

SONO
LUMINUS



BRUBECK
&
AMERICAN
POETS

PACIFIC MOZART ENSEMBLE

Four New England Pieces

- 1. Autumn in Our Town**
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- 2. Once When I Was Very Young**
© Derry Music Company (1988) - Sole agent: Hinshaw Music, Inc.
- 3. Two Churches**
© Derry Music Company (1988) - Sole agent: Hinshaw Music, Inc.
- 4. How Does Your Garden Grow?**
© Derry Music Company (1988) - Sole agent: Hinshaw Music, Inc.
- 5. Lonesome†**
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- 6. Summer Song**
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- 7. Regret**
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- 8. Quiet As the Moon**
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- 9. Dreamer**
Lyrics © The Estate of Langston Hughes - Music © Derry Music Company (1994)
- 10. Heaven/Boogie IAM**
Lyrics © The Estate of Langston Hughes - Music © Derry Music Company (1994)
- 11. Dusk**
Lyrics © The Estate of Langston Hughes - Music © Derry Music Company (1994)
- 12. I Dream a World: Chorale**
Lyrics © The Estate of Langston Hughes - Music © Derry Music Company (1994)
- 13. Festival Hall**
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- 14. I Have a Little Shadow**
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- 15. The Wheel**
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- 16. In Time of Silver Rain**
Lyrics © The Estate of Langston Hughes - Music © Derry Music Company (1994)
- 17. The Peace of Wild Things***
© Derry Music Company (2011)
- 18. The Wind**
© Derry Music Company (2011)
- 19. Truth**
Manuscript

Total Time —

† Choral Premiere * World Premiere

2:09

5:09

2:50

4:02

2:29

4:20

5:10

3:48

2:08

2:56

3:11

2:10

1:42

3:37

3:31

2:33

3:34

2:55

2:43

61:10

So, why BRUBECK & AMERICAN POETS?

Dave Brubeck, revered as a jazz pianist, is the composer of a rich stream of choral music. Several years ago, while compiling the repertoire for our first disc of Dave Brubeck's choral music, *Songs of Praise* (DSL-92101), it became clear that the non-sacred music in his catalog had a central link: the writers of the texts were predominately American. When the concept was proposed to Dave, he was immediately enthusiastic about the idea of a second choral recording with this premise.

The music on this disc is varied, with many of the songs evoking the feeling of specific places and emotions. This music can be enjoyed by all: some of it is complex, some youthful and easily accessible. As a student of Darius Milhaud, Brubeck was steeped in the compositional rules of Western classical music. He loves fugues and dense musical processes. Those musical elements are effectively used to communicate complex emotions. But, Brubeck is just as apt to latch onto a Blues and let the chorus swing.

A perusal of Brubeck's choral catalog shows that the poets he loves, he returns to. The Harlem Renaissance poet, Langston Hughes, and Dave's wife, Iola Brubeck, appear frequently. Southern poets Wendell Berry and Robert Penn Warren evoke joy in a country-dance and pain in the truth of death. Coincidentally, Wendell Berry's "The Wheel" is dedicated to Brubeck family friend, Robert Penn Warren. (Dave was not aware of that dedication when he used the poem.)

Robert Louis Stevenson, although Scottish, appears here because he lived in San Francisco and Napa, and Brubeck loves Stevenson's vivid children's poetry.

One of the goals of this project is that ensembles of all levels of experience hear this music and become inspired to perform it. It will be a deep and worthwhile enterprise.

This repertoire gives musical form to Brubeck's love of American poets.

— Lynne Morrow

THOUGHTS ON THIS REPERTOIRE

from DAVE BRUBECK

Four New England Pieces

The “Four New England Pieces” were written in the late ‘80s when I would sometimes take my choral work to be “tried out” by the Wilton High School Madrigals led by Elissa Getto. I suppose the Charles Ives story about the two marching bands passing each other may have been at the back of my mind when I wrote “Two Churches,” but not consciously so. When I wrote this piece I imagined what it would be like to stand at a crossroads on a Sunday morning and listen to different choirs from the two churches at opposite corners—hearing from one a rollicking gospel hymn, and from the other a solemn chorale, each praising God. It made me ponder the question, what qualities determine whether the music is classified as “sacred”? “How Does Your Garden Grow” was written in this same period. Based somewhat on the old nursery rhyme, it really is about human relationships and how, as in a flower garden, so much “tending” is necessary for healthy growth. I wrote the words for the first verse, lola wrote the second verse. Elissa said her students had fun guessing which one was mine.

“Once When I Was Very Young” appeared in a little book of poems by my son Michael that he and a friend put together as a gift to me one Christmas. I was very struck by this particular poem, because it evoked such beautifully happy childhood memories.

lola wrote the words for “Autumn in Our Town”. At this point, neither of us can remember which came first, the words or the music. The first recording of the music was instrumental. I arranged it for chorus for the Gregg Smith Singers to perform in 1988 at an “Art For All” Gala sponsored by the *Hartford Courant* newspaper.

