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GREAT PERFORMERS
MIDSUMMER NIGHT SWING

VARIATIONS
THE CENTER
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PRODUCTIONS

Wednesday Evening, October 26, 1994, at 7:00

GREAT PERFORMERS AT LINCOLN CENTER
Underwritten by Continental Insurance
presents a

Pre-concert lecture

"American Songs and Songwriters
of the Civil War Era"

DEANE L. ROOT

Curator of the Stephen Foster Memorial
University of Pittsburgh

Deane L. Root is a musicologist, teacher, performer, researcher, author, editor, bibliographer, archivist, librarian, museologist, and administrator for American music.

He co-authored *Resources of American Music History: A Directory of Source Materials*, which was designated the outstanding bibliographical book of the year by the Music Library Association, and co-edited *The Music of Stephen C. Foster: A Critical Edition*, which was named a Choice Outstanding Academic Book by the American Library Association.

He was an author and member of the editorial staff for *The New Grove Dictionary of Music and Musicians*, an author and advisor for *The New Grove Dictionary of American Music*, editor of a special issue of *American Music* journal on nineteenth-century musical theater, and is general editor of a sixteen-volume edition of *Nineteenth-Century American Musical Theater*. His book *American Popular Stage Music, 1860-1880* documented an early vitality for a genre commonly assumed to have originated at the turn of the twentieth century.

As curator of the Stephen Foster Memorial and the Foster Hall Collection at the University of Pittsburgh, Mr. Root has brought this untapped repository of musical Americana into the mainstream of academic teaching, research, and public service. He has received more than two dozen grants for access, conservation, performance, research, and operations.

As a member of the faculty of the Department of Music at the University of Pittsburgh, Mr. Root has helped devise an integrated curriculum of historical musicology, ethnomusicology, theory, and analysis. He has promoted the use of regional resources as a laboratory for students' research. And he has collaborated with museums, historical societies, archives, and other institutions to display and interpret musical publications as part of American cultural and social history.

In his leisure time, he sings Foster's songs and shape-note hymns, and plays klezmer music.

ALICE TULLY HALL
Home of The Chamber Music Society of Lincoln Center

VARIATIONS
THE CENTER
LINCOLN CENTER
PRODUCTIONS

Wednesday Evening, October 26, 1994, at 8:00

GREAT PERFORMERS AT LINCOLN CENTER
Underwritten by Continental Insurance
presents

THOMAS HAMPSON

Baritone

JAY UNGAR, *Violin, Mandolin, Banjo*

MOLLY MASON, *Guitar, Bass, Vocal Harmony*

DAVID ALPHER, *Piano*

Stephen Foster and
the Folk Roots of American Song

Mr. Hampson and the Jay Ungar Trio will lead an informal journey through the European and indigenous roots of American folk song, performing the works of Robert Burns, Thomas Moore, Stephen Foster, and Foster's nineteenth- and twentieth-century descendants.

Steinway Piano

ALICE TULLY HALL
Home of The Chamber Music Society of Lincoln Center

GREAT PERFORMERS

Mr. Hampson and the Jay Ungar Trio will introduce and perform selections from the following repertory:

Part I
The Music of Burns, Moore, and Foster

ROBERT BURNS (1759-1796)

The Banks O'Doon
For the Sake of Somebody
Highland Mary
I Am a Son of Mars
I Am A Bard of No Regard
I Hae a Wife of My Ain
A Red, Red Rose
See the Smoking Bowl Before Us

THOMAS MOORE (1780-1852)

Fill the Bumper Fair
The Harp That Once Through Tara's Halls
The Last Rose of Summer
The Minstrel Boy
Oft in the Silly Night

STEPHEN FOSTER (1826-1864)

Ah, May the Red Rose Live Alway
Beautiful Dreamer
Comrades Fill No Glass for Me
Gentle Annie
Hard Times Come Again No More
Jenie with the Light Brown Hair
Linger in Blissful Repose
Molly Do You Love Me?
My Wife Is a Most Knowing Woman (George Cooper)
Open Thy Lattice Love (George P. Morris)
Sweetly She Sleeps My Alice Fair (Charles G. Eastman)
The Voice of Bygone Days

Instrumental Medleys

Foster Favorites
Old Home Medley
Dancing on the River

Intermission

GREAT PERFORMERS

Part II The Music of Foster's Musical Descendants

Songs by nineteenth- and twentieth-century American composers and arrangers who drew inspiration from Foster and the folk tradition, among them:

