

No. 41
Glenn Betty

The University of Washington School of Music
and Office of Lectures and Concerts and the
University of Washington Press present

American Sampler

a program of American music performed by

Elizabeth Suderburg, soprano
Stuart Dempster, trombone and euphonium
Robert Suderburg, piano
Victor Steinhardt, piano

Stage design by Mea Hartman

Meany Hall, 8:00 P.M.
Wednesday, April 9, 1975

A M E R I C A N S A M P L E R

PROGRAM

*All used for
CH 5-11-75*

Tape No. 1-7668

Stephen C. Foster 2:50 I CANNOT SING TONIGHT (1852)
(1826-1864) George Bannister

3:39 SUMMER LONGINGS (1849)
Words from the Home Journal

Gardell Simons 5:10 ATLANTIC ZEPHYRS (1915)

John Alden Carpenter 3:48 THE PLAYER QUEEN (1915)
(1876-1951) Song from an unfinished
play by W. B. Yeats

Charles T. Griffes 3:25 EARLY MORNING IN LONDON (1915)
(1884-1921) from "Four Impressions"
Oscar Wilde

3:30 THE LAMENT OF IAN THE PROUD
(1918)
Fiona MacLeod

Simone Mantia 3:45 PRISCILLA (1921)
(1873-1951)

R. Nathaniel Dett 2:14 JUBA (1913)
(1882-1943) Dance from the suite
"In the Bottoms"

Stephen C. Foster 3:18 WHY, NO-ONE TO LOVE? (1862)
Words by Foster

3:03 SOME FOLKS (1855)
Words by Foster

Tape No. 2 - 7669

all used
CH 5-11-75

Charles Ives
(1874-1954)

0:48 WALT WHITMAN (1921)
from 20th stanza in
"Leaves of Grass"

2:11 THE WHITE GULLS (1921)
Maurice Morris

Arthur Pryor
(1870-1924)

5:48 THE TIP TOPPER (1937)

Kenneth Benschopf
(b. 1933)

4:05 THE WAKING (1965)

3:21 DINKY

1:07 THE COW

Theodore Roethke

4:15 } TWO FOLK SONGS
THE FOX (1961)
JOHN BROWN'S BODY (1955)

Joseph F. Lamb
(1887-1960)

3:56 AMERICAN BEAUTY RAG (1913)

Henry Fillmore
(1881-1956)

3:00 MISS TROMBONE (1918)

Carrie Jacobs Bond
(1862-1946)

1:57 I LOVE YOU TRULY (1906)
Words by Bond

3:02 A PERFECT DAY (1910)
Words by Bond

A two-record album of the music performed in this program will be released in Fall 1975 by the University of Washington Press with the support of the Washington State American Revolution Bicentennial Commission. This album is being offered at a special prepublication price of \$9.50 through July 4, 1975. The price thereafter will be \$12.95. Prepaid orders should be directed to the University of Washington Press, Seattle, Washington 98195. Washington State residents please add 50¢ sales tax.

I
VOCAL WORKS

1. STEPHEN COLLINS FOSTER (1826-1864)

Foster was a genius who lived during a period of transition between two developments in Anglo-American music: the first, choral; the second, mainly instrumental. Uncommonly endowed in the art of writing songs (over 175), he contributed some less-known ones which, together with his more popular songs, deserve to be part of the enduring song repertoire.

2. CARRIE JACOBS-BOND (1862-1946)

Widowed at an early age and left with a small amount of money to support herself and her son, she started publishing her own songs, illustrating the covers herself. With the publication of A Perfect Day, she became very successful. Madame Schumann-Heink was among the famous singers of the day who performed "Bond Songs."

On the covers of her publications are mottoes such as: "Bond songs are the key to every heart"; "Songs as unpretentious as a wild rose"; "Songs everybody sings." She was also billed as "America's foremost woman composer." Classifications of titles found in the index to one of her collections include: "Love Songs"; "Songs of Optimism and Philosophy"; "Convivial and Encore Songs."

