



ARTS DISTRICT CHORALE

H. MICHIE AKIN, *Artistic Director*

TANGOS
AMONG FRIENDS

FRIDAY, FEBRUARY 13, 2004 7:30 PM

CROW COLLECTION OF ASIAN ART

2010 FLORA STREET

DALLAS ARTS DISTRICT



PROGRAM

INTRODUCCIÓN AL ÁNGEL

ASTOR PIAZZOLLA
arr. Javier Zentner

VERANO PORTEÑO (SUMMER OF BUENOS AIRES)

ASTOR PIAZZOLLA
arr. Oscar Escalada

DANZA DE LA MOZA DONOSA (DANCE OF THE GRACEFUL GIRL)

ALBERTO GINASTERA

NOCHE DE LLUVIA (RAINY NIGHT)

SID ROBINOVITCH

MEDLEY

COLE PORTER
arr. Anne Albritton
for the Arts District Chorale

NIGHT AND DAY (from *Gay Divorcée*, 1932)
TRUE LOVE (from *High Society*, 1956)
I'VE GOT YOU UNDER MY SKIN (from *Born to Dance*, 1936)

BRIEF INTERLUDE; PLEASE REMAIN SEATED

MY ROMANCE (from *Jumbo*, 1935)

RICHARD RODGERS
arr. Anne Albritton

OUR LOVE IS HERE TO STAY (from *The Goldwyn Follies*, 1935
& *An American in Paris*, 1951)

GEORGE GERSHWIN
arr. Anne Albritton

LA PERLA (THE PEARL)

ANSELMO LOPEZ
arr. Wayland Rogers

OTOÑO PORTEÑO (AUTUMN OF BUENOS AIRES)

ASTOR PIAZZOLLA

LIBERTANGO

ASTOR PIAZZOLLA
arr. Oscar Escalada

PLEASE JOIN US FOR DESSERT AND CHAMPAGNE IN THE JADE ROOM IMMEDIATELY FOLLOWING THE PERFORMANCE

TANGOS AMONG FRIENDS

Tango...

*that gust of wind...that diabolical undertaking,
challenging the unresting years; made up of dust and time,
man lasts less than the frivolous melody.*

JORGE LUIS BORGES

TANGO. Just the word conjures up images of Buenos Aires, a dimly lit dance floor, the smoke of a cigarette curling up into the air, a beautiful woman in the arms of a dashing man, and inevitable sweet surrender to a rhythm that is pure passion.

Tango originated in the working class and lower class neighborhoods of Buenos Aires. Despised by Argentinean society, the tango surfaced in Paris around 1910, and became the “rage” of café society trendsetters. From Paris, the tango spread to London, and finally, New York. Tango continued to be popular until its decline in the 1950s due to the advent of rock and roll. Since 1955, it has been the music of Astor Piazzolla that has contributed to the rebirth of tango.

Piazzolla was born in Mar del Plata, Argentina, in 1921, but moved with his family to New York City when he was three. In 1929, he composed his first tango. He returned to his homeland in 1936, where he played the bandoneon (an accordion-like instrument) with various orchestras. As a young man in Buenos Aires, Piazzolla pursued two musical careers: as a bandoneon player in the tango orchestras by night, and as a serious student of classical composition with Alberto Ginastera by day. In the 1950s, Piazzolla moved to Paris to study with Nadia Boulanger, one of the greatest composition teachers of the 20th century. Boulanger praised Piazzolla’s scholarly compositions but encouraged him to develop his obvious talent and greatest love – composing tango. His subsequent endeavors would forever change the world of Argentinean music.

Appreciating Piazzolla’s profound impact on this world requires melding the talents of several American musical giants into one: Leonard Bernstein for his ability to bring highbrow and popular together; Duke Ellington for elevating what was formerly considered “slum” music to the heights of artistic culture; and Hank Williams and B.B. King for breaking down narrow stylistic definitions and broadening what could be considered “legitimate.” Indeed, Piazzolla helped redefine tango, giving it new life and artistic breath, making it less formal while bringing it new respect on the world’s most prestigious stages.

Tonight, we combine the classic Latin American artistry best demonstrated by Piazzolla’s tangos with the classic American songs of his contemporaries – Cole Porter, Richard Rodgers and George Gershwin. They fit easily alongside one another as the best of music from the 30s, 40s and 50s — the quintessential music of love.

So settle in, snuggle up, and let the fantastical music capture your imagination on this, the eve of the most romantic day of the year.