Philip Bliss (1838-1876)
William Bradbury (1816-1868)
Henry Thacker Burleigh (1866-1949)
Aaron Copland (1900-1990)
Dan Emmett (1815-1904)
Woody Guthrie (1912-1967)
Charles Ives (1874-1954)
Walter Kittredge (1832-1905)
John Avery Lomax (1867-1948)
Robert Lowry (1826-1899)
J.H. McNaughton (1829-1891)
G.R. Poulton (1828-?)
George Frederick Root (1820-1895)
Pete Seeger (1919-)
J.P. Webster (1819-1875)
Henry Clay Work (1832-1884)

Instrumental Medleys

Ashokan Farewell (Ungar)
Fischer's Hornpipe
Hits of the 1860's
President Lincoln's Hornpipe & The Devil's Dream

Additional support is provided by The Andrew W. Mellon Foundation, The Aaron Diamond Foundation, Carl Spielvogel and Barbaralee Diamonstein-Spielvogel, Daisy and Paul Soros, The Eleanor Naylor Dana Charitable Trust, The Norman and Rosita Winston Foundation, The Florence Gould Foundation, HBO/Michael Fuchs, The Kenneth and Evelyn Lipper Foundation, The Shubert Foundation, Ann and Gordon Getty Foundation, F.M. Kirby Foundation, Kathryn and Gilbert Miller Fund, Inc., The Fan Fox and Leslie R. Samuels Foundation, Inc., New York State Council on the Arts, and National Endowment for the Arts.

Please make certain the electronic signal on your watch or pager is switched off during the concert.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The taking of photographs and the use of recording equipment are not allowed in this building.

Notes on the Program

by THOMAS HAMPSON & CARLA MARIA VERDINO-SÜLLWOLD

"The subtlest spirit of a nation is expressed through its music, and the music acts reciprocally on the nation's very soul," wrote Walt Whitman in 1845 in the *Broadway Journal* in a review of the popular singing ensemble, the Hutchinsons. The Hutchinsons, like the Christy Minstrels, performed a repertory comprised of "Ethiopian song," European-style folk song, and romantic ballads; and one of the mainstays of their concerts were the songs of Stephen Collins Foster, perhaps the first truly unique voice in American song, a composer whose ear was attuned not only to the aesthetics of his day, but one whose musical soul prophetically projected the future. Reacting to the Foster melodies he had heard that evening in his now famous article, "Art Song and Heart Singing," Whitman expressed his credo of the moment: that folk groups like the Hutchinsons articulated an especially American language in song, one that was fresh, simple, and free of artifice—in short, songs for an emerging nation. Though the poet would go on to broaden his musical taste to embrace—even incorporate—the rhythms of opera and classical song into his own verse, his early observations struck to the core of the American impulse to sing in spontaneous, previously unsung forms.

Tonight's recital offers a journey into the folk roots of American song—one which begins on two disparate continents, Africa and Europe, and is consummated in the wilderness of a third, the new world of North America. These roots, as eclectic, audacious, and original as the Bard of Democracy could have wished, were actually offshoots of several venerable traditions which were fused in the melting pot of the American Experiment by master

songmakers like Stephen C. Foster and his spiritual descendants.

The first of these influences was the European folk movement of the late eighteenth and nineteenth centuries, whose activity was centered most prominently in the British Isles and Germany. Beginning with Goethe, the Grimm Brothers, von Arnim, and Brentano, and continuing across the Channel to the Antiquarian Movement of the 1780s, poets, translators, musicians, and collectors began to express a deep interest in plumbing the spiritual depths of the *Volk* literature and preserving that tradition in its original form as well as in new variants. The milestones of this pan-European effort included such masterful collections of folk poetry and song as James Johnson's *Scots Musical Museum* (to which Robert Burns was a primary contributor), George Thomson's *National Airs*, Sir Walter Scott's English translations of German ballads, von Arnim and Brentano's seminal *Des Knaben Wunderhorn*, and Thomas Moore's immensely popular collection, *Irish Melodies*. With the Romantic era's increased passion for *Wanderung* and with the assistance of translations, the folk movement acquired a truly international significance that spread with ease to American shores.