3. CHARLES IVES (1874-1954)

After Ives retired from a business career in 1930, he devoted all his time to writing music. Although every one of his works relates to American life and he was a true pioneer of a strong national art, Ives applied methods and techniques that anticipated the advance of modern music in Europe and elsewhere.

4. JOHN ALDEN CARPENTER (1876-1951)

Carpenter received a B.A. from Harvard and later became a vice-president in his father's shipping firm in Chicago. Starting in 1936, he spent all his time composing, writing in every medium. His works were performed by all the major U.S. orchestras. Skyscrapers, written in 1926, was the first widely performed symphonic work descriptive of American civilization. Felix Borowski wrote in 1930 in the Musical Quarterly: "Carpenter has done more than any other native musical creator to bring honor and respect to American song."

5. CHARLES T. GRIFFES (1884-1921)

After studying in Germany with Humperdinck and Rüfer, Griffes returned to the U.S. in 1907 and taught at a private boys' school while continuing to compose. It has been said that this difficult schedule of teaching and composing, combined with frail constitution, shortened his life. On the basis of his finished work many critics believe that he would have proven to be one of our greatest composers, had he not died at such an early age. He was also a gifted painter. In its simplicity and nobility of expression, Ian the Proud is perhaps Griffes's finest song. He was especially skilled in modeling appropriate and effective contrapuntal passage work for the piano.

6. KENNETH BENSHOOF (b.1932)

This pairing of Kenneth Benshoof and Theodore Roethke speaks eloquently for the vitality of the arts in the Pacific Northwest. Both men have rooted their works solidly in native soil; prevailing trends or conventions are of minor consequence.

Set in a free, parlando style, The Waking evokes a sense of early morning stillness; occasional melodic shudders do little to dispel this. Dinky is a riddle song and Benshoof's setting treats it as such. Perhaps Dinky is a

AMERICAN SAMPLER PROGRAM (continued) 2

child's Bogeyman, or perhaps he's a lecherous kind of Dirty (reflected in a funky blues section); we will never know. The Cow, of course, is the answer to a dairyman's prayer.

Benshoof's two folksong settings preserve the familiar tunes associated with each. The piano accompaniments, however, provide moments of commentary on the words. The Fox, for example, conjures up the memory of a broken-down banjo. John Brown, according to historical record, was a sour, embittered religious fanatic; the second song becomes macabre when recast in this context.

II

WORKS FOR TROMBONE AND EUPHONIUM

The instruments used this evening are period pieces, the "Olds" Trombone carrying a patent of 1912 (F. E. Olds Co., Los Angeles). This trombone, like most from that time, features a "graduated" slide wherein the top set of tubing is smaller than the bottom set. In addition, the bell is quite large in relationship to the bore. To this day Olds still makes one model with a graduated slide. The Williams Company however, is the only manufacturer that makes all its present-day instruments with the graduated slides along with the large bell. It is a sound that is unique, to say the least, particularly in the low register.

The (double-bell) Euphonium is a "Conn" dating, no doubt from the teens or twenties. The difference between "Euphonium" and "Baritone" (or "Baritone Horn") seems to be largely one of semantics. The understanding was the Euphonium meant the double-bell instrument, and, in fact, that was all that one was to find in a band until much later on. Many felt, however, that the second or "trumpet" bell was useless and very "un-Baritonelike," and from then on Baritones were made exclusively. In the meantime, the two terms have become hopelessly confused to where both names are used interchangeably.

The trombone is from Dempster's private collection. The Euphonium is on loan from Mr. Daniel Grinstead, and we are gratefully indebted to him for the use of this lovely instrument.

Simons was one of the fine solo trombonists who played with Sousa following in the footsteps of Pryor and Mantia before him. His Atlantic Zephyrs is one of the most famous of all trombone pieces in this idiom, perhaps with the exception of Pryor's Blue Bells of Scotland or Fillmore's Lassus Trombone. Perhaps more than any other piece it sums up the kind of techniques and styles that were the fashion of the day.