Charles Ives was musically trained by his father, George Ives, who had been the youngest bandmaster in the Civil War Union Army. George Ives challenged his son with difficult musical exercises using polyrhythms and bitonal singing. The elder Ives made sound experiments with two marching bands start at opposite ends of town playing two different songs in different keys while marching towards each other. Charles Ives considered his father to be a freeing influence on his music.

— Lynne Morrow

Lonesome

Louis Armstrong spoke the words to “Lonesome” for the *Jazz Impressions of the USA* recording session and it was used in a later CD edition of *The Real Ambassadors* as an introduction to “Summer Song”. This choral arrangement by my brother Howard has never been performed. The Pacific Mozart Ensemble is premiering it here.

HOWARD BRUBECK

My brother Howard was a composition student of Darius Milhaud and acted as Milhaud’s assistant at Mills College for several years. He was a composer and fine musician who helped me on many projects. His “Dialogues for Jazz Combo and Orchestra,” one of the first mergers of jazz improvising soloists with a symphony orchestra, was performed by Leonard Bernstein and the New York Philharmonic at Carnegie Hall in December 1959 and recorded in January 1960.

Summer Song

“Summer Song” existed as an instrumental piece that my quartet recorded on *Jazz Impressions of the USA*. lola wrote the words and Louis Armstrong made the song “his own” when he recorded it for *The Real Ambassadors* album. Louis loved the piece and when the recording session was over, he wrote on his copy of the manuscript:

“Mrs. Brubeck, am very happy! Louis “Satchmo” Armstrong.”

Regret

“Regret” was originally composed as a string orchestra piece and recorded by the London Symphony Orchestra. It has been performed also by the Russian National Orchestra and the Munich Bach Collegium. The choral version was first performed and later recorded by the Chattanooga Choral Society under the direction of Philip Rice.

Quiet as the Moon

“Quiet as the Moon” started out as an instrumental piece performed by my Quartet for the “Peanuts” TV special about the NASA space program. I began by writing the title words and soon lola took over as lyricist. She had read a quote from the astronomer Don Brownlee that said that the atoms in our bodies had been produced inside stars some four and half billion years ago. lola was very intrigued with the thought that, quite literally, we are made of star dust and are as much a part of the created universe as the stars, sun, earth and moon.

LANGSTON HUGHES

Sue Ellen Page, conductor of the Trenton Children's Chorus and The Choirs for Children and Youth of Nassau Presbyterian Church in Princeton, New Jersey, commissioned me to write a piece for her combined youth choirs. I searched through many books looking for an appropriate text that would interest both the inner city kids and her church choirs. When I came across an anthology of Langston Hughes poems, I knew I need not look further.

Hughes' language is direct and powerful, full of ideas and images that can be understood by the children singing the words and appreciated by the adults hearing them. I selected 19 poems, all pertaining to the theme of "Hold Fast To Dreams". I conceived of it as a suite, some of the musical settings for chorus, some for soloists, some short excerpts with only a few lines to link the longer passages together. "In Time of Silver Rain" was used as a prelude, sung by the youngest group of children. Sue Ellen thought the addition of the rain sticks and the Orff instruments would enhance their performance. There is an archival recording of this performance. None of the pieces have been recorded commercially except for my Quartet's version of "Hold Fast To Dreams". The premier of "Hold Fast To Dreams Suite" was at Princeton, New Jersey on October 10, 1998.

Dr. Donald Gibson, professor at Rutgers University, opened the program with a short talk about Langston Hughes, his importance in American literature, and his connection with jazz, which I tried to illustrate in my setting of his poem "Boogie 1 AM". I regret that I never met Langston Hughes. Our paths almost crossed at Music Inn in Lenox, MA where he came to lecture, but unfortunately it was the same weekend that I had a performance elsewhere.

Heaven/Boogie 1 AM

"Heaven" and "Boogie 1 AM" are two separate poems, therefore two separate pieces.

"Boogie 1 AM" was commissioned in 1994. "Heaven" was composed in 1998. Dave encouraged us to fuse these two pieces, segueing one into the other.

— Lynne Morrow

I Dream a World: Chorale

As for "I Dream A World: Chorale," the use of the term chorale was just a way of saying that I was using the techniques fashioned after a Bach four-voice chorale.

Festival Hall

I wrote "Festival Hall" for the Wilton (CT) Madrigals to sing when they were performing all over town to raise money to attend a choral convention in California. It is written as a "show song" in a "swing" style.

ROBERT LOUIS STEVENSON

I guess Robert Louis Stevenson cannot be really classified as an American poet, but he is so well known to American children of my generation that he seems like one of ours. Growing up in California, I was very aware that Robert Louis Stevenson had lived in San Francisco and the Napa Valley.