PROGRAM NOTES

INTRODUCCIÓN AL ÁNGEL

ASTOR PIAZZOLLA

arr. Javier Zentner

The musical genius of ASTOR PIAZZOLLA (1921–1992) imbues his tangos with a sophisticated earthiness that can be savored by all of the senses, and in equal measure by both listeners and dancers. Many of Piazzolla's tangos for instruments have been arranged for chorus in recent years. The *Introduction* is from the composer's *Angel Series*, a suite of Piazzolla tangos arranged for chorus by Javier Zentner in 1998.

VERANO PORTEÑO (SUMMER OF BUENOS AIRES)

ASTOR PIAZZOLLA

arr. Oscar Escalada

PIAZZOLLA'S *Verano Porteño* is part of the song cycle, *Las Cuatro Estaciones Porteñas (The Four Seasons)*, which contains some of Piazzolla's most beloved works. The melody underscores Piazzolla's genius in weaving Latin urban forms of tango, milonga, rumba, rag and bossa nova into dance-like concert music. The choral arrangement by Oscar Escalada adds an extra dimension of richness for a lush – and lustful – aural experience.

DANZA DE LA MOZA DONOSA (DANCE OF THE GRACEFUL GIRL)

ALBERTO GINASTERA

ALBERTO GINASTERA occupied a leading position in the musical world of his native Argentina, where he exercised a strong influence over a younger generation of composers, including Astor Piazzolla. *Danza de la*

Moza Donosa is the second of a set of three dances that Ginastera composed for solo piano entitled *Danzas Argentinas*. It is composed in the style of a zamba – an Argentinean folk dance that was originally played on the violin, sometimes with strummed guitar accompaniment. The romantic lyricism throughout the piece is typical of Argentinean folk music of the 1930s.

NOCHE DE LLUVIA (RAINY NIGHT)

SID ROBINOVITCH

It's raining... Wait, don't sleep,
Listen to what the wind is saying
And to what the water says
Tapping with its little fingers on the window panes
All my heart is listening to hear
The enchanted sister that has slept in the sky,
That has seen the sun up close,
And now comes down, buoyant and cheery,
Holding the hand of the wind
Like a traveler returning from a marvelous land.
How happy the waving wheat will be!
How eagerly the grass will thrive!
What diamonds will cluster now
In the deep branches of the pines!
Wait, don't sleep.

Let us listen to the rhythm of the rain.
Let my breasts support your silent forehead.
I will feel the beating of your temples,
Palpitating and warm,
As if they were two living hammers
Striking upon my flesh.
Wait, don't sleep.
Tonight the two of us are a world,
Isolated by wind and rain
In the warmth of a bedroom.
Wait, don't sleep.
[Tonight we are, perhaps, the supreme root,
From which tomorrow will grow this
Lovely stalk, the race to come.]

Translated from the poem by JUANA DE IBARBOURO

Canadian composer SID ROBINOVITCH (1942–) wrote his set of three pieces entitled *Canciones por las Americas* in 2000. Each reflects a different aspect of Latin American culture. *Noche de Lluvia* is the most traditional, having a definite Spanish flavor with the quintessential “tango” rhythm and given context within the setting of Uruguayan poet Juana de Ibarbouro's words.

THE NEXT THREE PARTS OF THE PROGRAM — a Cole Porter medley and standards by Richard Rodgers and George Gershwin — were artfully arranged by ANNE ALBRITTON (1940–). An alumna of Southern Methodist University, Albritton earned her postgraduate degree from Northwestern University. Her skills as an arranger and composer grew as a result of her extensive work with small church choirs and community theater. She was the founding musical director of BRAVO, a national touring company; and has served as staff arranger and principal accompanist for The Women’s Chorus of Dallas and The Turtle Creek Chorale. Her arrangements are commissioned by choruses across the United States.

MEDLEY

COLE PORTER

arr. Anne Albritton for the Arts District Chorale

NIGHT AND DAY (from *Gay Divorcée*, 1932)

Night and day, you are the one;
Only you beneath the moon and the sun.
Whether near to me or far, it’s no matter, darling, where you are,
I think of you night and day.
Day and night why is it so, that this longing for you follows wherever I go;
In the roaring traffic’s boom, in the silence of my lonely room
I think of you night and day. Night and day under the hide of me,
There’s an oh such a hungry yearning burning inside of me.
And its torment won’t be through ’till you let me spend my life
Making love to you day and night;
I will love you night and day and night and day I will love only you.

TRUE LOVE (from *High Society*, 1956)

I give to you and you give to me true love, true love;
So on and on it will always be, true love, true love.
For you have a guardian angel on high with nothing to do;
But to give to you and to give to me our love forever true.

