Kansas State College of Pittsburg
Pittsburg, Kansas

Department of Music

Presents

CAROL SUE MAXWELL, Soprano
PAMELA GASTON, Mezzo-Soprano
WILLIAM VANCE, Tenor
DAVID GASTON, Baritone
ERMA ROSE, Pianist, Harpsichordist

Sunday, June 1, 1975
McCray Auditorium
8:00 p.m.
PROGRAM

SEVEN SONGS FOR THE HARPSICHORD (1788) . . . . . . . Hopkinson
(1737-1791)

I. Come, fair Rosina, come away
II. My Love is gone to sea
III. Beneath a weeping willow's shade
IV. Enraptur'd I gaze when my Delia is by
V. See down Maria's blushing cheek
VI. O'er the hills far away
VII. My gen'rous heart disdains
(An eighth song was added after the title page was engraved)
VIII. The Trav'ler benighted and lost

Hopkinson, one of America's most versatile men, belonged to a circle of
gentlemen amateurs who were active in the musical life of Philadelphia.
In 1759, at the age of 22, he wrote his art-song "My Days have been so
Wondrous free", the first known composition by a native American com-
poser. Hopkinson's songs were modelled after those of popular contem-
porary English composers. The songs were written in two parts, treble and
bass, and the harpsichordist was expected to fill in the harmonies accord-
ing to his own discretion or ability. SEVEN SONGS FOR THE HARPSI-
CHORD, dedicated "to His Excellency George Washington, Esquire",
is the first collection of secular music by a native born American com-
poser published in America.

II

Solo: GO, CONGREGATION, GO (c. 1795) . . . . . . . . . Antes
Quartet: SURELY HE HAS BORNE OUR GRIEVES

(1740-1811)

In 1732 a small band of members of the UNITAS FRATREM, spiritual des-
cendants of the Bohemian reformer, John Hus, sought refuge in Georgia.
They later moved to Nazareth, Pennsylvania, and in 1741 founded Beth-
lehem. Professionally trained Moravian musicians, who modelled their
style after the pre-classical Central Europeans, they composed the first
chamber music in America and wrote elaborate arias and choruses with
instrumental accompaniment for use in Church. According to Dr. McCorkle,
who has done much research on Moravian music and musicians, GO,
CONGREGATION, GO and SURELY HE HAS BORNE OUR GRIEVES
(text by Christian Gregor, 1723-1801) were intended to be performed
as a unit, the resulting form being what the English often loosely termed
an Ode. Those two outstanding compositions were originally scored for
strings, and their poignancy and melodic beauty point to Antes as one
of the most able American-born composers of his time.
III

ALAS, THEY KNOW ME NOT

Bristow (from "RIP VAN WINKLE" - 1855) (1825-1898)

"RIP VAN WINKLE" is the first opera composed by an American to be based on a libretto of American lore (by J. W. Shannon). In spite of its American origin and subject, the music is stylistically Italiante. The aria ALAS, THEY KNOW ME NOT, in ternary form, is sung by Rip in the last act upon his belated return to the village.

IV

ISLAND (July 1964) . . . . . . . . . . . . . . . . Markwood Holmes (1899- )

I. Marlin Reach
   Transition--Interlude
II. Black Cay
III. Waves
IV. Vodung

The music for ISLAND was written in an attempt to depict in sound the dark, languid, sometimes turbulent atmosphere of a South Pacific, or similar, island environment. Themes are built with 12-tone rows, very freely developed and the form follows a fragmentary Sonata Allegro design--from a harmonic-structural rather than thematic standpoint. Markwood Holmes has written music in most categories--chorus, opera, orchestra, chamber music and instrumental and vocal solos, but the present work is the only song cycle. The text for ISLAND was written by Donald Atwell Zoll.

V

A HAND OF BRIDGE (June 17, 1959) . . . . . . . . . . . . Samuel Barber (1910- )

David -- Florid businessman
Geraldine -- His middle-aged wife
Bill -- A lawyer
Sally -- His wife

Premiered at the Festival of Two Worlds in Spoleto, Italy on June 17, 1959 this one-act opera for four voices and chamber orchestra employs a libretto by Gian-Carlo Menotti. In contrast with the lyrical elements so prominent in other works of Barber, A HAND OF BRIDGE has a nervous energy and basically speech-song style with ostinato figures, obsessive rhythmic devices and clashing harmonies which produce a texture of urbane wit.