



## WATER: A MUSICAL CELEBRATION OF AMERICA'S HEARTLAND AND HEART

MINNESOTA BEETHOVEN FESTIVAL  
THOMAS HAMPSON, BARITONE / VLAD IETINCA, PIANO  
MINNESOTA MARINE ART MUSEUM, WINONA  
JULY 14 & JULY 15, 2011

## Introduction

*"Rivers must have been the guides which conducted the footsteps of the first travelers. They are the constant lure, when they flow by our doors, to distant enterprise and adventure, and, by a natural impulse, the dwellers on their banks will at length accompany their currents to the lowlands of the globe, or explore at their invitation the interior of continents."*

~ Henry David Thoreau

Today's recital celebrates the surging waters of America and their influence on the American experience and imagination. The recital was inspired by the Minnesota Marine Art Museum and the illustrious Burrichter/Kierlin Marine Art Collection and represents a confluence of aesthetic experiences: the music of our composers, the words of our writers, the paintings that surround us, and the presence of the Mississippi River itself.

The current exhibition in the museum, "America's Great Rivers," has served as a launching point for the concept of today's concert and remains the focal point of this recital. Rivers are the great transporters of both body and mind; they also give us points of orientation to build upon. With a river, there's always the place you've come from, the place you're going to – and the fluid presence of the present. In their motion, rivers have created the contour of the American landscape, a geography that has been deeply influential for American artists of all genres. In gathering songs about America's rivers, the complex influence of water on the American intellect and its broad impact became more and more apparent.

Physically and metaphorically, water has been powerful in mapping the American sense of home and the American imagination. Intriguingly, images of water can create a bridge between the tangible and intangible, the inner and outer world. So, in addition to songs about specific rivers, the recital also includes songs ranging from settings of Walt Whitman's existential texts, like Ned Rorem's "Gliding O'er All" and Michael Tilson Thomas' "At Ship's Helm," to socially conscious songs, such as Margaret Bonds' "The Negro Speaks of Rivers" and Woody Guthrie's "Roll On, Columbia." Songs from the collections of English art songs and French chansons are also embraced in this recital. These songs of the European tradition reflect America's devoted fascination with European art and landscape as well as the profound influence of American geography and art on European culture.

In this program booklet, you can read about today's music and its cultural and historical significance while looking at paintings from the "America's Great Rivers" exhibition, plus works from the permanent collection of the Minnesota Marine Art Museum and the Burrichter/Kierlin Marine Art Collection. Sometimes the location of the painting is an exact match to the subject of the song, such as Ned Rorem's song "The Lordly Hudson" and Jasper Francis Copsey's *View on the Palisades on the Hudson*. However, oftentimes, the image and the text represent different places, but still share an atmosphere, mood, or subject. We hope that today's auditory, visual, and textual narrative will inspire you to embrace a full sensory experience of the American relationship with water.

~ Thomas Hampson and Christie Finn (Program Notes and Research)

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**Cover Art: View of Indian Cove, Brooksville, Maine (1850)**

Fitz Henry Lane, American, 1804-1865

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

**Water: A Musical Celebration of America's Heartland and Heart**  
**Thomas Hampson, baritone • Vlad Iftinca, piano**  
**Thursday, July 14 & Friday, July 15**

**American Myth and Roots**

**At the River** (1952), *Old American Songs, Set 2*

Music by Aaron Copland (1900-1990)

Text by Robert Lowry (1826-1899)

**Deep River** (1916), from *Jubilee Songs of the USA*

Traditional African-American Spiritual

Arranged by Henry Thacker Burleigh (1866-1949)

**Nelly was a Lady** (1849)

Music and Text by Stephen Foster (1826-1864)

**The Land of the Sky-Blue Water** (1909)

Music by Charles Wakefield Cadman (1881-1946)

Text by Nelle Richmond Eberhart (1871-1944)

**The Sea** (1893)

Music by Edward MacDowell (1860-1908)

Text by William Dean Howells (1837-1920)

**The Golden Willow Tree** (1952), *Old American Songs, Set 2*

Traditional Anglo-American Ballad

Music and Arrangement by Aaron Copland

**Classic River Songs from the Past Century**

**Looking-Glass River** (1912)

Music by John Alden Carpenter (1876-1951)

Text by Robert Louis Stevenson (1850-1894)

**The Banks of the Yellow Sea** (1942)

Music by Ernst Bacon (1898-1990)

Text by Emily Dickinson (1830-1886)

**The Negro Speaks of Rivers** (1941)

Music by Margaret Bonds (1913-1972)

Text by Langston Hughes (1902-1967)

**The Lordly Hudson** (1947)

Music by Ned Rorem (b. 1923)

Text by Paul Goodman (1911-1972)

**Water That Falls and Runs Away** (1974)

Music by John Woods Duke (1899-1984)

Text by Mark Van Doren (1894-1972)

**Gliding O'er All** (1970)

Music by Ned Rorem

Text by Walt Whitman (1819-1892)

**Lady of the Harbor** (1985)

Music by Lee Hoiby (1926-2011)

Text by Emma Lazarus (1849-1887)

**My River Runs to Thee** (1931)

Music by Ernst Bacon

Text by Emily Dickinson

**At Ship's Helm** (2006)

Music by Michael Tilson Thomas (b. 1944)

Text by Walt Whitman

**The Housatonic at Stockbridge** (1921)  
Music by Charles Ives (1874-1954)  
Text by Robert Underwood Johnson (1853-1937)

## I N T E R M I S S I O N

### **Sailing to Europe and Back Again**

**Joy, Shipmate, Joy!** (1925)  
Music by Ralph Vaughn Williams (1872-1958)  
Text by Walt Whitman

**Overlooking the River** (1949), from *Before and After Summer, Op. 16*  
Music by Gerald Finzi (1901-1956)  
Text by Thomas Hardy (1840-1928)

**Im Rhein, im schönen Strome (In the Rhine, in the Beautiful River)** (1856)  
Music by Franz Liszt (1811-1886)  
Text by Heinrich Heine (1797-1856)

**L'Invitation au Voyage (An Invitation to Voyage)** (1870)  
Music by Henri Duparc (1848-1933)  
Text by Charles Baudelaire (1821-1867)

**Les Berceaux (Cradles)** (1883)  
Music by Gabriel Fauré (1845-1924)  
Text by René-François Sully-Prudhomme (1839-1907)

**La Barque Légère (The Light Boat)**  
Music by Giacomo Meyerbeer (1791-1864)  
Text by Joseph A. N. Naudet (1786-1878)

### **American Folk Culture and Water**

**An Old Song Resung** (1918)  
Music by Charles Griffes (1884-1920)  
Text by John Masefield (1878-1967)

**River Chanty** (1950)  
Music by Kurt Weill (1900-1950)  
Text by Maxwell Anderson (1888-1959)

**On the Banks of the Wabash** (1897)  
Music and Text by Paul Dresser (1858-1906)

**Roll On, Columbia** (1941)  
Music and Text by Woody Guthrie (1912-1967)

**Rio Grande** (1948)  
Traditional American Sea Chanty  
Arranged by Celius Dougherty (1902-1986)

**Shenandoah** (1800?)  
Traditional Music and Text  
Arranged by Steven White (b. 1955)

**The Boatmen's Dance** (1950), *Old American Songs, Set 1*  
Original Music and Text by Daniel Decatur Emmett (1815-1904)  
Arranged by Aaron Copland





Photograph by Dario Acosta

American baritone **Thomas Hampson** enjoys a singular international career as a recitalist, opera singer, and recording artist, and maintains an active interest in teaching, research, and technology. He has performed in all of the world's most important concert halls and opera houses with many of today's most renowned singers, pianists, conductors, and orchestras. He is one of the most important interpreters of German romantic song, and with his celebrated "Song of America" project, has become the "ambassador" of American song. Through the Hampsong Foundation, founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

A significant part of Hampson's 2010/11 season was dedicated to performances celebrating the 150th anniversary of Gustav Mahler's birth and the 100th anniversary of his death. Recognized as today's leading interpreter of the Austrian composer's songs, he performed Mahler in many of the world's musical capitals with orchestras such as the Vienna Philharmonic, the New York Philharmonic, the NDR Sinfonieorchester, Gustav Mahler Jugendorchester, and the Czech Philharmonic with conductors such as Alan Gilbert, Manfred Honeck, Mariss Jansons, Philippe Jordan and Antonio Pappano. He also featured the composer's songs in a series of recitals in Berlin, Munich, Hamburg, Vienna, Zurich, Paris, Milan, and Oslo, and presented the complete songs as "Mahler Artist-in-Residence" at Hamburg's Elbphilharmonie. His new recording of *Des Knaben Wunderhorn* with the Wiener Virtuosen – a conductor-less ensemble comprised of the principal players of the Vienna Philharmonic – appeared on Deutsche Grammophon in January 2011.

Additional highlights this season included season-opening performances in the title role in a new production of Verdi's *Macbeth* at Lyric Opera of Chicago; three all-Strauss concerts with Renee Fleming and the Berliner Philharmoniker; selections from George Crumb's *American Songbooks* performed with the Chamber Music Society of Lincoln Center; and the world premiere of William Bolcom's *Laura Sonnets*, written especially for him. In Switzerland, he performed at the Zurich Opera in a new production of Verdi's *I Masnadieri* under Adam Fischer and recently appeared in a new production of Wagner's *Parsifal* under Daniele Gatti.

