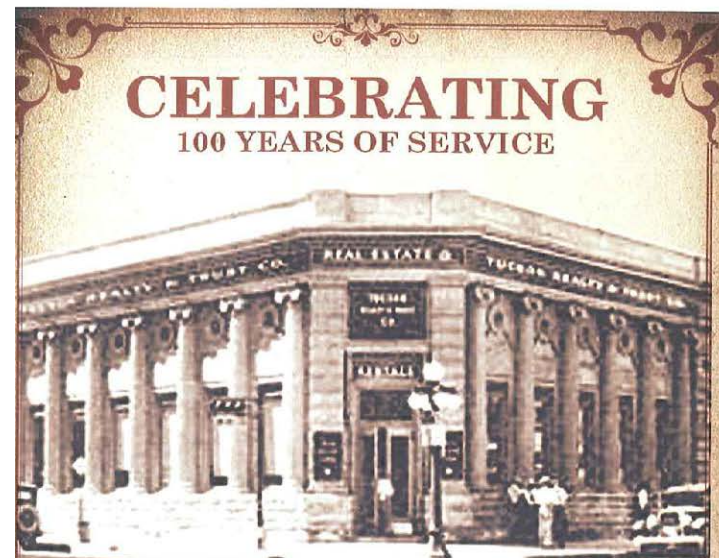
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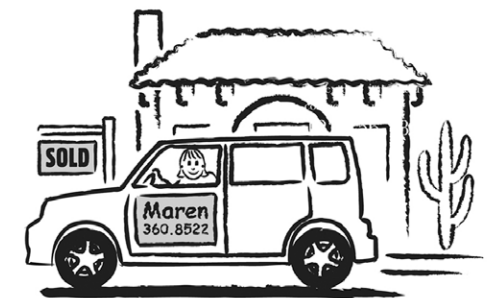


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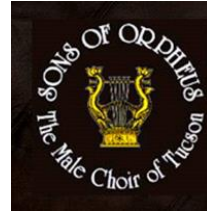
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