I Have a Little Shadow

My mother used to recite Stevenson's "The Land of Counterpane" whenever I was ill. "I Have a Little Shadow" was a childhood favorite. When Elissa Getto left Wilton, CT, to become CEO of Ruth Eckard Hall in Clearwater, FL, she asked me to write some short pieces for a young people's chorus that she had started. I enjoyed revisiting this poem and setting it to music.

The Wheel

"At the first stroke of the fiddler's bow" immediately evokes the square dances I remember attending as a child, watching from the sidelines as the adults whirled in and out to the commands of The Caller. The two Wendell Berry poems, "The Wheel" and "The Circle" are metaphors for life itself with its ever evolving dance in time and recurring cycles of birth, death, rebirth and life.

In Time of Silver Rain

This piece was written for a children's choir. On this disk, the opening children's part is sung by a countertenor and a soprano, in an attempt to achieve a different, child-like vocalism.

— Lynne Morrow

The Peace of Wild Things

An inescapable attribute of the human condition is the knowledge of the inevitability of death and grief.

"The Peace of Wild Things" touches upon this theme. It is something we all have thought about, but it remains for the poet to express in words, as Wendell Berry has done so beautifully.

This is a new work and a world premiere. It is dedicated by Mr. Brubeck to Dr. Lynne Morrow and the Pacific Mozart Ensemble. — Lynne Morrow

The Wind

Robert Louis Stevenson's "The Wind" was a childhood favorite.

Truth

"Truth," sung by the Gregg Smith Singers and Queens College Choir was premiered in 1988 in New York at the Shubert Theater as part of a benefit concert for Vietnam Veterans, sponsored by the Vietnam Veterans Ensemble Theater Company, under the auspices of Broadway producer Joseph Papp. I was asked to write an appropriate choral piece for this occasion. After looking at and rejecting numerous poems with a war theme, I happened to receive for Christmas, a collection of poems by Robert Penn Warren, the first American Poet Laureate. In it, I found "Truth". I thought of my own experiences in World War II and how every soldier takes with him to his grave the truth he has faced. Through a mutual friend, I received permission from the poet to set his words to music.

At the premiere performance, slides of the Viet Nam Memorial in Washington, DC were projected on a scrim. When the choir began to softly sing, the scrim rose and the names of the dead were projected on to the faces and bodies of the choir solemnly intoning, "Truth is what you cannot tell. Truth is for the grave." It was a very dramatic and solemn moment.

TEXTS

1. Autumn in our Town – Music by Dave Brubeck, Lyrics by Iola Brubeck

Autumn.

Turning leaves, burning leaves, falling leaves, calling leaves
Whispering memories in our town.

The village green is golden now; Autumn leaves flame and flutter down.

October days in golden haze drift through our New England town.

Another autumn, you and I, christened with love each golden scene.

And our desire was autumn fire as we walked through the village green.

Go, wind! Seek where the embers lie.

Blow, wind! Love was not meant to die.

O falling leaf, O flaming tree! Our lover's dreams are tumbling down.

Come back, my love, come back to me. It's golden autumn in our town.

Turning leaves, burning leaves, falling leaves, calling leaves

Autumn returns to our New England town.

2. Once When I Was Very Young – Music by Dave Brubeck, Lyrics by Michael Brubeck & John Jenney

Once when I was very young, with a twinkling in my eye,
I looked at life with a curious view, as the days rolled slowly by.
I listened with the ear of a child to the sounds of birds in flight
And shivered 'neath my covers when the dark snuffed out the light.
But in the lazy days of summer when the daylight lingered on,
We played our game of hide-and-go-seek and daydreamed on the lawn.
The summer nights were spent with friends when we tried with all our might
To fight away the webs of sleep, and wait for dawn's first light.

These golden days are long past now, I've grown into a man.
But the memories of childhood, my childhood, I still hold in my hand.
I've given up the things of youth, like toys and dolls and trains
And traded them for others, like work and aches and pains.

But in my mind I wonder if I could go back still
And relive those days of misspent youth on summer's peaceful hills.
Oh, once when I was so very young, with a twinkling in my eye,
I looked at life with a curious view, as the days rolled slowly by.

3. Two Churches – Music and Lyrics by Dave Brubeck

Bach and Handel are so nice to sing,
Counterpoint and melody so nicely swing.
Every phrase is perfect in its way.

Figured bass and ostinato, sing each line without vibrato.

They have influenced our style for years.

Secular and sacred music have no peers.

But we wonder if tradition isn't built on the condition

That it must reflect submission to

What we're calling Soul, or Rock and Roll

Or gettin' down, that gospel sound.

What we call the Blues, or Jazz and Swing

The churches sing in southern towns.

When they start to movin' and the church is groovin'

You can feel the joy of a southern town.

Sunday is the day for meetin', all your friends can share the greeting,

Good times sure abound!

Learn your psalms and sing by heart
Singing is perfect art.
Schola cantorum. Strict attention to decorum.
Instruments are not allowed, they are much too loud.
Praise the Father and the Son
Praise the Lord, God is One.