Hampson begins his 2011-12 season at the San Francisco Opera, where he will create the role of Rick Rescorla in the world-premiere production of *Heart of a Soldier* by Christopher Theofanidis, commemorating the tenth anniversary of the 9/11 attacks. Other

operatic engagements will season include Iago in Verdi's *Otello* and the title role in Hindemith's *Mathis der Mahler*, both at Zurich Opera, and Verdi's *Macbeth* at New York's Metropolitan Opera. Among other season highlights are a gala concert with Christoph Eschenbach and the National Symphony Orchestra, marking two anniversaries: the orchestra's 80th and the Kennedy Center's 40th; Mahler's *Das Lied von der Erde* with the Munich Philharmonic and Zubin Mehta; *Lieder eines Fahrenden Gesellen* with the Los Angeles Philharmonic and Gustavo Dudamel; Brahms's Requiem and Dvorák's *Biblical Songs* with the Pittsburgh Symphony and Manfred Honeck; and recitals in Spain, the U.S., Germany, Switzerland and Austria (Vienna's Musikverein), including "Song of America" programs in New York and Cologne.

Raised in Spokane, Washington, Hampson has received many honors and awards for his probing artistry and cultural leadership. His discography of more than 150 albums includes winners of a Grammy Award, two Edison Prizes and the Grand Prix du Disque. He holds honorary doctorates from Manhattan School of Music, Whitworth College, Washington, and the San Francisco Conservatory, and is an honorary member of London's Royal Academy of Music. In the 2009/10 season he was the New York Philharmonic's first Artist-in-Residence, and in 2011 he received the Concertgebouw Prize. He carries the titles of *Kammersänger* of the Vienna State Opera and the *Chevalier de l'Ordre des Arts et des Lettres* by the Republic of France, and in 2008 was named *Special Advisor to the Study and Performance of Music in America* by Dr. James H. Billington, Librarian of Congress. In 2010 he was elected a member of the American Academy of Arts and Sciences and received the "Living Legend" award from the Library of Congress. For more information please visit [www.thomashampson.com](http://www.thomashampson.com).



Contributed Photograph

Romanian pianist **Vlad Ifinca** is rapidly developing a career as a collaborator of choice for many of today's leading singers including Thomas Hampson, Deborah Voigt and Luca Pisaroni. Recent engagements include performances in New York, Los Angeles, San Francisco, Seoul and Hong Kong, as well as at the Spoleto Festival and the Ravinia Festival's Steans Institute for Young Artists. Mr. Ifinca is a staff pianist at the Metropolitan Opera and a coach with the Lindemann

Young Artist Development Program. He has been a teacher at the Renata Scotto Opera Academy in Westchester, New York, and has collaborated with such distinguished artists as pianist Leon Fleisher and singers Hei-Kyung Hong, Shenyang and Isabel Leonard. Upcoming engagements include a new season at the Metropolitan Opera, recitals with Shenyang at the Beijing Music Festival and Carnegie Hall, and U.S. recital tours with Erin Morley and Isabel Leonard. Born in Romania, Mr. Ifinca attended the Reina Sofia School of Music and the Real Conservatorio in Madrid, Spain and continued his studies at the Mannes School of Music and the Juilliard School in New York.

## American Myth and Roots



### Sunrise on the Platte (1862)

Albert Bierstadt, German-American, 1830-1902

Oil on canvas

Courtesy Gavin Spanierman, Ltd, New York

Rivers have always been sacred places in American life, both as meeting places for church “revivals” and symbols of the gateway to heaven. Anglo-American hymns as well as African American spirituals have embraced the religious and mystical piety of the river, and it seems fitting to open the recital with some of America’s most deeply rooted musical traditions.

No one has defined Americana in Western art music more definitively than **Aaron Copland** (1900-1990), and his two sets of *Old American Songs* (1950-2) find him at his most patriotic. Copland spent most of his life trying to develop an American audience for contemporary music, and he did that by returning to the roots of American music. In **“At the River,”** from the second set of *Old American Songs*, Copland arranged **Robert Lowry’s** (1826-1899) 1864 hymn by the same name.

Lowry’s text is only one of many found in American hymnals that focuses on the ancient myth of the river as a passageway to heaven. Apparently Lowry wrote the hymn in July of 1864, when a deadly epidemic hit New York; he was minister of the Hanson Place Baptist Church in Brooklyn at the time. Lowry was also a professor of American literature, and he wrote nearly 500 hymns, including the popular “How Can I Keep From Singing?”

*“Shall we gather by the river?”*

~ Robert Lowry, *“At the River”*

## American Myth and Roots



Up the Hudson (1864)

Alfred Bricher, American, 1837-1908

Oil on canvas

Private collection, courtesy Westmoreland Museum of American Art

African American spirituals have embraced rivers as sacred and communal ground. The spiritual “**Deep River**” is by now a well-known hymn to people of all races; the arrangement heard in this recital is by **Henry Thacker Burleigh** (1866-1949). Burleigh, a composer and singer, was a strong advocate of American folksong and its importance to American composers. While Burleigh was a student at the National Conservatory in New York City, Anton Dvořák, director of the Conservatory from 1891 to 1895, heard him performing African American spirituals. This exposure strengthened Dvořák’s famous call to American composers to mine the music of their own country rather than just follow European trends. Burleigh certainly answered that call. One of the first important African American composers following the Civil War, Burleigh’s vocal output includes 265 songs, many of which are settings of traditional spirituals and American folk songs featuring sparse but colorful piano textures to highlight the melody.

## American Myth and Roots



Scene on the Mississippi River (1854)

John Frederick Kensett, American, 1816-1872

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

Traditional American hymns and spirituals of the mid-18th century were contemporaries with popular tunes like “Oh! Susanna” and “Camptown Races”. **Stephen Foster** (1826-1864) is responsible for these songs and for over 200 others, coining melodies that are so ingrained in the American psyche that they seem to be folk songs. Born in Pittsburgh, Pennsylvania, Foster resisted his family’s attempts to make him a businessman and became a musician instead. His music flourished in the years before and during the Civil War. In his songs, Foster did something unique: he crossed African and Anglo American culture through music, incorporating “minstrel songs” (or caricature songs performed in blackface) with the lyricism of Scottish ballads and Italian opera that he heard in the public halls of his childhood.

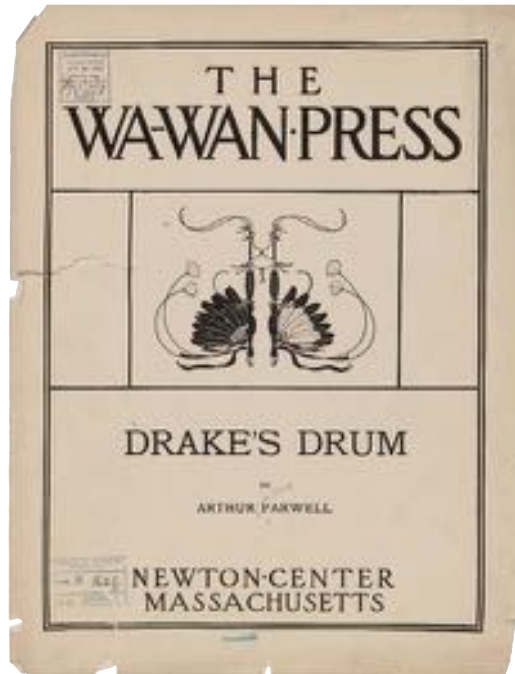
Even though Foster spent his life in Ohio, Pennsylvania, and New York, the landscape of the American South was integral to his songs. Titles like “My Old Kentucky Home” and lyrics such as “Way down upon the Swanee River” (the first line of “Old Folks at Home”) reveal how specific Foster’s songs are to America as a place. **“Nelly was a Lady,”** the song heard in today’s recital, is a mournful ballad of lost love; it takes place on the Mississippi River. “Nelly was a Lady” was an important milestone for Foster in his attempt to elevate the “minstrel song” (or “plantation song,” which is what he preferred to call them), as Ken Emerson writes in *Doo-Dah!: Stephen Foster and the Rise of American Popular Culture*:

*“Nelly was a Lady” was a milestone in Stephen Foster’s development... By merging the minstrel ditty with the parlour ballad [a popular song intended to be played and sung at home by middle class society], he not only overcame and resolved some of his own musical ambivalence and conflict--the push-pull between respectability and rebellion, the bourgeois and the bawdy--he also reconciled black and white, rescuing blackface from the overt racism that had characterized it from the outset.”*

Foster’s songs can be viewed as miniature melting pots of American music, a true reflection of society during his lifetime and in the generations to come.



## American Myth and Roots



### Drake's Drum

Courtesy of the Library of Congress

An important movement in establishing the American voice in music was the Indianist or Amerindian movement. It was started by a group of composers fascinated by the myth of the American Indian, thanks to the work of ethnomusicologist Alice B. Fletcher; chief among them was composer and critic Arthur Farwell (1872-1952). The movement was also an attempt to address fears about the loss of native culture in America. The Indianists genuinely studied the music of American Indians and sought to incorporate aspects of native music into their own Western traditions. Their goal was to imbue their European traditions with fresh ritualistic elements as well as to communicate authentic features of native rituals to their concert audiences.