Born in Alloway-on-Ayr on January 25, 1759, the son of a poor tenant farmer who believed in a strict Calvinist upbringing, the young Bobby Burns credited the nurturing of his Romantic imagination to his nurse, Betty Davidson, who, he said, "cultivated in me the latent seeds of Poesy with her tales of ghosts, warlocks, and giants." Scribbling his first love lyric at 14, Burns began to compose verse seriously in 1780, reaching his *annus mirabilis* in 1786, when he finished the great satirical poems and

composed 59 others, which he published in the hopes of raising enough money to move to a farm in Jamaica. This plan to sail to the New World was rapidly abandoned when *Poems, Chiefly in the Scottish Dialect* proved a huge literary success, opening new horizons to him. A major contributor to the two landmarks of the English Antiquarian Movement—James Johnson's *Scots Musical Museum* and George Thomson's *National Airs*—he traveled through his native land gathering folk song fragments, setting them down, then altering them by making additions or by completely refashioning them into original songs with lyrics of his own. These songs reflect the poet's unerring instinct for marrying words and music, his partiality for the particular rhythms of his native dialect, his tenderness of lyrical expression, and his delight in the simple pleasures of his folk roots as well as his insistence on championing the common man. It was these traits which made Burns a harbinger of nineteenth-century Romanticism, one of the most translated and influential voices of that century, a hero in Thomas Carlyle's pantheon of history's shaping voices, and a poet about whose visceral appeal Walt Whitman declared: "There is blood on every page that Burns writes."

That same potent appeal—the ability to strike a chord in the breasts of a diverse populace—was shared by the Irish poet Thomas Moore. When the first volume of Moore's *Irish Melodies* appeared in 1807, it won for its poet-composer instantaneous fame and made him—to the chagrin of some of his more militant compatriots—ever more in demand in the salons and concert halls of the British Isles and Europe. For the next 27 years, in addition to composing his exotic epic poem, *Lalla Rookh*, and acting as Byron's biographer and literary executor, Moore, like Burns, devoted himself to collecting folk tunes and composing texts to accompany them. Though he worked in collaboration with John Stevenson, who acted as his arranger, providing the popular nineteenth-century "little symphonies" that comprise the prelude and postlude to the melodies, Moore himself was by no means an indifferent musician. The possessor of an ex-

quisitely sweet, high Irish tenor that could seduce ladies and bring tears to the eyes of rapt audiences when he performed his compositions, Moore was also musically literate enough to set down the tunes he gathered in simple melodic-harmonic notation and even, on occasion, to try his own hand at arranging them himself. Thus, these songs, like Burns' and Foster's, must be seen as the products of that very special synthesis of poetry and music: words meant to be sung not read! "A pretty air without a tune," he once exclaimed, "is like one of those half creatures of Plato." All three of these masters discovered in melody an essential emotion and then voiced that feeling in a nostalgically melancholy, sentimental—but also sentiment-rich vocabulary.

Unlike Thomas Moore, who sang sorrowing songs while ever basking in the sunshine of his family, public, and patrons' affections, America's troubadour, Stephen Foster, led an all-too-brief and tragic life that ended in Bellevue Hospital at the age of 38, an impoverished alcoholic who succumbed to complications from a bizarre shaving accident. Raised in Pittsburgh in a large, patriotic family—his father had served in the military and state legislature—young Stephen demonstrated his musical proclivities early and was given some rudimentary piano and harmony lessons, though throughout his formal education he remained a largely self-taught and naive craftsman who relied on the wealth of native influences around him to shape his musical consciousness. Writing his earliest songs for the minstrel theater, Foster grew up assimilating the song traditions of Black spirituals, gospel music, Celtic airs, and Victorian ballads and imbibing the literary heritage of Burns, Scott, Moore, Wordsworth, Tennyson, and Heine. In 1851, the year after his marriage to Jane McDowell, Foster felt confident enough of his abilities to rent an office and hang out a shingle as a songwriter, and in the next decade he became America's most beloved composer. A combination of personal and social events—the changing musical and theatrical markets, a marriage troubled by his penury and alcoholism, his health weakened by what may have been tuberculosis—brought Foster to New York at the

start of the Civil War, where for three short years he lived the life of a semi-vagrant, composing songs on snatches of paper and selling them for food and lodging.