I’VE GOT YOU UNDER MY SKIN (from *Born to Dance*, 1936)

I’ve got you under my skin, I’ve got you deep in the heart of me;
So deep in my heart you’re really a part of me, Yes I’ve got you under my skin.
I’ve tried so not to give in; I’ve said to myself this affair never will go so well,
But then why should I resist, when, Baby, I know so well that I’ve got you under my skin.

I’d sacrifice anything, come what may, for the sake of having you near
In spite of the warning voice that comes in the night and repeats in my ear:
Don’t you know little fool you never can win? Use your mentality, wake up to reality;
But each time I do just the thought of you makes me stop before I begin,
'Cause I’ve got you under my skin.

Some of the most clever, funny and romantic songs ever written come from the pen of COLE PORTER (1891–1964). His urbane wit and musical complexity won him the affection of America. Porter was unmatched as a tunesmith, and his Broadway musicals — from *Kiss Me Kate* and *Anything Goes* to *Silk Stockings* and *Can Can* — set a standard of style and wit to which today’s composers and lyricists aspire.

MY ROMANCE

(from *Jumbo*, 1935)

RICHARD RODGERS*arr. Anne Albritton*

My romance doesn't have to have a moon in the sky;
 My romance doesn't need a blue lagoon standing by;
 No month of May, no twinkling stars;
 No hideaway, no soft guitars.

My romance doesn't need a castle rising in Spain;
 Or a dance to a constantly surprising refrain;
 Wide awake you can make my most fantastic dreams come true;
 My romance doesn't need a thing but you.

The contributions of RICHARD RODGERS (1902–1979) to the musical theater of his day were extraordinary. His career spanned more than six decades, and his hits ranged from the silver screens of Hollywood to the bright lights of Broadway, London and beyond. During his lifetime, he wrote more than 900 published songs and 40 Broadway musicals. Rodgers spent the first 20 years of his prolific career collaborating with lyricist Lorenz “Larry” Hart, but it was his work with Oscar Hammerstein that earned widespread acclaim — 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and two Emmy Awards. *My Romance* was written by Rodgers and Hart for the 1935 Broadway show and circus extravaganza, *Jumbo*.

OUR LOVE IS HERE TO STAY

(from *The Goldwyn Follies*, 1935 & *An American in Paris*, 1951)

GEORGE GERSHWIN*arr. Anne Albritton*

Life is a changing game, there's little that stays the same;
 What is new becomes the past – but with you, I found a love to last.
 It's very clear: our love is here to stay.
 Not for a year, but ever and a day.
 The radio and the telephone
 And the movies that we know
 May just be passing fancies,
 Like stars at night fade from sight they may go.
 But oh, my dear, our love is here to stay.
 And together we're going a long, long way;
 Who can say? In time, the Rockies may crumble,
 Gibraltar may tumble down;
 They're only made of clay, but our love is here to stay.

In a career tragically cut short by a brain tumor, GEORGE GERSHWIN (1898-1937) proved himself to be not only one of the great songwriters of his extremely rich era, but also a gifted “serious” composer who bridged the worlds of classical and popular music. *Our Love Is Here to Stay*, with lyrics by his brother Ira, was introduced by Kenny Baker in the 1938 film *The Goldwyn Follies* starring Adolph Menjou, Edgar Bergen, Charlie McCarthy, and the Ritz Brothers. The song was also featured in the 1951 film *An American in Paris* starring Gene Kelly and Leslie Caron.

LA PERLA**ANSELMO LOPEZ***arr. Wayland Rogers*

This is a different kind of love song — about one’s native land. Composer ANSELMO LOPEZ expresses his longing for the days when Cuba’s pristine beauty was untainted by imperial domination. Nothing is known of him, but the song was probably written in the early 1900s and is typical of late-19th century Spanish folk songs.

Born a pearl in the deep shadow of the ocean,
 On rocky headland bloomed a violet blue,
 High above ‘mid clouds there shown a dewdrop,
 But in my dreaming, ever I dream of you.

The pearl has perished, set in a crown imperial,
 In graceful urns of gold the flowers die,
 Gently fades into mist the sparkling dewdrop,
 As in your memory, I.

Translated from the Spanish

OTOÑO PORTEÑO (AUTUMN OF BUENOS AIRES)**ASTOR PIAZZOLLA**

Otoño Porteño is the third installment of PIAZZOLLA’S tangos about seasons of the year in Buenos Aires. It is the second of Piazzolla's “seasons” to be performed tonight. Interestingly, each of the Piazzolla’s seasonal compositions was composed years apart and not compiled by Piazzolla until many years later.