Arthur Farwell's most important effort as leader of the Indianist movement is not well known today, but played a vital role to the development of American contemporary music. When he failed to find a publisher for his book *American Indian Melodies* in 1901, Farwell started his own publishing company, Wa-Wan Press. The name of the press came from the Omaha tribal ceremony affirming peace and friendship and means "to sing to someone." With Wa-Wan Press, which existed from 1901 to 1912, Farwell was devoted to publishing the music of contemporary American composers. His efforts on behalf of American music and composers remain an inspiration to American musicians today.

## American Myth and Roots



### Sunrise

Albert Bierstadt, German-American, 1830-1902

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

One of Farwell's contemporaries in the Indianist movement was **Charles Wakefield Cadman** (1881-1946), a Pittsburgh native like Foster, who spent much of his life involved in the Amerindian movement. Cadman did field studies with the Omaha and Winnebago tribes. He also toured the country and Europe giving lecture concerts with a Native American princess, mezzo-soprano Tsianina Redfeather, who hailed from the Cherokee-Creek tribe.

Some of Cadman's most famous songs, almost all of which feature texts by his neighbor and friend **Nelle Richmond Eberhart** (1871-1944), idealize images of water in the life of American Indians. Cadman's catalogue includes songs like "The Rainbow Waters Whisper (Canoe Song)," "From the Long Room of the Sea," and "**The Land of the Sky-Blue Water**". Today's program includes "The Land of the Sky-Blue Water," which melds Omaha tribal melodies with 19th century European compositional technique. In addition to his songs, Cadman also wrote several operas in the Amerindian vein, including *Shanewis* (1918), which is about Princess Redfeather's life and was produced with great success at the Metropolitan Opera.

## American Myth and Roots



### Spring at Newport (1879)

Alfred Bricher, American, 1837-1908

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

Trained in Europe and an Indianist later in life, **Edward MacDowell** (1860-1908) was a distinguished composer and nurturer of American composers during his lifetime, as well as a major force in the development of the American voice in the arts. He was a professor at Columbia University and established the MacDowell Colony in New Hampshire as an artist retreat. **“The Sea”** is a stunning song, a setting of a poem by **William Dean Howells** (1837-1920) about a shipwreck and a lost lover. In addition to working as a poet and magazine editor, Howells wrote a campaign biography for Abraham Lincoln as well as socially conscious novels, which presented stories about racial politics, labor movements, and women’s rights.

## American Myth and Roots



The Battle of Trafalgar, 21st October 1805 Towards 2:30 p.m. (2005)

William Bishop, British, b. 1942

Oil on canvas

From the collection of the Minnesota Marine Art Museum

The last song in this set is “**The Golden Willow Tree,**” based on an Anglo-American ballad called “The Golden Vanity” and set by **Aaron Copland** as part of his *Old American Songs*. Copland found a recording of the song made in 1937 by Alan and Elizabeth Lomax, during their field research in American folk songs during the Great Depression. The recording that Copland heard is of Justus Begley singing; it is held in the Archive of American Folk Song at the Library of Congress. According to Lomax, Begley made the recording (with a banjo accompaniment) while he was running for sheriff of Perry County, Kentucky. The ship referred to in the song as the “Golden Willow Tree” was based on the ship of Sir Walter Raleigh (1554-1618), sailing in “South Amerikee” against the “British Roverie.” In this version of the song, the betrayed cabin boy drowns, but in some other versions of the song, he is rescued and survives.



## Classic River Songs from the Past Century



### Alpine Lake Scene (1868)

Hermann Herzog, German-American, 1831-1932

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

*"In some deep current of the sunlit brown,  
Ah! There's a restive ripple..."*

~ Robert Underwood Johnson, *"The Housatonic at Stockbridge"*

In the last 100 years, composers have written songs that look at personal, rather than religious and mythical, connections with rivers, while still reflecting collective feelings. The songs in the next group are the essence of classic American song – meaning American poetry set to music by American composers. All of them are about rivers, waterways, and life aboard both real and figurative ships. Many of the songs, through their words and music, reflect their contemporary social, cultural, or historical landscape, and all of the songs in this group are serious compositions meant for performance in a concert hall.

**"Looking-Glass River,"** a song by **John Alden Carpenter** (1876-1951), opens the set. Carpenter, who could trace his ancestry back to the water-faring Pilgrims, worked for the family shipping business and moonlighted as a composer. With an output of about 50 songs, Carpenter set many texts about water and rivers, such as "The Green River" and "On the Seashore of Endless Worlds." In today's song, "Looking-Glass River," Carpenter sets a poem by **Robert Louis Stevenson** (1850-1894) from his *A Child's Garden of Verses* (1885). Carpenter's impressionistic musical style lends itself perfectly to the eeriness and magical quality of Stevenson's river. That musical color combined with Stevenson's undeniable influence on the modern imagination—with stories like *Treasure Island* and *The Strange Case of Dr. Jekyll and Mr. Hyde*—creates a palpable mystery surrounding the water.

## Classic River Songs from the Past Century



**Late Afternoon on the Susquehanna (1884)**

Daniel Huntington, American 1816-1906

Oil on canvas

Private collection, courtesy Westmoreland Museum of American Art

Another song recognizing the mystery of water and the possibilities that lie beyond is a song of **Ernst Bacon's** (1898-1990) "**The Banks of the Yellow Sea,**" a setting of a poem by the mother of American poetry, **Emily Dickinson** (1830-1886). Dickinson, despite her self-imposed seclusion, often incorporated images of vast rivers and waterways into her poetry. In this poem, she writes of the "Western mystery" captured by the banks of the "yellow sea:" two things that she had never actually seen but certainly could articulate in her poem. Ernst Bacon loved the poetry of Emily Dickinson and wrote that:

*"The poetry of Emily Dickinson has long seemed to me one of the great achievements of womankind. Her style of lyricism lends itself more perhaps than any other poetry of this country to musical setting, for it gives lyric expression to philosophical human thought without the latter being too apparent." (Letter to Marian Anderson, 1939)*

Bacon set dozens of Dickinson's poems to music, and, in his respect for her texts, he wrote music that truly complements her words without overpowering their subtle precision. "The Banks of the Yellow Sea" also incorporates a hint of the "blues" in its mournful cantilena (or very lyrical and smooth melody). Though Bacon won the Pulitzer Prize for his Symphony No. 1 (1932), he is best known today for his songs and his ability to incorporate American folk and jazz idioms into short musical forms.

## Classic River Songs from the Past Century



### Lake Pepin, Minnesota (1875)

Joseph Rusling Meeker, 1827-1889

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

Another composer with a strong interest in jazz and blues idioms was **Margaret Bonds** (1913-1972), an accomplished composer as well as pianist. In fact, Bonds was the first African American soloist to play with the Chicago Symphony and was dedicated to incorporating traditions in African American music into her compositions. **“The Negro Speaks of Rivers,”** which sets a text by her friend and long-time collaborator **Langston Hughes** (1902-1967), declaims the history of African Americans in their relation to water throughout generations.

## Classic River Songs from the Past Century



**Old New Orleans in the Late 1850s (1992)**

Roy Cross, English (RSMA), b. 1924

Gouache

From the collection of the Minnesota Marine Art Museum

Langston Hughes' poetry frequently has a strong connection to water—probably because he spent some years as a sailor during his youth, traveling to Africa and Europe. Hughes' life on the sea began in 1923, after he dropped out of Columbia University and was sick of the racial discrimination in New York City. In his own words, "It seemed to me now that if I had to work for low wages at dull jobs, I might as well see the world." Hughes' experiences while aboard ships influenced his writing and life profoundly. He met sailors from all over the world and said of his life onboard that "best of all was the singing," in several different languages. Hughes returned to New York City after his time on the water and is best known for his extraordinary work as part of the Harlem Renaissance movement during the 1920s and 30s. (Quotations from Arnold Rampersad's *The Life of Langston Hughes*, Oxford University Press, 1988)



## Classic River Songs from the Past Century



### View on the Palisades on the Hudson (1894)

Jasper Francis Cropsey, American, 1823-1900

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

In the next song, “**The Lordly Hudson,**” the narrator encounters the great river of both the city and state of New York. The song was composed by **Ned Rorem** (b. 1923), one of the greatest song composers in America of the past century whose first composition teacher was Margaret Bonds. Rorem’s compositional output includes nearly 400 songs, the majority of which are settings of poetry by Americans. The poem of “The Lordly Hudson,” written by New York City native and social activist **Paul Goodman** (1911-1972), expresses the joy of seeing a river of “home,” which, because of its place in the narrator’s heart, is “peerless” when compared to the rivers of other continents. Goodman said that, even though he wrote about many different subjects, he had only one: “the human beings I know in their man-made scene.”

## Classic River Songs from the Past Century



### Niagara Falls (1865-75)

Edward Moran, English-American, 1829-1901

Oil on canvas

Courtesy Babcock Galleries, New York

Another sort of intimacy with water is explored in “**Water that Falls and Runs Away,**” a song composed by **John Woods Duke** (1899-1984). Duke, in his more than 250 art songs, submerged himself in the depths of American literature, setting difficult poets like e. e. cummings and, the poet of this song, **Mark Van Doren** (1894-1972). Van Doren was an extremely important teacher at Columbia University, and he had an effect on significant poets like John Hollander, Allen Ginsberg, and John Berryman. The light texture of Duke’s music complements Van Doren’s personification of water’s fleeting but welcoming nature.