We shall overcome.
When you know our Lord God, He is One.
In the eyes of God we all are one
Everyone on earth will overcome.
Blow that horn. Play that drum.
God is One!

4. How Does Your Garden Grow? – Music by Dave Brubeck, Lyrics by Dave & Iola Brubeck

Mary, Mary, quite contrary, how does your garden grow?
With silver bells and cockle shells and pretty maids all in a row.
How does your garden grow? Are things all in a row?
Or are there weeds and tangles, plots with angles all askew?
And did you mend the fence where undergrowth so dense
Obscures the quite contraries, oh so scaries from our view?

We planned our garden so that everything would grow all in a row.
The seasons come, the seasons go, all in a row
From summer's glow to winter's snow.
Each Spring new flowers bloom, dispelling fear and gloom.
Foretelling silver bells and cockle shells and pretty maids all in a row.

Oh, the planting moon is coming soon,
(Nature's deeds are kind to weeds and maids.)
So we must sow all in a row.
(Nature's ways are fond of strays.)
See how they grow, all in a row.

5. Lonesome – Music by Dave Brubeck, Lyrics by Iola Brubeck, Arranged by Howard Brubeck

All of my life I've been lonely.
I'll go way back in my past.
I'll tell you all about lonesome,
How the winters last and last.

I've known the loneliest Autumns
Watching the leaves slowly turning in autumn.
Sad is the tag end of summer
When dreams with the leaves will burn.

I've stood alone in springtime
All alone high up on a hill.
Cried in the rain in springtime
Because no one's there to share the thrill.

There is a certain glory in summer
Quiet contagious joy.
There is a silent story in summer
That calls to mind a young boy
Who fell in love in the summer
Then grew up far too fast.
Still he returns each summer
To visit in the past.

6. Summer Song – Music by Dave Brubeck, Lyrics by Iola & Dave Brubeck, Arranged by John Coates, Jr.

Love to me is like a summer day
Silent, 'cause there's just too much to say
Still and warm and peaceful!
Even clouds that may drift by can't disturb our summer sky!

I'll take summer, that's my time of year.
Winter shadows seem to disappear.
Gayest, warmest season
That's the reason I can say that I love a summer day.

I hear laughter from the swimmin' hole
Kids out fishin' with a willow pole
And the boats come driftin' 'round the bend.
Why must summer ever end?

Love to me is like a summer day
If it ends the memories will stay
Still and warm and peaceful
Now the days are getting long
I can sing my summer song.

7. Regret – Music by Dave Brubeck

This is a choral vocalise, with the word "regret" occasionally interjected.

8. Quiet as the Moon – Music by Dave Brubeck, Lyrics by Iola Brubeck

Quiet as the moon, silent as the stars,
Soundless as the Sun, Jupiter and Mars.
Quiet as the space caught between the stars.
Quiet, silent, peaceful night.

Quiet as the moon, soft as falling snow
Drifting down to Earth far below.
Silent as the stars' pulsing, gleaming light
Streaming 'cross the sky in the night, so bright!

Soundless is the time, boundless is the space.
Infinite the source of life that blessed the human race.

Quiet as the moon, origin unknown,
Shines another light all our own.

Shining, gleaming, glowing, beaming
Through the night in all its stillness
See the Sea of Tranquility.
See the moon beaming back the light.
We are like the stars, sparkling through the night.

Deep within our souls, hidden from our sight,
Love dispels the dark by its light, so bright.
We are part of Earth, we are part of Sun,
We are moon and star.
And with love we are one,
Binding us silently, quiet as the moon.

9. Dreamer – Music by Dave Brubeck, Text by Langston Hughes

I take my dreams and make of them a bronze vase
And a wide round fountain with a beautiful statue in its center
And a song with a broken heart.
And I ask you: Do you understand my dreams?

10. Heaven – Music by Dave Brubeck, Lyrics based on Langston Hughes

Heaven is the place where happiness is everywhere.
Animals and birds sing, as does everything.
To each stone: How do you do? Stone answers back: Well, and you?

Boogie 1 AM – Music by Dave Brubeck, Lyrics based on Langston Hughes

Boogie woogie woo
Good evening, daddy, I know you've heard
The boogie woogie rumble of a dream deferred.
Trilling the treble and twining the bass into midnight ruffles of catgut lace.
Boogie woogie, Dreams deferred, Midnight ruffles
I know you've heard the boogie woogie rumble and twining bass
And trilling the treble with catgut lace...
The boogie woogie rumble 1 AM
The boogie woogie rumble I know you've heard...
Good evening, daddy, 1 AM. Yeah!

11. Dusk – Music by Dave Brubeck, Text by Langston Hughes

Let darkness gather up the roses cupping softness in the hand
Till the hard fist of sunshine dares the dark to stand.
Wandering in the dusk, sometimes you get lost in the dusk,
And sometimes not.