LIBERTANGO**ASTOR PIAZZOLLA***arr. Oscar Escalada*

PIAZZOLLA combines the two words that he loved most — liberty and tango — to create *Libertango*. Originally composed as an instrumental piece in 1975, *Libertango* is perhaps the most widely recognized and beloved Piazzolla tango from the more than 1,000 compositions he wrote. The arrangement for voices heard tonight was commissioned in 2000 by Emily Ellsworth, conductor of The Glen Ellyn Children’s Chorus.

**THE ARTS DISTRICT CHORALE**H. MICHIE AKIN, *artistic director and conductor*with JENNIFER BRYAN, *violin* CARL FERRÉ LANG, *bass* ANNE ALBRITTON, *piano*

and special guests

PHYLLIS WILLIAMS & DARRYL GASTON, *tango dancers*

SOPRANO

Patsy Brooks
 Karen Churchill
 Lisa Farr
 Leigh McAtee
 Kim O’Neil
 Gina Thorsen
 Janelle Tinnell

ALTO

Patrice Higgins
 Jole Luehrs
 Lara Magyar
 Marta McGuire
 Susan Morgan
 Jeanne Stephens
 Michele Studer
 Shelley West

TENOR

Eli Mercado
 Tom Morgan
 Edward Noyce
 Hoyt Neal
 David Reinig

BASS

Robert Brooks
 Gabriel Clothier
 Louis Elliot
 Rome Guillermo
 Carl Huddleston
 Jack Luby
 Raymond Magyar
 Robert Manosky

LINDA IRWIN, *rehearsal accompanist*

IN GRATEFUL ACKNOWLEDGMENT

The Arts District Chorale gratefully acknowledges the friendship and support of The Trammell and Margaret Crow Collection of Asian Art and the Arts District Friends, who have eagerly embraced our art and continue to provide us with both an exceptional venue and exceptional audiences.



We also acknowledge the patronage of our many contributors and benefactors. Their participation and presence, generous support and in-kind gifts allow the Chorale to accomplish its mission. We are especially grateful to:

- ~ Kristin Atwell, of Atwell Design, Inc., for designing the Chorale's logo, print materials and web site
- ~ Ruthie Stivers, of Delicious Cakes of Dallas, for this evening's magnificent dessert – a fudge frosted, mousse-filled, raspberry liqueur cake
- ~ The Flower Mart (Oak Lawn) for so graciously providing the men's boutonnieres
- ~ Steinway Hall of Dallas
- ~ Clint Barrett, of Goody Good Liquor, Inc., for providing this evening's champagne
- ~ Mike Itashiki, of MusicHost, Inc., and Camera Red, for building the Chorale's web site, and photographing tonight's performance
- ~ Phyllis Williams and Darryl Gaston, dance instructors at Tango and Cha-Cha (Dallas), for so expertly and passionately sharing their art.

ABOUT THE ARTS DISTRICT CHORALE

Founded in 1989, the Arts District Chorale is a Dallas-based vocal ensemble of both amateur and professional musicians from all walks of life. We share the joy and beauty of choral music with the community by promoting choral excellence through artistic performance in a variety of downtown venues – particularly those within the Dallas Arts District. The Arts District Chorale is a not-for-profit, 501(c)3 organization.

The Chorale's broad-based repertoire, level of musical excellence and desire to collaborate with Dallas-area arts and nonprofit organizations allow us to bring music to unlikely audiences in magnificent, sometimes unexpected and always interesting places. From the majesty of Poulenc's *Gloria* on the stage of the Meyerson Symphony Center to the sass of Cole Porter in the intimate setting of the Crow Collection of Asian Art, the Chorale's mission is to provide a memorable experience for everyone.

UPCOMING PERFORMANCE

JULY 30, 2004
7:00 p.m.

ALL THAT JAZZ: CELEBRATING THE AFRICAN EXPERIENCE
The Dallas Museum of Art
The Chorale's 2003-2004 season concludes with a concert celebrating the opening of the exhibition *Visual Sounds: The Art of Romare Bearden*. The concert is part of the DMA's *Late Nights* series.

For information about the Arts District Chorale, to discuss collaboration, schedule an audition, support our mission, purchase tickets, or join our mailing list, please visit www.artsdistrictchorale.org.

THE GREATEST GIFT — YOUR SUPPORT AND PARTICIPATION

Yes! I want to help the Arts District Chorale continue to share the beauty and joy of choral music:

___ Enclosed is my check for \$_____, payable to the Arts District Chorale.*
For purposes of donor recognition in Chorale concert programs, giving levels are designated as:
Bronze (up to \$99); Silver (\$100-\$249); Gold (\$250-\$499); Platinum (\$500-\$999); and Diamond (\$1,000+).

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