## Classic River Songs from the Past Century



**The Match Between Yachts Vision & Meta: Rough Weather (c. 1873)**

James E. Buttersworth, American, 1817-1894

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

The temporary spirit of water becomes the eternal in **Ned Rorem's** song "**Gliding O'er All.**" This song is one of Rorem's many settings of **Walt Whitman** (1819-1892), the "Bard of Democracy" and the father of American poetry. Rorem acknowledged Whitman's deep ties with music and song, writing that "Whitman is... a poet's content in a musician's form." Whitman was a great lover of music and especially song. His urging of American musicians and artists to seek a new, American form of expression can be related to his outlook as a Transcendentalist—his constant soul-searching and his opposition to religious mandates and dogmatic rules. Whitman's intimate, yet declamatory writings invite the multitudes to join him, while he bares the most private details of the soul.

## Classic River Songs from the Past Century



Twilight Over New York Harbor: Looking West to Hoboken

Francis Augustus Silva, American, 1835-1886

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

One of the great figures associated with the American waters is the Statue of Liberty, an icon with both spiritual and historical significance. Immigrants, arriving by boat through Ellis Island, saw her as a symbol of welcome and acceptance into their new lives. Her pedestal inscription, written by **Emma Lazarus** (1849-1887), is the famous sonnet "The New Colossus":

Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glowes world-wide welcome; her mild eyes command  
The air-bridged harbor that twin cities frame.  
"Keep, ancient lands, your storied pomp!" cries she  
With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tossed to me,  
I lift my lamp beside the golden door!"

**Lee Hoiby** (1926-2011), set the final quote of this 1883 sonnet in the song "**Lady of the Harbor.**" The song is part of Hoiby's song cycle *Three Women*, which also includes poems by Tennessee Williams and Dorothy Parker.

Following "Lady of the Harbor," we return to the music of **Ernst Bacon** with his song "**My River Runs to Thee.**" This song again sets the poetry of **Emily Dickinson**, who is well represented in settings by composers of the last century." While Whitman sees his soul as a ship, Dickinson identifies herself as a river, which flows intently to her lover, the "sea."



## Classic River Songs from the Past Century



### **Ships off a Northern Headland**

William Bradford, American, 1823-1892

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

Returning to the theme of noble voyages and proclamations, we come back to the words of America's "bard" with **"At Ship's Helm."** The setting is by **Michael Tilson Thomas** (b. 1944). **Whitman's** profound narrative, again about the soul as a sailing vessel, is well matched with the expansive sonic landscape of Tilson Thomas' music. Known primarily as a conductor, Tilson Thomas has been a vital force in American music for over forty years. He is currently the music director of the San Francisco Symphony, and he is the founder and director of the New World Symphony in Miami Beach, Florida.

## Classic River Songs from the Past Century



### A View of Boston (1837-1839)

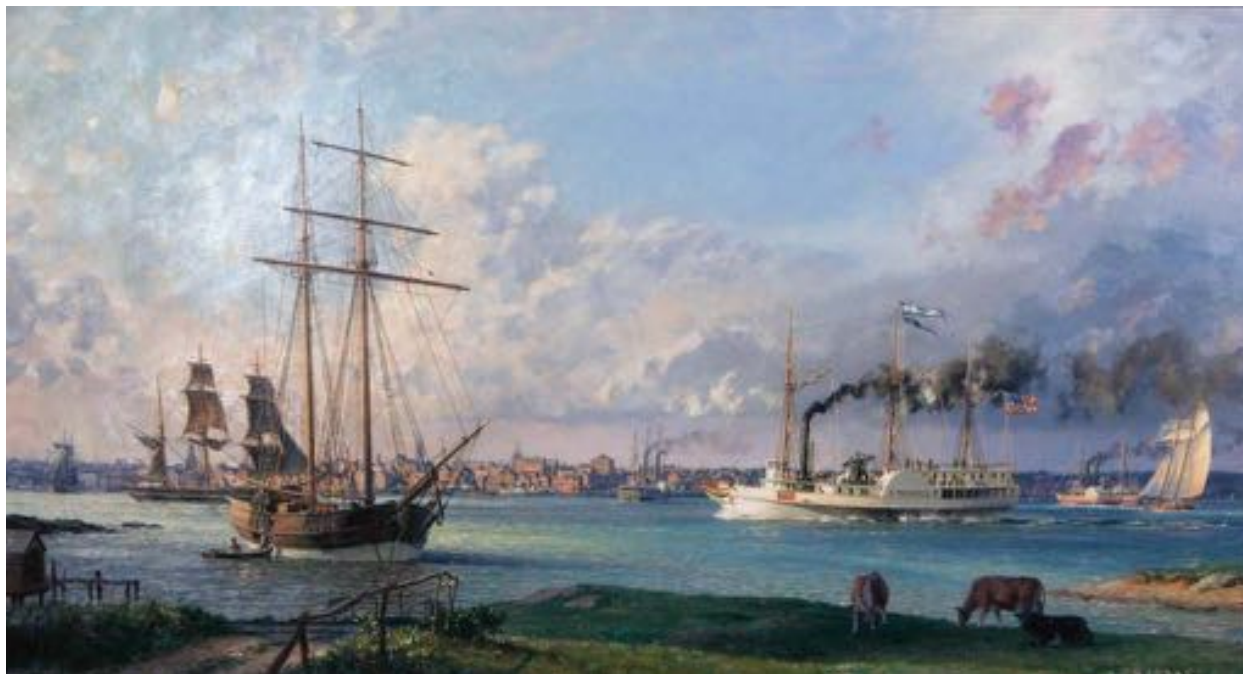
Thomas Cole, English/American, 1801-1848

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

Closing the first half of the program is the epic song “**The Housatonic at Stockbridge**” by **Charles Ives** (1874-1954), which sets part of a text by **Robert Underwood Johnson** (1853-1937). Johnson was an American writer and diplomat and, together with environmentalist John Muir, was influential in the creation of Yosemite National Park and the Sierra Club. The experimental harmonies that are characteristic of Ives’ music enhance the atmosphere described in the text and shroud the Housatonic River with a musical fog. Flowing through Massachusetts and also Ives’ home state of Connecticut, the Housatonic inspired Ives during his honeymoon in the town of Stockbridge, Massachusetts. Ives first composed “The Housatonic at Stockbridge” as a movement of his 1914 orchestral work *Three Places in New England* and later arranged the movement using Johnson’s text. The quietly flowing river conceals a hidden “deep current,” with only a “restive ripple” revealing its true nature. Perhaps Ives intended the metaphor to refer to his own life: though he was a serious composer, he worked as an insurance salesman to support his family, and his experimental musical style was only accepted by the public at the end of his life.

## Sailing to Europe and Back Again



**Detroit, The City From the Canadian Shore in 1838 (1995)**

John Stobart, English b. 1929

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

*The ship is clear at last, she leaps!*

~Walt Whitman, "Joy, Shipmate, Joy!"

English composers were some of the first to set **Walt Whitman's** poetry—and some of the most enthusiastic. Thrilled by the liberated expression in Whitman's verses, **Ralph Vaughan Williams** (1872-1958) discovered Whitman's poetry while studying at Cambridge. He was intrigued by Whitman's free verse, which seemed unencumbered by the weight of the "Classics." Through Whitman and other writers, American poetry and therefore the American landscape began to seep into the English consciousness around the turn of the century. "**Joy, Shipmate, Joy!**" is another Whitman poem that celebrates the journey of the soul as if it were a boat. Vaughan Williams repeats the ground bass thirty times in this short song, alluding to the fanfare-like quality of the text as well as the constant ebb and flow of the water beneath the ship.

## Sailing to Europe and Back Again



Near Southampton (1891)

Thomas Moran, English-American, 1837-1926

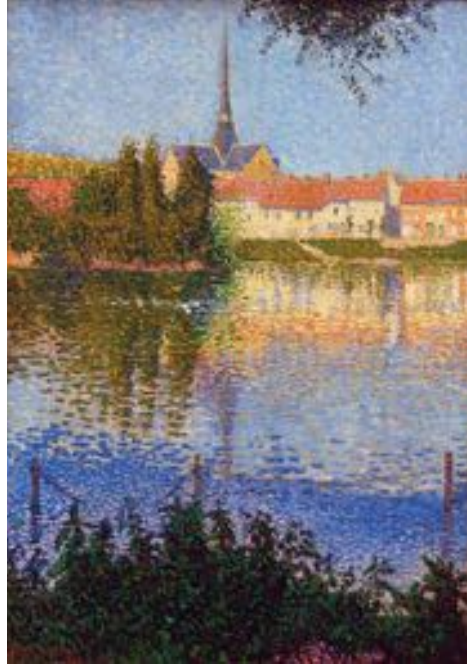
Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

In stark contrast to the raucous “Joy, Shipmate, Joy!” is the lyrical **“Overlooking the River,”** with music by English composer **Gerald Finzi** (1901-1956). Finzi was the son of a shipbroker, but spent almost all of his life in the countryside. In the song cycle *Before and After the Summer*, which features the poetry of the English naturalist **Thomas Hardy** (1840-1928), Finzi follows the flow of a life as if it were a season. For example, the first song of the cycle is about childhood and the last few are about war and death. “Overlooking the River” is the third song of the cycle and portrays a pastoral landscape centered on a reflective river. In the context of the song cycle, “Overlooking the River” represents the experience of late adolescence, with both a feeling of carefree inhibition and the knowledge of impending loss.