Beating your fist against the wall, you break your bones against the wall
And sometimes not.
Walls have been known to fall.
Dusk turn to dawn and chains be gone.

Wandering in the dusk, sometimes you get lost in the dusk,
And sometimes not.

Breaking your fist against the wall
And sometimes not.
Walls have been known to fall and chains will be gone.

12. I Dream a World: Chorale – Music by Dave Brubeck, Text by Langston Hughes

I dream a world where man no other man will scorn,
Where love will bless the earth and peace its path adorn.
I dream a world where all will know sweet freedom's way
Where greed no longer saps the soul nor avarice blights the day.

A world I dream where black or white, whatever race you be,
Will share the bounties of the earth and every man is free.
Where wretchedness will hang its head
And Joy, like a pearl, attends the needs of all mankind.
Of such a world I dream, my world.

13. Festival Hall – Music and Lyrics by Dave Brubeck

Let's all go to the Festival.
Let's all go to the great big show.
Let's all go to the Festival.
Let's all go to the great hip show.
Let's all go to the Festival.

When we go to the Festival Hall
We will give everybody our all
We'll be singin' up a storm just as sure as you were born
And the audience will have a ball!
We will sing with the swingin'-est beat;

They will all be a-tappin' their feet.
They'll be dancin' in the aisles. They'll be hearin' us for miles.
They'll be comin' in from off the street!

Swing at the Festival! Sing at the Festival! Rock at the Festival Hall!
Live at the Festival! Jive at the Festival! Don't give my mother a call!

When we come to the end of our show
You will be more than happy to know
That we did our very best and we're goin' home to rest,
And we sure would like to thank you all at the Festival Hall!
We've been havin' a ball. Yeah! Yeah!
When we go to the Festival Hall! Yeah!

14. I Have a Little Shadow – Music by Dave Brubeck, Text by Robert Louis Stevenson

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to my head;
And I see him jump before me when I jump into my bed.

The funniest thing about him is the way he likes to grow,
Not at all like proper children which is always very slow;
For he sometimes shoots up taller like an India rubber ball,
And he sometimes gets so little that there's none of him at all.

He hasn't got a notion of how children ought to play,
And can only make a fool of me in every sort of way.
He stays so close beside me, he's a coward you can see.
I'd think shame to stick to nurse as that shadow sticks to me.

One morning very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepy-head,
Had stayed at home behind and was fast asleep in bed.

15. The Wheel – Music by Dave Brubeck, Lyric based on a poem by Wendell Berry

Zing, zing-a-zing!
At the first stroke of the fiddle bow
The dancers rise from their seats
Then bow to their partner, promenade,
Do-si-do and away we go.

All join hands and circle right.
Swing your partner through the night.
Wheel your partner round and round.
Swing your partner off the ground.

Zing zing-a-zing yee-haw!
The dance begins to shape itself
In the crowd as couples join.
And couples join couples, their movement together
Lightening their feet.

They move in the ancient circle of the dance
The dance and the song call each other to be.
Soon they are one, rapt in a single rapture,
So that even the night has its clarity.
And time is the wheel that brings it round.

With a do-si-do and away we go
We will dance the hoedown. Ho!
We will dance 'til the fiddler puts down his bow.
Dance to the fiddler, never stop.
Dance to the fiddler 'til you drop.
And they danced all night by the light of the moon
And they all danced together to the fiddler's tune.

Dance to the song, dance!
Dance to the call 'til the music has stopped.

In this rapture the dead return.
Sorrow is gone from them.

They are light.
They step into the steps of the living
And turn with them in the dance,
In the sweet enclosure of the song,
And timeless is the wheel that brings them round.

16. In Time of Silver Rain – Music by Dave Brubeck, Text Langston Hughes

In time of silver rain the earth puts forth new life again,
Green grasses grow and flowers lift their heads.
And over all the plain, the wonder spreads
of life, of life, of life!

In time of silver rain the butterflies lift silken wings
To catch a rainbow cry
And trees put forth new leaves to sing in joy beneath the sky
As down the roadway passing boys and girls
Go singing too.

In time of silver rain when Spring and life are new.

17. The Peace of Wild Things – Music by Dave Brubeck, Text by Wendell Berry

When despair with the world grows in me
And I wake in the night at the least sound
In fear of what my life and my children's lives may be,
I go and lie down where the wood drake rests in his beauty
On the water and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought of grief
And come into the presence of still water
And I feel above me the dayblind stars
Wait with their light.
For a time I rest in the grace of the world
And I am free.

18. The Wind – Music by Dave Brubeck, Text by Robert Louis Stevenson

O wind, a-blowing all day long
O wind, that sings so loud a song! Blow!

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass
Like ladies' skirts across the grass.
O wind, a-blowing all day long
O wind, that sings so loud a song! Blow!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all.
O wind, a-blowing all day long
O wind, that sings so loud a song! Blow!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree
Or just a stronger child than me?