Of the over 200 songs he wrote, a sizeable number of them were what he euphemistically called Ethiopian Songs: northern white impressions of plantation life that derived musically as much from Black idioms as they did from the British folksong tradition. Though these songs present difficulties for a modern audience which now spurns their minstrel dialect, over-simplification of feelings and politics, and their connection to the exploitative treatment of African-Americans, it is important to remember that within the context of Foster's period they represented a popular source of entertainment for both races. They also helped to preserve valuable folk tunes and translate into popular terms a song tradition that—for all its assimilative qualities—did have genuine African roots and had contributed enormously to building a spirit of survival among enslaved Blacks in the first half of the nineteenth century in America. Foster's hugely popular "Oh! Susanna" (1848) not only launched the composer on his successful career as a songwriter, but it influenced a wide range of subsequent compositions in both the folk and art song genres. Foster's Ethiopian songs were popularized by both black and white performing groups from the Christy Minstrels to the Hutchinsons, the Hamptons, and later the Fisk Jubilee Singers. Their influence can be felt in far-reaching forms: from the white song sermons of YMCA founder Philip Bliss, who blended the revivalist tradition of the Salvation Army with his own love of African-American music and Stephen Foster; to the spirituals of Henry Thacker Burleigh; to the art song adaptations of Aaron Copland ("Old American Songs," "Lincoln Portrait"), Charles Ives (Symphony No. 2, *Three Places in New England*, "Things Our Fathers Loved," "Thoreau"), John Carpenter, and John Jacob Niles; to the ballad makers of the American frontier, and to the contemporary renditions of Ray Charles ("Old Folks," "Swanee River Rock").

For all his influence in the genre of plantation songs, however, the heart of Foster's legacy lies in the 135 ballads or romantic parlor songs he composed. These lilting melodies of home and hearth, love and longing owe as much to the musico-poetic language of Burns, Moore, and the Victorian ethos as they do to the unique socio-political circumstances of America in the Civil War era. In an age of insecurity with a nation cleft in two, families rent apart, and the idyll of a wilderness paradise gradually transforming itself into a nightmare of carnage and industrial trauma, Foster's delicate images of transcendence—his wilting flowers, mists, and frail, pure, ethereal women who vanish into death or dreams—are all part of the ever-present nostalgia for a lost innocence. The same lonesome longing permeates the music of other prominent Civil War composers, such as George Frederick Root, with his heart-rending battlefield ballads and love songs, and resonates throughout American folk song in such diverse voices as the cowboy ballads, collected by J.A. Lomax, to the European-inspired traditional ballads of American regional life like "Barbara Allen" or "Black Is the Color of Her Hair."

Among Foster's most influential and poignant compositions in this vein are "Ah! May the Red Rose Live Away" (1850), inspired by Burns' "A Red, Red Rose; Gentle Annie" (1856), one of his most refined lyrics, prompted by witnessing the death of a young girl in a carriage accident; "Jeanie with the Light Brown Hair" (1854), whose lilting ballad form with its lullaby echoes recalls the idyllic period of reconciliation in his marriage when he lived with Jane and his daughter in Hoboken, N.J., at the height of his fame; the lesser-known gem, "Molly, Do You Love Me" (1850), "The Voice of Bygone Days" (1850) with its heavily ornamented Bellinian line; and what may have been his last song, "Beautiful Dreamer" (1864) with its sublime evocation of a gossamer world where imagination takes flight and harmonious beauty drives out the rude realities of the world.

On more than one occasion, however, Foster could abandon the wishful reverie

that characterizes his most popular works and carol in a way marked by irony, parody, and social consciousness. The typically funny "My Wife Is a Most Knowin' Woman" (1863) is set to lyrics by George Cooper, a New Yorker who befriended Foster in his last days and helped him eke out a living composing saleable theatrical songs for the vaudeville houses, sounds a jarring pathos in the transparent mask of mockery which Foster dons: his failing health, aggravated by drink, was to precipitate his death a few months later. The same ability to confront a sensitive theme with touching honesty is heard in "Comrades Fill No Glass For Me" (1855), written for the myriad Temperance Movements of the time (which even his father had embraced), though it is not without its own confessional subtext. The plaintive strings heard in the Gaelic-sounding melody remind me of Thomas Moore's drinking songs with their blend of mournful camaraderie, while the sentimental moralizing is virtually Dickensian and not without the great author's ability to rouse emotions. Dicken's *Hard Times* certainly inspired the title of another of Foster's socially conscious songs, though in "Hard Times Come Again No More" (1854) he was, his brother noted, also making reference to the nationwide wave of empathy for the oppressed that Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*, had created.