## Sailing to Europe and Back Again



### Les Andelys, L'île à Lucas (1886)

Paul Signac, French, 1863-1935

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

“**Im Rhein, im schönen Strome,**” composed by Hungarian pianist-composer **Franz Liszt** (1811-1886), transports us briefly to the city of Cologne on the Rhine River in Germany. A legendary concert pianist, Franz Liszt had a gift for writing melodies and does not disappoint in this song, a setting of poetry by German Romantic poet **Heinrich Heine** (1797-1856). Heine was born in Düsseldorf, which is on the Rhine, and that river played a major role in his poetry. Rhenish folklore, which includes the legends of figures like the Lorelei and the Huntsman, figures prominently in Heine’s poetry – as does music.

In contrast to the river’s pagan mythology, the poem of this song remains pious, with its images of Cologne’s famous Gothic cathedral and a charming Marian painting. In writing his poetry, Heine had a keen ear for the musical aspect of text and even named one of his collections of poetry *Buch der Lieder* (*Book of Songs*, 1827). “Im Rhein, im schönen Strome” is taken from that collection.

## Sailing to Europe and Back Again



### La Sienne à Vétheuil (1881)

Claude Monet, French, 1840-1926

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

The great lovers of water, in its playfulness and mystery, its tempting colors and shifting moods, are certainly the French. No one can deny the pervasive influence of Claude Monet's (1840-1926) graceful and intense paintings of water, and French art song frames the Impressionist movement elegantly, with endless settings of poetry about rivers, water, and boats. In the French visual arts as well as in French songs, water is often alluring, holding the key to something that is just out of reach.

## Sailing to Europe and Back Again



### Près du Fécamp (1881)

Claude Monet, French, 1840-1926

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

The mere seventeen mélodies of **Henri Duparc** (1848-1933) are considered some of the finest in the French art song repertoire. **“L’Invitation au Voyage”** is one of his most popular songs, setting a poem by French Symbolist **Charles Baudelaire** (1821-1867) from his sensational *Les Fleurs du mal* of 1857. Duparc’s own voyage to hear and meet Wagner in 1870, shortly before he composed this song, inspired him to become a lifelong Wagner enthusiast. Duparc’s songs (including “L’Invitation au Voyage”) show Wagner’s influence in their rich, dark harmonic colors and sweeping vocal lines.

## Sailing to Europe and Back Again



**The Beach of Scheveningen (1882)**

Vincent van Gogh, Dutch, 1853-1890

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

**Gabriel Fauré** (1845-1924), considered by many to be the greatest of French art song composers, could not resist setting texts rife with water imagery. He said that he tried to capture the atmosphere of a poem rather than the exact images of the words, and many of his songs do just that: drop the listener into a landscape to observe a story or figure from afar. Among his most famous songs is his setting of **René-François Sully-Prudhomme's** (1839-1907) "**Les Berceaux**" ("**Cradles**"), which compares ships to cradles rocked by women's hands. The song is a flowing *barcarolle*, or boat song, in the tradition of the Venetian gondoliers. The form and meter of the *barcarolle* audibly mimic the smooth strokes of the oar.



## Sailing to Europe and Back Again



### La Fête de Pan (1879)

Pierre-August Renoir, French, 1841-1919

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

The final song in this grouping is “**La Barque légère**,” in which we follow a little shepherdess on a nautical misadventure. The composer **Giacomo Meyerbeer** (1791-1864), one of the greatest opera composers of the 19th century, lived before the famous Impressionist painters, but his songs, in their grace and expressive lyricism, seem to capture the shades of those artists’ colors. Meyerbeer was German, not French, and can be considered the first true musical polyglot. He had the ability to write in the French style as well as the German and Italian styles, capturing the individuality of each without subjecting it to any sort of musical fusion or integration. In between writing his famous operas, Meyerbeer wrote dozens of songs to maintain his position in the public eye. The songs were frequently performed at his mother’s famous salon in Berlin. Listeners can hear the influence of opera in the songs, clearly written for beautiful vocal expression—especially in the idyllic song today, with text by **Joseph A. N. Naudet** (1786-1878).

## American Folk Culture and Water



A Dutch Poon, Running for the Port of Harlingen, Is Driven in a Heavy Squall Outside the South Pier Head (1858)

Edward William Cooke, English, 1811-1880

Oil on canvas

From the collection of the Minnesota Marine Art Museum

The waterways of the American landscape have become ingrained in the music of secular American culture, and especially folk culture. In these songs, the river or sea often becomes personified or takes on an integral relationship with a memory or event.

*“What you bringin’ me, river, river...”*

*~Maxwell Anderson, “River Chanty”*

The spirit of the sea-shanty—a work song used by sailors to synchronize tasks onboard ship—inspires **“An Old Song Resung.”** The song is by **Charles Griffes** (1884-1920), and it is one of his *Two Poems by John Masefield*. **John Masefield** (1878-1967) was the Poet Laureate of the United Kingdom from 1930 until his death and was also known as the “Poet of the Sea.” He spent many years of his youth working on ships, and claimed that listening to the tales of other sailors taught him how to tell stories himself. His first collection of poems was even called *Salt-Water Ballads* (1902). In this song, the text begins light-heartedly but ends tragically, with the ship sinking and the sailors drowning because of their own carelessness. Griffes’ music reacts to the story as it unfolds. The poem seems almost like the words of a folk song, and its subject is not far from that of “The Golden Willow Tree,” heard earlier in this program.

## American Folk Culture and Water



**Robert E. Lee Leaving New Orleans in the 1870s (1993)**

Roy Cross, English (RSMA), b. 1924

Oil on canvas

From the collection of the Minnesota Marine Art Museum

In 1935, German composer **Kurt Weill** (1900-1950), who was already known internationally for his musical theater collaborations with Bertolt Brecht (such as *The Threepenny Opera* of 1928), traveled to New York for a production of his musical *The Eternal Road* (*Der Weg der Verheissung*). Even though the performances were postponed, Weill, who had no plans of returning to Nazi Germany in 1935, found success in America and stayed here, becoming an American citizen. He was attracted to American culture and folk traditions, and shortly before his death he began work on a musical version of Mark Twain's *The Adventures of Huckleberry Finn*, (1884).

## American Folk Culture and Water



### Mississippi River (Dubuque, Iowa) (1870)

Alfred Thompson Bricher, American, 1837-1908

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

The lyrics for Weill's "**River Chanty**" are by **Maxwell Anderson** (1888-1959), and the song is taken from their unfinished musical *Huckleberry Finn* (also known as *Raft on the River*). By 1950, when they began the project, Anderson had already collaborated with Weill on two successful musicals: *Knickerbocker Holiday* (1939, about early Dutch settlers in New York) and *Lost in the Stars* (1949, based on the novel *Cry, the Beloved Country*). Also, Anderson had already won the Pulitzer Prize for Drama in 1933 for his play *Both Your Houses*, a political satire about the two houses of Congress.

Weill and Anderson finished five songs for *Huckleberry Finn* before Weill had a heart attack and died. The words of "River Chanty," an arresting and reflective number, reveal a deep introspection prompted by life on the water; they address the Mississippi River as if it were a living being.



## American Folk Culture and Water



Merced River Cliffs, Autumn Yosemite, California (1939)

Photograph

Ansel Adams, American, 1902-1984

From the collection of Mary Burrichter and Bob Kierlin

“River Chanty” is more than just a number from a musical: the song captures a profound but simple feeling of connection with the landscape that is often found only in folk songs. Another song with that same effect is **“On the Banks of the Wabash,”** with music and text by **Paul Dresser** (1858-1906). Dresser’s songs are similar to those of Stephen Foster in their simplicity and accessibility, and “On the Banks of the Wabash” (1897) has the timeless feeling of a folk song. The Wabash River runs through Ohio, Indiana, and Illinois, and “On the Banks of the Wabash” is the state song of Indiana, where Paul Dresser was born and grew up. The stylistic aspects of Dresser’s songs were an important influence on Tin Pan Alley, the turn-of-the-century business of selling popular sheet music for sentimental ballads easy enough to play and sing at home.

## American Folk Culture and Water



Half Dome, Merced River, Winter Yosemite, California (1937)

Photograph

Ansel Adams, American, 1902-1984

From the collection of Mary Burrichter and Bob Kierlin

Out of the beginnings of modern popular music in America (i.e. Tin Pan Alley) emerged a renewed interest in folk music, which began with the music of **Woody Guthrie** (1912-1967). Guthrie traveled the country in the 1930s as a protest singer and hobo, singing at marches, pickets, and protest meetings. In the 1940s, ethnomusicologist Alan Lomax recorded Guthrie's entire catalogue for the Library of Congress. Among those songs is "**Roll On, Columbia,**" about the Columbia River, which runs in the Pacific Northwest. With a tune based on the popular song "Goodnight, Irene," the song is specifically about the eleven hydroelectric dams (now fourteen) that were built on the river in the 1930s. The song, which was commissioned by the agency that sold the power from the dams, praises their value to agriculture and industry. Guthrie's music was highly influential on an entire generation of singers, including Bob Dylan, Bruce Springsteen, and at least one young man who grew up on the Columbia River, Thomas Hampson.

Another western river inspires the next song: "**Rio Grande,**" a traditional shanty, arranged here by **Celius Dougherty** (1902-1986). Born in Glenwood, Minnesota, Dougherty became well known as a recital accompanist, and his songs reflect an intimate knowledge of the voice that only comes from working with singers for decades. After studying at the University of Minnesota and the Juilliard School, Dougherty began traveling with several singers and even had the chance to perform for four American presidents (Harding, Coolidge, Roosevelt, and Eisenhower). Many of Dougherty's songs are arrangements of folksongs or sea shanties, making them melodious and fun to sing. This particular song, Rio Grande, is from Dougherty's collection *Sea Chanties*.