O wind, a-blowing all day long.
Blow wind! Sing loud your song. Blow on!

19. Truth – Music by Dave Brubeck, Text by Robert Penn Warren

Truth is what you cannot tell.
Truth is for the grave.
Truth is only the flowing shadow cast by the wind-tossed elm
When sun is bright and grass well-groomed.

Truth is the downy feather you blow from your lips
To shine in sunlight.
Truth is the trick that History,
over and over again, plays on us.

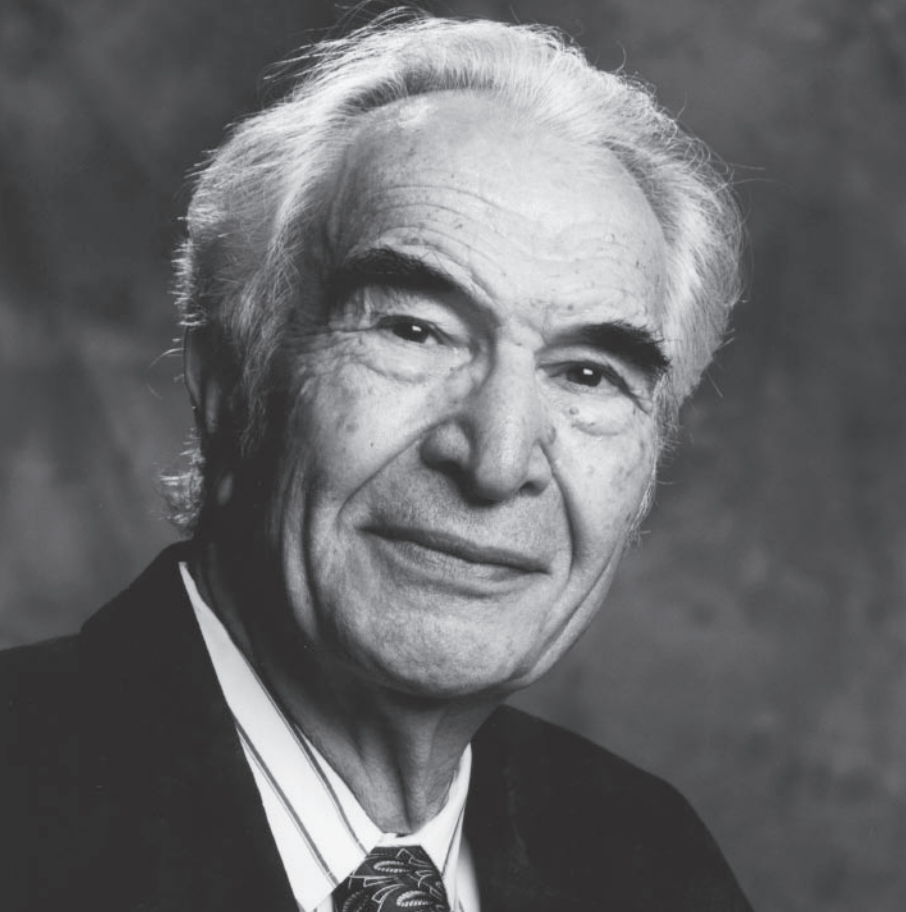
Its shape is unclear in shadow or brightness
And its utterance, the whisper we strive to catch,
Or the scream of a locomotive
Desperately blowing for the tragic crossing.
Truth is the curse laid upon us in the Garden.

Truth is the Serpent's joke
And is the sunstung dust devil
That swirls on the lee side of God when He drowns.
Truth is the long soliloquy of the dead all their long night.
Truth is what would be told by the dead
If they could hold conversation with the living
And thus fulfill obligation to us.

Their accumulated wisdom must be immense.
Truth is for the grave.



Members of the Pacific Mozart Ensemble during the recording session at Skywalker Sound, December 2011.



DAVE BRUBECK

Dave Brubeck has been designated a "Living Legend" by the Library of Congress and a Jazz Master by the National Endowment for the Arts. Born in 1920, he continues to be one of the most popular musicians in the world today. In a career spanning more than six decades, his introduction of odd time signatures, improvised counterpoint, and distinctive harmonies has made him one of the defining voices of jazz. In 2009 he received Kennedy Center Honors for his lifetime contribution to American culture.