In these genres Foster served as a powerful role model for other American composers of "the people's music." This long line stems directly from Foster to Root, Henry Clay Work, with his patriotic hymns like "Marching through Georgia"; to Harriet Tubman, who began the process of using Foster tunes to set freedom lyrics; and on to a long line of twentieth-century troubadours: Woody Guthrie, whose gritty "Dust Bowl Ballads" complement his grimly affirmative paen, "This Land Is My Land"; his son, Arlo; Bob Dylan; Joan Baez; Peter, Paul, and Mary; and, of course, Pete Seeger, who, like Burns, Moore, and the other folk collector-composers before him, has borrowed tunes from Foster and other traditional sources—"We Shall Overcome" is based on an old Sicilian air)—as

the settings of new politically relevant lyrics. In their simplicity and gentle melancholy, Seeger's own compositions, such as "Where Have All the Flowers Gone?" also echo the spirit of Burns, Moore, and Foster.

The ability to absorb the sounds around them and to transform these sounds into a distinctive voice that speaks to the heart of the people—this has been the genius of this long line of folk-inspired composers from Burns to Moore to Foster and his descendants. And yet for that gift—for the ability "to tug at the heart strings and summon the furtive tear," as Moore phrased it—these minstrels have often been criticized and labeled "peasant rhymssters" (Burns) or "drawing room nationalists" (Moore) or "eclectic songmakers" (Foster). Perhaps even worse, they have been damned with faint praise as "popular" composers—somehow not worthy of occupying the same pantheon with so-called serious musicians. And yet, what is popularity truly, other than the magic ability to touch an audience's nerve, to absorb a breadth of cultural influences and to transcribe them into a hugely appealing song idiom? And should these critics be so immediately dismissive of compositions that have achieved such *lasting* fame or have been as influential as those of Burns, Moore, Foster, and the innumerable anonymous balladeers and descendants of Foster? Should one not, instead, look for the deeper reasons of this endurance?

The songs of this folk tradition, at whose center stands Stephen Collins Foster—while they are spontaneously eclectic offshoots of a common naiveté—retain a remarkable individual voice whose eloquence lies in the ability of word to elevate music and music to buoy up the spirit. Indeed, the tension in American song between popular and serious is more pronounced than in other repertoires, and the presence of popular elements often gives rise to an erroneous impulse to denigrate. But as the evolution from Foster to the twentieth century demonstrates, the popular impetus of American song has actually been a strength, one which has kept our music fresh, spontaneous, honest, and responsive to the colors, rhythms, and folk

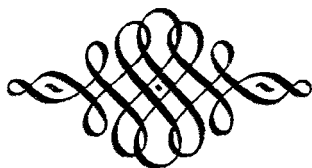
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traditions that form its spiritual core and has been, in the hands of our best songmakers, a source of boldness and originality to be fused into a unique entity. In American music, perhaps more than in many other cultures, the term "art" must not be seen as the dividing line between "high" and "low" forms of expression; rather "art" must be interpreted as an active agent, a transforming force.

Walt Whitman summed it up best in an essay on American singing in which he praised creators and interpreters of song who had the ability "to take a subject from obscure life and in the hands of a divine painter, rags and patches of coarseness are

embodied with the genius of an artist." Whitman understood that a race of singers—bards and artists—was needed to translate America's myriad of voices into an intelligible form for all her citizens. As Burns and Moore had taught him, so Stephen Collins Foster went on to bequeath his legacy to his musical children, composing in a wide range of idioms; song in America has been nothing more and nothing less than the triumph of this transcription: the process of making of the people's raw material a thing of great beauty and universal truth.