## American Folk Culture and Water



**View of Philadelphia from Belmont Plateau (1873)**

Edmund Darch Lewis, American, 1835-1910

Oil on canvas

From the collection of the Minnesota Marine Art Museum

Returning to a more sentimental mood, the song “**Shenandoah**,” which is heard today in a contemporary arrangement, is an American favorite. No one is quite sure when the song was written, but it certainly was well known by the time of the Civil War. The Library of Congress says that the song was a sea-shanty, a form described at the beginning of this section, and the first time that “Shenandoah” was published in 1882, it was in a collection of “Sailor Songs.”

The text of “Shenandoah” offers a fascinating assortment of potential origins. The name refers to an old Native American legend and translates roughly to “daughter of the stars.” The text of the song may simply be about the famous river, which is a tributary of the Potomac and runs through Virginia and West Virginia. Another more likely tale involves the daughter of the Indian Chief Shenandoah and her white lover, a tradesman on the Missouri River. A further interpretation asserts that the song is of African American origin and was sung by escaped slaves, thanking the river for erasing their scent. Regardless of the exact meaning of the text, the song has remained popular for two centuries. The version of “Shenandoah” heard today is an arrangement by **Steven White** (b. 1955).

## American Folk Culture and Water



### Jolly Flat Boat Men (1847)

George Caleb Bingham, American 1811-1879

Lithographic print

From the collection of Mary Burrichter and Bob Kierlin

Today's recital closes with **Aaron Copland's** rousing song "**The Boatmen's Dance.**" It is the first of Copland's *Old American Songs, Set 1*. The original banjo melody of the song is by **Daniel Decatur Emmett** (1815-1904), an American composer and performer known for his "blackface" shows. Emmett is credited for having written the famous song "Dixie," which is rumoured to have been Abraham Lincoln's favorite song, even during the Civil War. The text of "The Boatmen's Dance" is about boatmen on the Ohio River, and Copland changed the text to be less racially offensive and more reflective of the actual landscape of the Ohio River Valley (for example, every verse begins with a call and an echo). "The Boatmen's Dance" is an exuberant ending to our celebration of American waterways, in the nation's geography and in her psyche.



## American Folk Culture and Water



**Georgetown: Preparing for a Moonlight Departure on the C&O Canal (1992)**

John Stobart, English b. 1929

Oil on canvas

From the collection of Mary Burrichter and Bob Kierlin

“My scene shows a barge in Lock No. 3 preparing to move north on a moonlit night with oil lamps in position ready to be lighted up, and fresh mules being hitched to the barge's towline.” – John Stobart

## River Song Texts

**At the River** (1952),  
*Old American Songs, Set 2*  
Music by Aaron Copland  
Text by Robert Lowry

Shall we gather by the river,  
Where bright angel's feet have trod,  
With its crystal tide forever  
Flowing by the throne of God?

Yes, we'll gather by the river,  
The beautiful, the beautiful river,  
That flows by the throne of God.

Ere we reach the shining river  
Lay we every burden down,  
Praise our spirits will deliver  
And provide our robe and crown.

Yes, we'll gather by the river.  
The beautiful, the beautiful, river.  
Gather with the saints at the river,  
That flows by the throne of God.

Soon we'll reach the shining river,  
Soon our pilgrimage will cease,  
Soon our happy hearts will quiver  
With the melody of peace.

Yes, we'll gather by the river,  
The beautiful, the beautiful river,  
Gather with the saints by the river  
That flows by the throne of God.

---

**Deep River** (1916),  
from *Jubilee Songs of the USA*  
Traditional African-American Spiritual  
Arranged by Henry Thacker Burleigh

Deep river, my home is over Jordan.  
Deep river, Lord,  
I want to cross over into campground.  
Oh, don't you want to go  
to that gospel feast?  
That promised land, where all is peace?

---

**Nelly was a Lady** (1849)  
Music and Text by Stephen Foster

Down on the Mississippi floating,  
Long time I travel on the way.  
All night the cottonwood a-toting,  
Sing for my true love all the day.

Now I'm unhappy, and I'm weeping,  
Can't tote the cottonwood no more;  
Last night, while Nelly was a-sleeping,  
Death came a-knocking at the door.

Nelly was a lady.  
Last night, she died.  
Toll the bell for lovely Nell,  
My dark Virginny bride.

When I saw my Nelly in the morning,  
Smile till she opened up her eyes,  
Seemed like the light of day a-dawning,  
Just 'fore the sun begin to rise.

Down in the meadow, 'mong the clover,  
Walk with my Nelly by my side;  
Now all them happy days are over,  
Farwell, my dark Virginny bride.

Nelly was a lady.  
Last night, she died.  
Toll the bell for lovely Nell,  
My dark Virginny bride.

---

**The Land of the Sky-Blue Water** (1909)  
Music by Charles Wakefield Cadman  
Text by Nelle Richmond Eberhart

From the Land of the Sky-blue Water,  
They brought a captive maid;  
And her eyes, they are lit with lightnings,  
Her heart is not afraid!

But I steal to her lodge at dawning,  
I woo her with my flute;  
She is sick for the Sky-blue Water,  
The captive maid is mute.

---

## River Song Texts

### **The Sea** (1893)

Music by Edward MacDowell  
Text by William Dean Howells

One sails away to sea, to sea,  
One stands on the shore and cries;  
The ship goes down the world, and the light  
On the sullen water dies.

The whispering shell is mute,  
And after is evil cheer;  
She shall stand on the shore and cry in vain,  
Many and many a year.

But the stately wide-winged ship  
Lies wrecked, lies wrecked on the unknown deep;  
Far under, dead in his coral bed,  
The lover lies asleep.

-----

### **The Golden Willow Tree** (1952),

*Old American Songs, Set 2*  
Traditional Anglo-American Ballad  
Arranged by Aaron Copland

There was a little ship in South Amerikee,  
Crying O the land that lies so low,  
There was a little ship in South Amerikee,  
She went by the name  
    of the Golden Willow Tree,  
As she sailed in the lowland lonesome low,  
As she sailed in the lowland so low.

We hadn't been a sailin'  
    more than two weeks or three,  
Till we came in sight of the British Roverie,  
As she sailed in the lowland lonesome low,  
As she sailed in the lowland so low.

Up stepped a little carpenter boy,  
Says "What will you give me  
    for the ship that I'll destroy?"  
"I'll give you gold or I'll give thee,  
The fairest of my daughters  
    as she sails upon the sea  
If you'll sink 'em in the lowland lonesome low,  
If you'll sink 'em in the land that lies so low."

He turned upon his back and away swum he,  
He swum till he came to the British Roverie,  
He had a little instrument fitted for his use,  
He bored nine holes and he bored them all at once.

He bored nine holes  
    and he bored them all at once.  
He turned upon his breast and back swum he,  
He swum till he came to the Golden Willow Tree.

"Captain, O Captain, come take me on board,  
And do unto me as good as your word  
For I sank 'em in the lowland lonesome low,  
I sank 'em in the lowland so low."

"Oh no, I won't take you on board,  
Nor do unto you as good as my word,  
Tho' you sank 'em in the lowland lonesome low,  
Tho' you sank 'em in the land that lies so low:'

"If it wasn't for the love that I have for your men,  
I'd do unto you as I done unto them,  
I'd sink you in the lowland lonesome low,  
I'd sink you in the lowland so low:'

He turned upon his head and down swum he,  
He swum till he came to the bottom of the sea.  
Sank himself in the lowland lonesome low,  
Sank himself in the land that lies so low.

-----

### **Looking-Glass River** (1912)

Music by John Alden Carpenter  
Text by Robert Louis Stevenson

Smooth it slides upon its travel,  
Here a wimple, there a gleam -  
O the clean gravel!  
O the smooth stream!

Sailing blossoms, silver fishes,  
Paven pools as clear as air -  
How a child wishes  
To live down there!

-----

### **The Banks of the Yellow Sea** (1942)

Music by Ernst Bacon  
Text by Emily Dickinson

This is the land the sunset washes,  
These are the banks of the yellow sea;  
Where it rose, or whither it rushes,  
These are the western mystery!

Night after night her purple traffic  
Strews the landing with opal bales;  
Merchantmen poise upon horizons,  
Dip, and vanish with fairy sails.

-----

## River Song Texts

### **The Negro Speaks of Rivers** (1942)

Music by Margaret Bonds

Text by Langston Hughes

I've known rivers:

I've known rivers ancient as the world and older than the flow of  
human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln  
went down to New Orleans, and I've seen its muddy  
bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

-----

### **The Lordly Hudson** (1947)

Music by Ned Rorem

Text by Paul Goodman

"Driver, what stream is it?"

I asked, well knowing  
it was our lordly Hudson  
hardly flowing.

"It is our lordly Hudson  
hardly flowing," he said,  
"under the green-grown cliffs."

Be still, heart!  
No one needs  
your passionate suffrage  
to select this glory--  
this is our lordly Hudson  
hardly flowing  
under the green-grown cliffs.

"Driver has this a peer  
in Europe or the East?"

"No, no!" He said.  
Home! Home!  
Be quiet, heart!  
This is our lordly Hudson  
and has no peer

in Europe or the East;  
this is our lordly Hudson  
hardly flowing  
under the green-grown cliffs  
and has no peer  
in Europe or the East;  
be quiet, heart!  
Home! Home!