The title of Mantia's Priscilla refers to Sousa's wife, and the work carries a dedication to her. Although Mantia was known for his trombone performance, he was also a fine Euphonium player, and it is known that he favored his work with its use more often than not.

Thus three of the works heard tonight were composed by trombone soloists famous at the time. It was performers such as these (and, even more, the trumpet players of this era such as Herbert L. Clarke and Henry Arban) who dictated style and methods for study that are still with us. All these works are intended to be solos with band. The Fillmore work is actually a "section" solo whereby the entire trombone section of a band plays up front.

Fillmore was a well-known bandmaster. Among the works he wrote were such famous marches as Americans We, Military Escort, Men of Ohio, and His Honor. In addition he wrote an entire "Trombone Family" of compositions of which Miss Trombone is second in fame only to Lassus Trombone, which may well be the most famous American trombone tune ever written. Others in the family include: Shoutin' Liza Trombone, Pahson Trombone, Teddy Trombone, Boss Trombone, Sally Trombone, Slim Trombone, Hot Trombone, and Bones Trombone. There are several others. Miss Trombone is a typical ragtime piece from the family, and it conveys a delight that is absolutely naive and pure.

AMERICAN SAMPLER PROGRAM (continued) 3

Pryor wrote a large group of works for trombone the titles of which often express the ultimate in technique, patriotism, or leadership. Examples of these are The Supervisor, Fantastic Polka, Little Chief, and The Patriot. On the other hand he could sit down and compose such delights as Thoughts of Love, Love's Enchantment, and La Petite Suzanne. The titles of his operettas include Jingaboo, On the Eve of Her Wedding Day, Uncle Tom's Cabin, and The Whistler and His Dog. Many of the trombone works were featured in the Centennial Festival held in 1970 on this campus in honor of Pryor's birth in 1870. He was one of the most frequently recorded artists of all time. For RCA Victor he recorded over 1,000 titles, a feat amazing early in this century and amazing enough now. Many of those were tunes he himself wrote: The Victor, Heart of America, and Canhanibalmo Rag. (The last of these poses the burning question, "Can Hanibal, Missouri Rag?" The implication is, of course, that the townspeople are too square and unable to do so. One speculates as to what Mark Twain would have thought of that....)

The Tip Topper is not one of the most famous of Pryor's works, but it is certainly one of the most interesting. It is a fine example of the "Introduction and Polka" style so popular at that time (we will by this time have heard a "Novelette" and a "Valse Caprice," and we will soon hear "A Slippery Rag." In fact, the descriptive titles are often as much of a delight as the titles themselves). The Tip Topper, in a sense, tops them all. It carries a copyright date of 1937, and, although it was most likely written earlier than that, it must be a relatively late work and might well be Pryor's last (he died in 1942). It is a veritable compendium of cadenzas. It absolutely says it all.

III
KEYBOARD WORKS

Joseph F. Lamb was educated at St. Jerome College. He collaborated chiefly with Scott Joplin. Among his most famous works were Top Liner Rag, Nightingale Rag, Sensation Rag, Reindeer Rag, and Contentment Rag. The elegance and sensitivity of his music more than justify the recent resurgence of its popularity.

Juba (dance) is part of a suite of character pieces entitled, "In the Bottoms," which composer Robert Nathaniel Dett wrote to depict scenes from the Negro life of the lower Mississippi region. Dett was born in Canada but lived in the United States as both composer and educator. He was educated at Oliver Willis Halstead Conservatory, Lockport, New York; Oberlin Conservatory; Columbia University; American Conservatory; and three other institutions. He also composed Don't Be Weary Traveler (for which he received the Boot Prize), Ordering of Moses, Listen to the Lamb, The Chariot Jubilee, Magnolia Suite, Enchantment Suite, and many, many more.

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