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THE FOLK ROOTS OF AMERICAN SONG

An Abbreviated Chronological Context

- 1787 James Johnson publishes the *Scots Musical Museum*
- 1790 Robert Burns publishes *Tam O'Shanter*; first musical competition held in America
- 1793 The Reign of Terror in France
- 1796 Sir Walter Scott translates German ballads into English; Burns dies
- 1798 William Wordsworth and S.T. Coleridge publish *Lyrical Ballad*
- 1802 Scott publishes *Minstrelsy of the Scottish Border*
- 1806 Achim von Arnim and Clemens Brentano begin *Des Knaben Wunderhorn*
- 1807 Thomas Moore and John Stevenson publish first volume of *Irish Melodies*
- 1810 Napoleon, at his zenith, marries Maria Louisa of Austria
- 1812 Grimm's *Fairytales* published
- 1815 Moore (as Burns before him) contributes to George Thomson's *National Airs; Battle of New Orleans*
- 1817 Moore publishes *Lalla Rookh*
- 1818 Mary Shelley publishes *Frankenstein*
- 1821 P.B. Shelley's "Adonais" commemorates the death of John Keats; Carl Maria von Weber's *Der Freischütz* premieres
- 1826 4 July Foster born
- 1827 Franz Schubert composes *Winterreise*
- 1828 Andrew Jackson becomes U.S. President and introduces populist Democracy
- 1830 Thomas "Daddy" Rice popularizes "Jim Crow"
- 1832 Scott dies
- 1834 Abraham Lincoln at 25 enters politics in Illinois
- 1836 Fall of Alamo; Davy Crockett killed
- 1837 Sitting Bull killed
- 1838 Victoria crowned Queen of England; Jenny Lind debuts in Stockholm
- 1840 Robert Schumann's "Year of Lieder"; Ira D. Sankey, American Evangelist and composer born
- 1842 New York Philharmonic Society founded
- 1843 Michael Balfe's *Bohemian Girl* premiered at Drury Lane Theatre, London
- 1844 R.W. Emerson publishes second set of essays
- 1845 Walt Whitman, writing for *Broadway Journal*, praises Hutchinsons and music of Foster
- 1848 S.C. Foster publishes "Oh! Susanna!"; uprising throughout Europe; Marx and Engels issue *Communist Manifesto*
- 1850 Foster marries Jane McDowell; Clay Compromise on slavery passes U.S. Legislature; Richard Wagner's *Lohengrin* given at Weimar
- 1852 Harriet Beecher Stowe publishes *Uncle Tom's Cabin*
- 1855 Whitman publishes first edition of *Leaves of Grass*
- 1859 Dan Emmett composes "Dixie"; Adelina Patti debuts in New York in Donizetti's *Lucia di Lammermoor*
- 1860 Lincoln elected President; South Carolina secedes
- c.1861 George Ives (Charles' father) encounters Foster in New York and helps him to his lodgings
- 1863 Emancipation Proclamation
- 1864 Foster dies at Bellevue hospital in NY; Grieg sets Hans Christian Andersen texts; George F. Root composes "Tramp, Tramp, Tramp"; Philip Bliss composes first song "Lora Vale"
- 1865 Civil War ends; General William Booth breaks with Methodist Church and