Born in California in 1920, Brubeck started studying piano at the age of four with his mother, a classical pianist. He played in local dance bands throughout his high school and college years and in WWII served in the Army under General Patton, where he led an integrated GI jazz band. After his discharge, he studied composition at Mills College in California with French composer Darius Milhaud, who encouraged him to incorporate jazz in his classical compositions. In 1949, Brubeck formed an award-winning Trio from the rhythm section of an experimental Octet comprised of fellow Milhaud students. Two years later, after a near fatal swimming accident, he established the Dave Brubeck Quartet with alto saxophonist Paul Desmond, a historic collaboration in jazz that lasted 17 years. Their style of jazz caused such a stir in the early '50s that Brubeck's portrait appeared on the cover of *Time Magazine* in 1954. The classic Quartet with Desmond, Joe Morello and Eugene Wright made its first of many international tours in 1958, with performances throughout Europe, and under State Department sponsorship played in Poland, India, Turkey, Afghanistan, Iraq, Iran, Sri Lanka, East and West Pakistan. The following year, the historic *Time Out* album, featuring "Blue Rondo a la Turk" and "Take Five," was released. It became the quartet's signature work and the album is now in the GRAMMY® Hall of Fame.

Brubeck has received innumerable accolades including the National Medal of the Arts, and the State Department's Benjamin Franklin Award for Public Diplomacy. Internationally, the Austrian, French and Italian governments have honored him. His awards include a GRAMMY® Lifetime Achievement Award, the Smithsonian Medal, the California Hall of Fame and numerous honorary degrees from universities in the U.S., Canada, England and Germany. In addition to the accolades received as a jazz artist, he also has a place in the American Classical Hall of Fame for his many compositions for orchestra and chorus. In 2010 a documentary film, "In His Own Sweet Way", produced by Clint Eastwood was shown nationwide and in the U.K. in celebration of his 90th birthday.

www.davebrubeck.com

PACIFIC MOZART ENSEMBLE

Founded in 1980 by Artistic Director Richard Grant, the Pacific Mozart Ensemble (PME) delivers passionate, expert and engaging choral performances of music from Brahms to Brubeck to the Beach Boys. During its time, PME has grown to fill an important role in the cultural life of the San Francisco Bay Area, presenting courageous and innovative programs of many works that have never been performed in concert settings. In 2005, the group's 25th anniversary season, PME named Dr. Lynne Morrow, one of the Bay Area's leading musical figures, as the group's Music Director.

PME is perhaps best known for its collaborations with contemporary composers and artists, including John Adams, Dave Brubeck, David Lang, Meredith Monk, The American Bach Soloists, Berkeley Symphony Orchestra, The Oakland East Bay Symphony, and many others. PME was nominated for a "Best Choral Performance" GRAMMY® Award in 2006 for their recording of Bernstein's Mass with the Deutsches Symphonie-Orchester under the direction of Kent Nagano.

PME made its Carnegie Hall debut in November 2005, representing choral music for Meredith Monk's 40th Anniversary Celebration; selections of those performances were broadcast on WNYC radio. In 2006, Members of PME have also appeared in local concerts by "indie" rocker Sufjan Stevens and avant-garde composer and musician John Zorn.

PME was a featured performer at the 2007 Green Center Festival at Sonoma State University, presenting its multimedia concert program "A Story of Freedom: An Evening of Spirituals." In 2008, PME has also made guest appearances with Sweet Honey in the Rock, and with the Napa Valley Symphony. PME received a grant from the National Endowment of the Arts to record the choral music of Dave Brubeck. The ensemble has made three European tours and numerous recordings.

PME annually presents a season of three concert programs in various locations around the Bay Area; these concerts often include collaborations with other music institutions. The 2011-12 Season includes this second recording with Dave Brubeck; a collaboration with Persian-American composer Omid Zoufounoun featuring instrumentalists from the Shams Ensemble; and its highly popular A Cappella Jazz & Pop concert, which showcases members of the choir in small and large groups performing sophisticated, original arrangements of a wide variety of musical styles.

www.pacificmozart.org



Dr. Lynne Morrow, music director

Kyrmy Esainko, pianist

Kevin Johnson, stage manager

Larry Crooks, executive producer

Soprano

Lorna Baird
Jeffri Carrington
Janet Corah
Patricia Littman
Mari Marjamaa
Samantha Masslehbrown
Sarah Matthews
Renee Oakes*
Liz Wand

Alto

Emily Brockman
Annette Cayot
Shannon Ciston
Elisabeth Eliassen
Alexis Lane Jensen
Kimberly Keeton
Melinda Miller-Castro
Peggy Rock*
Johanna Rothe
Antonia Van Becker

Tenor

Jim Armington
Jim Ciston
Daniel Leon-Reveles
Larry Moore*
Michael Morales
Joe Morgan
John Paddock
Larry Rose

Bass

Steve Bicknese
Tom Carpender
Dale Engle
Taag Hage
Doug Jackson
Don Kelley
Greg Lee
Jeremy Litwin
John Stenzel
Gregory Whitfield
Jeff Watts*

* – Section Leader



LYNNE MORROW

Dr. Lynne Morrow is the Music Director of the Pacific Mozart Ensemble. She and the ensemble received GRAMMY® nominations in 2006 for the recording of Leonard Bernstein's Mass with Kent Nagano in Berlin. Their long-time collaboration with Dave Brubeck (including many world premieres) led to the release of *Dave Brubeck: Songs of Praise* (DSL-92101) with Sono Luminus. *Brubeck & American Poets*, the second recording of Brubeck's music with Sono Luminus, was recorded in Surround Sound at Skywalker Sound, Marin County, California.

