

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

I

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 composer. Hopkinson's songs were modelled after those of popular contemporary English composers. The songs were written in two parts, treble and bass, and the harpsichordist was expected to fill in the harmonies according to his own discretion or ability. SEVEN SONGS FOR THE HARPSICHORD, dedicated "to His Excellency George Washington, Esquire", is the first collection of secular music by a native born American composer published in America.

II

Solo: GO, CONGREGATION, GO (c. 1795) Antes
Quartet: SURELY HE HAS BORNE OUR GRIEFS (1740-1811)

In 1732 a small band of members of the UNITAS FRATREM, spiritual descendants of the Bohemian reformer, John Hus, sought refuge in Georgia. They later moved to Nazareth, Pennsylvania, and in 1741 founded Bethlehem. 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 GRIEFS (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.