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- finds Salvation Army; Henry Clay Work completes composition of some 30 songs, among them "Marching Through Georgia"
- 1867 Henrik Ibsen publishes mystical folktale, *Peer Gynt*
- 1871 Bliss publishes first of two collections of gospel hymns; Fisk University Jubilee Singers give first concerts
- 1876 Root establishes Music Teachers' National Association; Black minstrel singer Sam Lucas gives first performance of Work's *Grandfather Clock*
- 1883 Frédéric L. Ritter publishes *Music in America*, a study of the various influences on American musical idiom
- 1888 Gustav Mahler begins composition of *Knaben Wunderhorn Lieder*
- 1889 W.B. Yeats publishes *The Wanderings of Oisín*, drawn from Celtic mythology
- 1893 Antonín Dvořák composes *New World Symphony*
- 1894 Jean Sibelius composes *Finlandia*
- 1897 Carl Busch publishes *Amerikanisches Volkslied* in Leipzig
- 1898 Paul Robeson, African-American singer, actor born; Grieg completes Norwegian folk cycle *Haugtussa*
- 1901 Charles Ives finishes *Second Symphony*, using Foster themes; H.T. Burleigh publishes first collection of spirituals
- 1903 W.B. Du Bois publishes *The Souls of Black Folk*, analyzing the cross-cultural influences on African-Americans
- 1904 Ralph Vaughan Williams joins English Folk Music Society
- 1907 Charles T. Griffes returns to U.S. from Germany
- 1910 John A. Lomax publishes *Cowboy Songs and Other Frontier Ballads*
- 1914 Outbreak of World War I; Ives sets Vachel Lindsay's *General William Booth Enters into Heaven*; Ives' *Three Places in New England*
- 1915 Ives composes "Thoreau" (using material from "Down in the Cornfield") and later reusing themes in *Concord Sonata & Elegy to Our Forefathers* (begun as *Elegy to Stephen Foster*)
- 1917 Ives composes "The Things Our Fathers Loved"
- 1921 John Howard Tasker publishes *Our American Music*, calling Foster "one of the summits of American music"
- 1926 Jelly Roll Morton's first jazz recordings appear
- 1927 Jerome Kern/Oscar Hammerstein II's *Show Boat* premieres
- 1935 George Gershwin's *Porgy and Bess* to libretto by Du Bose Heyward
- 1929 American Stock Market crashes; inaugurates the Great Depression
- 1939 World War II begins in Europe; William Grant Still composes a piano version of "Old Folks"
- 1941 Japanese bomb Pearl Harbor; U.S. enters war
- 1943 Aaron Copland's *A Lincoln Portrait* uses Foster melodies
- 1950 U.S. begins involvement in Korean Conflict
- 1954 Copland publishes his arrangements of folk tunes, *Old American Songs*
- 1960 John F. Kennedy elected President
- 1962 Bob Dylan composes "Blowin' in the Wind"
- 1963 Riots in Selma, Alabama; Martin Luther King arrested (song of the movement becomes Seeger's "We Shall Overcome")
- 1964 Woody Guthrie records *Dust Bowl Ballads*
- 1966 Thea Musgrave's Chamber Concerto for Five Players, using materials from Foster via Ives
- 1967 Great March on Washington to protest Vietnam War
- 1968 Robert F. Kennedy & Martin Luther King assassinated
- 1970 Ray Charles records *Swanee River Rock*
- 1972 Pete Seeger publishes *The Incomplete Folksinger* with his transcriptions and variations on traditional tunes

Meet the Artists



Internationally acclaimed baritone **Thomas Hampson** divides his time among the worlds of opera, concert, lieder, and recording, while maintaining an active interest in teaching and musical research.

The 39-year-old singer, who hails from Spokane, Washington, studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther before making his operatic debut in Düsseldorf in 1981 and then moving on to Zurich, where he participated in the Harnoncourt/Jean-Pierre Ponnelle Mozart cycle, performing the title role in *Don Giovanni* and the Count in *Le nozze di Figaro*. In addition to these signature parts which Mr. Hampson has sung in places such as Salzburg, Vienna, Munich, Florence, and New York, the baritone's opera repertory on stage and on disc includes Guglielmo and Don Alfonso in *Così fan tutte*, Figaro in *Il barbiere di Siviglia*, Marcello in *La bohème*, Valentin in *Faust*, Roland in Schubert's *Fierrabras*, the Dark Fiddler in Delius' *A Village Romeo and Juliet*, Posa in Verdi's *Don Carlo*, and the title roles in Monteverdi's *Il Ritorno di Ulisse in Patria*, Hans Werner Henze's *Der Prinz von Homburg*, Ambroise Thomas' *Hamlet*, Britten's *Billy Budd*, and the Vicomte de Valmont, a characterization he created in the San Francisco Opera's world premiere performances of Conrad Susa/Philip Littell's *The Dangerous Liaisons* in September 1994.

Mr. Hampson has appeared in concert as soloist under the baton of conductors such as Leonard Bernstein, James Levine, Nikolaus Harnoncourt, Seiji Ozawa, Klaus Tennstedt, Wolfgang Sawallisch, Michael Tilson Thomas, and Daniel Barenboim in a wide range of repertory from Monteverdi to Mahler and Bach to Bernstein. A committed song recitalist, the baritone has won recognition for his thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of idiomatic styles, languages, and periods. One of the most versatily recorded artists of his generation, his 1989 recital debut recording for Teldec, *Des Knaben Wunderhorn*, received four major international awards, while subsequent discs have earned him an array of prizes including five Grammy nominations, two Edison Prizes, and the Grand Prix du Disque—these in addition to a series of other honors including Musical America's Vocalist of the Year 1991, the Classical Music Award for Singer of the Year 1993, the Music Academy of the West's first Distinguished Alumni Award, and an honorary doctorate of music from Whitworth College.