-----

### **Water That Falls and Runs Away** (1974)

Music by John Woods Duke

Text by Mark Van Doren

Water that falls and runs away,  
You are my friend, you talk to me.  
Where you come from, where you go,  
You never tell me, though I know.  
What are you saying then all day,  
Over and down and away and away?  
For I do listen, my sweet friend,  
And will until the world's end;  
Nor do I beg you to declare  
More than sky does, more than air,  
Where you come from, where you go,  
Which I only dream I know.

-----

### **Gliding O'er All** (1970)

Music by Ned Rorem

Text by Walt Whitman

Gliding o'er all, through all,  
Through Nature, Time, and Space,  
As a ship on the waters advancing,  
The voyage of the soul--not life alone,  
Death, many deaths I'll sing.

-----

### **Lady of the Harbor** (1985)

Music by Lee Hoiby

Text by Emma Lazarus

"Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tossed to me,  
I lift my lamp beside the golden door!"

-----



## River Song Texts

### My River Runs to Thee (1931)

Music by Ernst Bacon  
Text by Emily Dickinson

My River runs to thee –  
Blue Sea! Wilt welcome me?  
My River wait reply –  
Oh Sea – look graciously –  
I'll fetch thee Brooks  
From spotted nooks –  
Say – Sea – Take Me!

---

### At Ship's Helm (2006)

Music by Michael Tilson Thomas  
Text by Walt Whitman

Aboard, at ship's helm,  
A young steersman, steering with care.

A bell through fog on a sea-beach dolefully ringing,  
An ocean-bell -- O a warning bell, rock'd by the waves.

O you give good counsel indeed, you bell by the sea-coast ringing,  
Ringing, ringing, to warn the ship from its wreck-place.

For, as on the alert, O seaman, you mind the loud admonition,  
The bows turn, -- the freighted ship, tacking, speeds away under her gray sails,  
The beautiful and noble ship, with all her precious wealth, speeds away gaily and safe.

But O the ship, the immortal ship! O ship aboard the ship!  
O ship of the body -- ship of the soul -- voyaging, voyaging, voyaging.

---

### The Housatonic at Stockbridge (1921)

Music by Charles Ives  
Text by Robert Underwood Johnson

Contented river! In thy dreamy realm  
The cloudy willow and the plummy elm:  
Thou beautiful!  
From ev'ry dreamy hill  
what eye but wanders with thee at thy will,  
Contented river!  
And yet over-shy  
To mask thy beauty from the eager eye;  
Hast thou a thought to hide from field and town?  
In some deep current of the sunlit brown  
Ah! there's a restive ripple,  
And the swift red leaves

September's firstlings faster drift;  
Wouldst thou away, dear stream?  
Come, whisper near!  
I also of much resting have a fear:  
Let me tomorrow thy companion be,  
By fall and shallow to the adventurous sea!

---

### Joy, Shipmate, Joy! (1925)

Music by Ralph Vaughn Williams  
Text by Walt Whitman

Joy, shipmate, joy!  
(Pleas'd to my soul at death I cry,  
Our life is closed, our life begins,  
The long, long anchorage we leave,  
The ship is clear at last, she leaps!  
She swiftly courses from the shore,  
Joy, shipmate, joy.

---

### Overlooking the River (1949), from *Before and After Summer, Op. 16*

Music by Gerald Finzi  
Text by Thomas Hardy

The swallows flew in the curves of an eight  
Above the river-gleam  
In the wet June's last beam:  
Like little crossbows animate  
The swallows flew in the curve of an eight  
Above the river-gleam.

Planing up shavings of crystal spray  
A moor-hen darted out  
From the bank thereabout,  
And through the stream-shine ripped his way;  
Planing up shavings of crystal spray  
A moor-hen darted out.

Closed were the kingcups; and the mead  
Dripped in monotonous green,  
Though the day's morning sheen  
Had shown it golden and honeybee'd;  
Closed were the kingcups; and the mead  
Dripped in monotonous green.

And never I turned my head, alack,  
While these things met my gaze  
Through the pane's drop-drenched glaze,  
To see the more behind my back...  
O never I turned, but let, alack,  
These less things hold my gaze!

---

## River Song Texts

### *Im Rhein, im schönen Strome* (In the Rhein, in the beautiful river) (1856)

Music by Franz Liszt

Text by Heinrich Heine

Im Rhein, im schönen Strome,  
Da spiegelt sich in den Well'n  
Mit seinem großen Dome  
Das große, heil'ge Köln.

Im Dom da steht ein Bildnis,  
Auf goldnem Leder gemalt;  
In meines Lebens Wildnis  
Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein  
Um unsere liebe Frau;  
Die Augen, die Lippen, die Wängelein,  
Die gleichen der Liebsten genau.

In the Rhein, in the beautiful river,  
it is mirrored in the waves,  
With its great cathedral,  
The great, holy city of Cologne.

In the cathedral, there is a picture  
Painted on golden leather;  
Into the wilderness of my life  
it has shone, friendly.

Flowers and little angels float above  
Around our beloved Lady;  
The eyes, the lips, the little cheeks,  
They are the same as my own beloved's.

---

### *L'Invitation au Voyage* (1870)

Music by Henri Duparc

Text by Charles Baudelaire

Mon enfant, ma sœur,  
Songe à la douceur  
D'aller là-bas vivre ensemble,  
Aimer à loisir,  
Aimer et mourir  
Au pays qui te ressemble.  
Les soleils mouillés  
De ces ciels brouillés  
Pour mon esprit ont les charmes  
Si mystérieux  
De tes traîtres yeux,  
Brillant à travers leurs larmes.  
Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté.

Vois sur ces canaux  
Dormir ces vaisseaux  
Dont l'humeur est vagabonde;  
C'est pour assouvir  
Ton moindre désir  
Qu'ils viennent du bout du monde.  
Les soleils couchants  
Revêtent les champs,  
Les canaux, la ville entière,  
D'hyacinthe et d'or;  
Le monde s'endort  
Dans une chaude lumière!  
Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté.

My child, my sister,  
think of the sweetness  
of going there to live together!  
To love at leisure,  
to love and to die  
in a country that is the image of you!  
The misty suns  
of those changeable skies  
have for me the same  
mysterious charm  
as your fickle eyes  
shining through their tears.  
There, all is harmony and beauty,  
luxury, calm and delight.

See how those ships,  
nomads by nature,  
are slumbering in the canals.  
To gratify  
your every desire  
they have come from the ends of the earth.  
The westerling suns  
clothe the fields,  
the canals, and the town  
with reddish-orange and gold.  
The world falls asleep  
bathed in warmth and light.  
There, all is harmony and beauty,  
luxury, calm and delight.

## River Song Texts

### *Les Berceaux (Cradles)* (1883)

Music by Gabriel Fauré

Text by René-François Sully-Prudhomme

Le long du Quai, les grands vaisseaux,  
Que la houle incline en silence,  
Ne prennent pas garde aux berceaux,  
Que la main des femmes balance.

Mais viendra le jour des adieux,  
Car il faut que les femmes pleurent,  
Et que les hommes curieux  
Tentent les horizons qui leurrent!

Et ce jour-là les grands vaisseaux,  
Fuyant le port qui diminue,  
Sentent leur masse retenue  
Par l'âme des lointains berceaux.

Along the quay, the great ships,  
that ride the swell in silence,  
take no notice of the cradles.  
that the hands of the women rock.

But the day of farewells will come,  
when the women must weep,  
and curious men are tempted  
towards the horizons that lure them!

And that day the great ships,  
sailing away from the retreating port,  
feel their bulk held back  
by the spirits of the distant cradles.

---

### *La Barque Légère (The Light Boat)*

Music by Giacomo Meyerbeer

Text by Joseph A. N. Naudet

Lise sur le rivage  
un soir se promenait;  
à la fillette sage  
tout bas Lucas disait:  
"Le ciel est sans nuage,  
il n'est pas encor nuit,  
viens et vers l'autre plage  
nous voguerons sans bruit!"  
Lise, que vas-tu faire?  
Prudente est la bergère,  
mais la barque est légère,  
et l'amour la conduit.

L'orage au loin commence,  
le vent souffle si fort,  
qu'il est de la prudence  
de regagner le bord,  
déjà la foudre gronde  
mais en vain l'éclair luit,  
vite Lucas fend l'onde  
et loin du bord il fuit.  
"Où vas-tu téméraire?"  
"Ne crains rien, ma bergère,  
notre barque est légère,  
mais l'amour la conduit."

Lise a peur du naufrage  
et pour la rassurer  
sous un épais feuillage  
Lucas, Lucas vient d'amarrer.  
Voyez, durant l'orage  
comme le temps s'enfuit,  
la cloche du village  
vient de sonner minuit!  
Ciel! que dira ma mère?"  
Une autre fois, bergère,  
fuis la barque légère  
quand l'amour la conduit.

Lisa on the shore  
one evening was walking;  
to the good girl,  
Lucas, down below, said,  
"The sky is cloudless,  
it is not yet night,  
come, and to the other shore  
we will sail quietly."  
Lisa, what will you do?  
The shepherdess is cautious,  
but the boat is light,  
and love its driver.