Dr. Morrow is also the Music Director of the Oakland Symphony Chorus. During her tenure, the scope of the chorus has expanded to include contemporary, international and neglected works along with traditional classical repertoire. She conducts OSC's workshop performances of major works, a Spring "Messiah," hosts summer choral outreach sing-ins and prepares the chorus for work with Oakland East Bay Symphony. Most recently she co-conducted Oakland East Bay Symphony, Oakland Symphony Chorus and Oakland Youth Orchestra in a sold-out performance of Orff's "Carmina Burana."

Lynne Morrow's new ensemble, Quanta Chorale, has just made the first recording of the choral works of California composer, Elinor Remick Warren. This project will showcase exciting and challenging repertoire for mixed and women's chorus.

Dr. Morrow also directs the Voice and Opera/Music Theatre programs at Sonoma State University. Lynne Morrow has been a frequent assistant conductor with Festival Opera, where she conducted "The Most Happy Fella" and gave pre-concert lectures. Her Quantum Opera Theatre co-presented (with Berkeley West Edge Opera) the premiere of "Caliban Dreams" which she conducted. She's a familiar figure in the Bay Area where she hosts the Stern Grove Music Festival each summer.

Dr. Morrow's board memberships include Stern Grove and NARAS (the GRAMMY® organization). Dr. Morrow enjoys creating a visceral connection to music—presenting works from every corner of the musical arts in fresh ways to reach the widest possible audiences.

Langston Hughes (1902-1967)

Hughes was one of the most famous Black writers during the Harlem Renaissance. He was born in Joplin, Missouri and spent his career in New York. He wrote his well-known poem, "The Negro Speaks of Rivers", at age 18 while on a train to visit his estranged father in Mexico after high school graduation. Hughes was unashamedly Black when racial consciousness was unpopular and he was a People's Poet, portraying the lives of working class blacks in America. Hughes was also an innovator of Jazz Poetry as a literary form.

Wendell Berry (b. 1934)

Berry was born in Kentucky and since 1965 has worked his farm in Lane's Landing, Kentucky while writing pastoral poetry and activist non-fiction. He is known for his commitments to organic agriculture, preservation of the land and the dignity of life in all its forms. He is a member of the Fellowship of Southern Writers and a recipient of the National Humanities Medal among many other awards.

Robert Penn Warren (1905-1989)

Warren was born in Kentucky and belonged to several "schools" of poets defined by their Southern roots, including the Fugitives and the Southern Agrarians. He won the 1947 Pulitzer Prize for the Novel for "All the King's Men" and the Pulitzer Prize for Poetry in 1958 and 1979. Warren was a friend of the Brubeck family.

Robert Louis Stevenson (1850-1894)

Stevenson is the outlier in the group of poets. He was Scottish but lived in San Francisco and the Napa Valley for a short time. He wrote poetry that was so well-known that it often felt American. "I Have a Little Shadow" is the verse of a well-loved children's song.

Iola Brubeck (b. 1923)

Iola Brubeck was a radio broadcaster and journalist who studied at the College of the Pacific and married Dave Brubeck in 1942. She has been Dave Brubeck's manager and publicist, and has written lyrics for many of his songs and oratorios.

Michael Brubeck (1949-2009)

Michael Brubeck is the 2nd son of Iola and Dave Brubeck.

DSL-92160 — BRUBECK & AMERICAN POETS — PACIFIC MOZART ENSEMBLE

Recorded at Skywalker Sound, Marin County, California, December 17-18, 2011

Producers: Marina and Victor Ledin- Encore Consultants LLC, Dan Merceruio

Recording Engineer: Daniel Shores

Assistant Engineers: Dann M. Thompson, Judy Kirschner

Editing Engineers: Daniel Shores, Dan Merceruio

Mixing Engineer: Daniel Shores

Mastering Engineer: Daniel Shores

Photo of Dave Brubeck (p.19): Courtesy of the Brubeck family

Photo of the Pacific Mozart Ensemble (p. 22): Nadine Ohara, Lynds Photography, Lafayette CA

Photo of Lynne Morrow (pp. 23): Nadine Ohara, Lynds Photography, Lafayette CA

Session Photo (p. 18): Steve Bicknese

Liner Booklet Notes: Dave Brubeck, Lynne Morrow

Liner Booklet Editor: Lynne Morrow

Graphic Design: Brandon Bloodworth

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We thank Dave Brubeck for his abiding friendship and avid interest in allowing this recording to come to fruition. His choral music needs to be sung around the world. I thank Iola Brubeck for her gifts and generosity in providing photos and information for the notes. I thank Nancy Wade, Dave's god-daughter and choral expert, for all of her help, support and great passion for this project.

— Lynne Morrow, Music Director



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