Recent projects have included collaboration on and sponsorship of Universal's new critical edition of Mahler's piano-vocal settings of *Des Knaben Wunderhorn*, re-examining Schumann's *20 Lieder und Gesänge aus dem Lyrischen Intermezzo*, recording rare settings of Walt Whitman together with albums of German opera arias, Kurt Weill music, and Broadway songs, and unearthing neglected gems of American songs. Mr.

GREAT PERFORMERS

Hampson follows a series of summer 1994 appearances at the Ojai, Mostly Mozart, Schleswig-Holstein, and Salzburg festivals and a fall debut as the Vicomte de Valmont in the San Francisco Opera's world premiere of *The Dangerous Liaisons* with recitals and concerts in Berkeley, Philadelphia, London, and New York. Highlights for the first half of a busy 1995 calendar include the baritone's debut at the Lyric Opera of Chicago in *Il barbiere di Siviglia* in February, January performances of *Il ritorno di Ulisse* in Köln, and over thirty recitals and concerts of diverse repertory throughout Europe and North America.



Jay Ungar was first introduced to Bluegrass and Old-Time string band music in his early teens. He was soon traveling through North Carolina and Tennessee in search of the older players of traditional American

string band music and so began to lay the foundation for future compositions. Mr. Ungar has performed in concert halls, festivals, and clubs across the country. He has written, recorded, and played everything from rock and roll to Celtic airs as a member of such groups as: Cat Mother and the All Night Newsboys, The Putnam String County Band, The David Bromberg Band, and Fiddle Fever.

Mr. Ungar's compositions are heard as theme music on radio, TV, and in films. He collaborated with Ken Burns on the latter's PBS series, *The Civil War*, as well as on the film, *Empire of the Air*, and his music graced the filmmaker's PBS series on baseball, which aired in September 1994. Together with Molly Mason, Mr. Ungar recently composed, arranged, and performed the score for the PBS American Playhouse documentary, *Brother's Keeper*, and for *Rip Van Winkle*, a children's video narrated by Anjelica Huston for Rabbit Ears. Both performers appear regularly on Garrison Keillor's American Radio Company, concertize together, and run "Fiddle and

Dance Ashokan" in New York's Catskill Mountains.



Molly Mason was born and raised in Washington State. She first heard traditional fiddle tunes and country songs from her family and naturally began playing and singing along. While still in her teens, she earned

a reputation as an accomplished and versatile accompanist on guitar, later adding piano, bass, and singing to the list.

Ms. Mason began her musical career in the mid 70s by playing festivals, clubs, and colleges on the West Coast. She went on to spend a year playing, singing, and doing radio comedy on Garrison Keillor's *A Prairie Home Companion*, as a member of the Powdermilk Biscuit Band. Ms. Mason then moved East to join the band Fiddle Fever and to collaborate with Mr. Ungar on a wide range of compositions and concerts, including the Angel/EMI recording *American Dreamer* in which both artists and their band join Thomas Hampson in performing the songs of Stephen Foster.



David Alpher is not only a pianist but also a composer whose works have been performed widely by some of the most celebrated chamber music ensembles in the United States. A founder and former

co-artistic director of the Rockport Chamber Music Festival, Mr. Alpher was selected by *Boston Magazine* as one of its "Faces to Watch" in 1987. He can be heard on the Angel/EMI recording, *American Dreamer: Songs of Stephen Foster* with Thomas Hampson, Jay Ungar, and Molly Mason.

A native of Washington, D.C., Mr. Alpher studied piano with Menahem

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Pressler at the Indiana University School of Music, from which he received a bachelor of music degree with high distinction. He now lives in Gloucester,

Massachusetts, where he is the music director of the Israel Horovitz Stage Company.

Mr. Hampson is represented by:
COLUMBIA ARTISTS MANAGEMENT, Inc.
Ken Benson/Karen Ashley, *Vice Presidents*
165 W. 57th St.
New York, NY 10019

Mr. Hampson records for Angel/EMI, BMG/RCA Victor, Cambria, Deutsche Grammophon, London/Decca, Philips, Hyperion, Teldec/Erato.

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Sunday Afternoon, October 30, 1994, at 2:00

BORODIN STRING QUARTET

All-Shostakovich Program

Quartet No. 1 in C major, Op. 49

Quartet No. 2 in A major, Op. 68

Quartet No. 3 in F major, Op. 73

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Saturday Evening, February 12, 1995, at 8:00

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