A storm from afar arises,  
the wind whistles loudly,  
it is prudent  
to regain the edge,  
already thunder rumbles,  
and in vain lightning shines,  
Lucas quickly cuts through the wave  
and from the edge flees.  
"Where are you going, bold one?"  
"Fear not, my shepherdess,  
our boat is light,  
but love is its driver."

Lisa is afraid of sinking,  
and to reassure her,  
beneath a thick canopy,  
Lucas, Lucas comes to dock.  
See how, during the storm,  
time flies--  
the village bell  
has just struck midnight!  
Goodness! What will my mother say?  
Another time, Shepherdess,  
avoid the light boat  
when love leads.

## River Song Texts

### An Old Song Resung (1918)

Music by Charles Griffes

Text by John Masefield

I saw a ship a-sailing, a-sailing, a-sailing,  
With emeralds and rubies and sapphires in her hold;  
And a bosun in a blue coat bawling at the railing,  
Piping through a silver call that had a chain of gold;  
The summer wind was falling and the tall ship rolled.

I saw a ship a-steering, a-steering, a-steering,  
With roses in red thread worked upon her sails;  
With sacks of purple amethysts, the spoils of buccaneering,  
Skins of musky yellow wine, and silks in bales,  
Her merry men were cheering, hauling on the brails.

I saw a ship a-sinking, a-sinking, a-sinking,  
With glittering sea-water splashing on her decks,  
With seamen in her spirit-room singing songs and drinking,  
Pulling claret bottles down, and knocking off the necks,  
The broken glass was chinking as she sank among the wrecks.

---

### River Chanty (1950),

from the unfinished musical *Huck Finn*

Music by Kurt Weill

Text by Maxwell Anderson

Mark Twain! Mark Twain! Mark Twain!

Watch the toehead over to larboard,  
Mark three, quarterless three.  
Watch that snag now over to starboard,  
Half Twain, quarterless twain.

Now we're sliding, stern's coming 'round,  
Miss that bar where the Mississippi Lady went a-ground,  
Ride us easy, easy river.  
Mark Twain, quarter twain, quarterless twain, mark twain!

Where you been, river,  
Where you goin' today?  
What you bringin' me, river, river,  
What you taking away?

What you bringin' me, river, river,  
What you taking away?

Ride us easy, father of waters,  
Easy, whispering River.  
Ride us easy, easy, whispering Mississippi,  
Whispering, easy, whispering...

Here's snow from the high Sierras,  
Here's cloud from Soo San Marie.  
Here springs from the roofs of the ranges,  
Washing down to the sea.

What towns you been drowning, river,  
What lands adding on today?  
What you bringin' me, river, river,  
What you taking away?

Here's water from glacier mountains,  
Here's water from lakes and plains.  
The world's longest drink of water  
From God only knows what rains.

Who you been stealing from, river,  
Who you been friendin' today?  
What you bringin' me, river, river,  
What you taking away?

Watch the toehead over to larboard,  
Mark three, quarterless three.  
Watch that snag now over to starboard,  
Half Twain, quarterless twain.  
Quarter twain, quarterless twain, mark twain.

---

### On the Banks of the Wabash (1897)

Music and Text by Paul Dresser

Round my Indiana homestead wave the cornfields,  
In the distance loom the woodlands clear and cool.  
Oftentimes my thoughts revert to scenes of childhood,  
Where I first received my lessons Nature's school.  
But one thing there is missing in the picture;  
Without her face it seems so incomplete.  
I long to see my mother in the doorway,  
As she stood there years ago her boy to greet.

Oh, the moonlight's fair tonight along the Wabash;  
From the fields there comes the breath of new-mown hay,  
Through the sycamores the candlelights are gleaming,  
On the banks of the Wabash, far away.

Many years have passed since I strolled by the river,  
Arm in arm, with sweetest Mary by my side.  
It was there I tried to tell her that I loved her;  
It was there I begged of her to be my bride.  
Long years have passed since I strolled thro' the churchyard.  
She's sleeping there, my angel, Mary dear.  
I loved her but she thought I didn't mean it,  
Still I'd give my future were she only here.



## River Song Texts

### Roll On, Columbia (1941)

Music and Text by Woody Guthrie

Green Douglas-firs where the waters cut through  
Down her wild mountains and canyons she flew  
Canadian Northwest to the ocean so blue  
Roll on Columbia, roll on

#### Chorus:

**Roll on, Columbia, roll on, roll on, Columbia, roll on**  
**Your power is turning our darkness to dawn**  
**So roll on, Columbia, roll on.**

Other great rivers add power to you  
Yakima, Snake, and the Klickitat, too  
Sandy, Willamette and Hood River too  
So roll on, Columbia, roll on

Tom Jefferson's vision would not let him rest  
An empire he saw in the Pacific Northwest  
Sent Lewis and Clark and we did the rest  
So roll on, Columbia, roll on

It's there on your banks that we fought many a fight  
Sheridan's boys in the blockhouse that night  
They saw us in death but never in flight  
So roll on Columbia, roll on

Remember the trial when the battle was won?  
The wild Indian warriors to the tall timber run  
We hung every Indian with smoke in his gun  
So roll on, Columbia, roll on

Year after year we had tedious trials  
Fighting the rapids and cascades and downs  
Indians rest peaceful on Mamelou sound  
So roll on, Columbia, roll on

At Bonneville now there are ships in the locks  
The waters have risen and cleared all the rocks  
Shiploads of plenty will steam past the docks  
So roll on, Columbia, roll on

And on up the river is Grand Coulee Dam  
The mightiest thing ever built by a man  
To run the great factories and water the land  
So roll on, Columbia, roll on

These mighty men labored by day and by night  
Matching their strength 'gainst the river's wild flight  
Through rapids and falls, they won the hard fight  
So roll on, Columbia, roll on

### Rio Grande (1948)

Traditional American Sea Chanty  
Arranged by Celius Dougherty

Oh! say, was you ever in Rio Grande?  
Oh, you Rio!  
Oh! say, was you ever on that strand?  
Oh, you Rio!  
Our ship is a-going out over the bar,  
For we're bound for the Rio Grande.

Then away, you Rio,  
'Way you, Rio,  
We'll point her nose for the Southern star,  
For we're bound for the Rio Grande.

Then blow ye winds, westerly, westerly blow,  
Oh, you Rio!  
We're bound to the south'ard, so steady she goes,  
Oh, you Rio!  
Sing goodbye to Nellie, sing goodbye to Sue,  
We're bound for the Rio Grande.

Then away, you Rio,  
'Way you, Rio,  
And you who are listening, goodbye to you,  
We're bound for the Rio Grande.

---

### Shenandoah (1800?)

Traditional Music and Text  
Arranged by Steven White

Oh, Shenandoah, I long to see you,  
Away, you rolling river  
Oh, Shenandoah, I long to see you,  
Away, I'm bound away, across the wide Missouri.

Oh Shenandoah, I love your daughter  
Away, you rolling river  
Oh Shenandoah, I love your daughter  
Away, I'm bound away, across the wide Missouri.

Oh, Shenandoah, I'm bound to leave you,  
Away, you rolling river  
Oh, Shenandoah, I'm bound to leave you,  
Away, I'm bound away, across the wide Missouri.

## River Song Texts

### The Boatmen's Dance (1950)

*Old American Songs, Set 1*

Original Music and Text by Daniel Decatur Emmett

Arranged by Aaron Copland

High row the boatmen row!  
Floatin' down the river, the Ohio...etc.

The boatmen dance, the boatmen sing,  
The boatmen up to ev'rything,  
And when the boatman gets on shore  
He spends his cash and works for more.  
Then dance the boatmen dance,  
O dance the boatmen dance.  
O dance all night 'til broad daylight,  
And go home with the gals in the mornin'.

High row the boatmen row!  
Floatin' down the river, the Ohio...etc.

I went on board the other day  
To see what the boatmen had to say.  
There I let my passion loose  
An' they cram me in the callaboose.  
O dance the boatmen dance. . .

High row the boatmen row!  
Floatin' down the river, the Ohio...etc.

The boatman is a thrifty man,  
There's none can do as the boatman can.  
I never see a pretty gal in my life  
But that she was a boatman's wife.  
O dance the boatmen dance. . .

High row the boatmen row!  
Floatin' down the river, the Ohio...etc.

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**Three Schooners at Anchor, Gloucester (c. 1880)**

Winslow Homer, American, 1836-1910

Watercolor

From the collection of Mary Burrichter and Bob Kierlin

This recital is part of the "Song of America" project, a multi-platform endeavor that explores the story of our culture and nation, through the eyes of our poets and the ears of our composers. Initially developed by Thomas Hampson in collaboration with the Library of Congress and currently run as a program of the Hampsong Foundation, the project examines connections between poetry, music, history and culture from the perspective of classic song.

For more information go to [www.songofamerica.net](http://www.songofamerica.net), a growing interactive website of composers, poets and songs, providing an extensive, accessible and entertaining overview of American classic song. Also look out for the "Song of America" radio series, a co-production of the Hampsong Foundation and the WFMT Radio Network of Chicago, to be broadcasted nationally this fall.

**Concept and Program:** Thomas Hampson

**Program Notes and Research:** Christie Finn

**Project Administration:** Christopher Dingstad

**Design:** Richard Moe II

**Special thanks to Jon Swanson at the Minnesota Marine Art Museum  
and Miriam Lewin of the "Song of America" project.**





Thank you for your support of the Minnesota Beethoven Festival!  
We look forward to bringing the best classical music artists to  
Winona and hope you'll join us again next year.