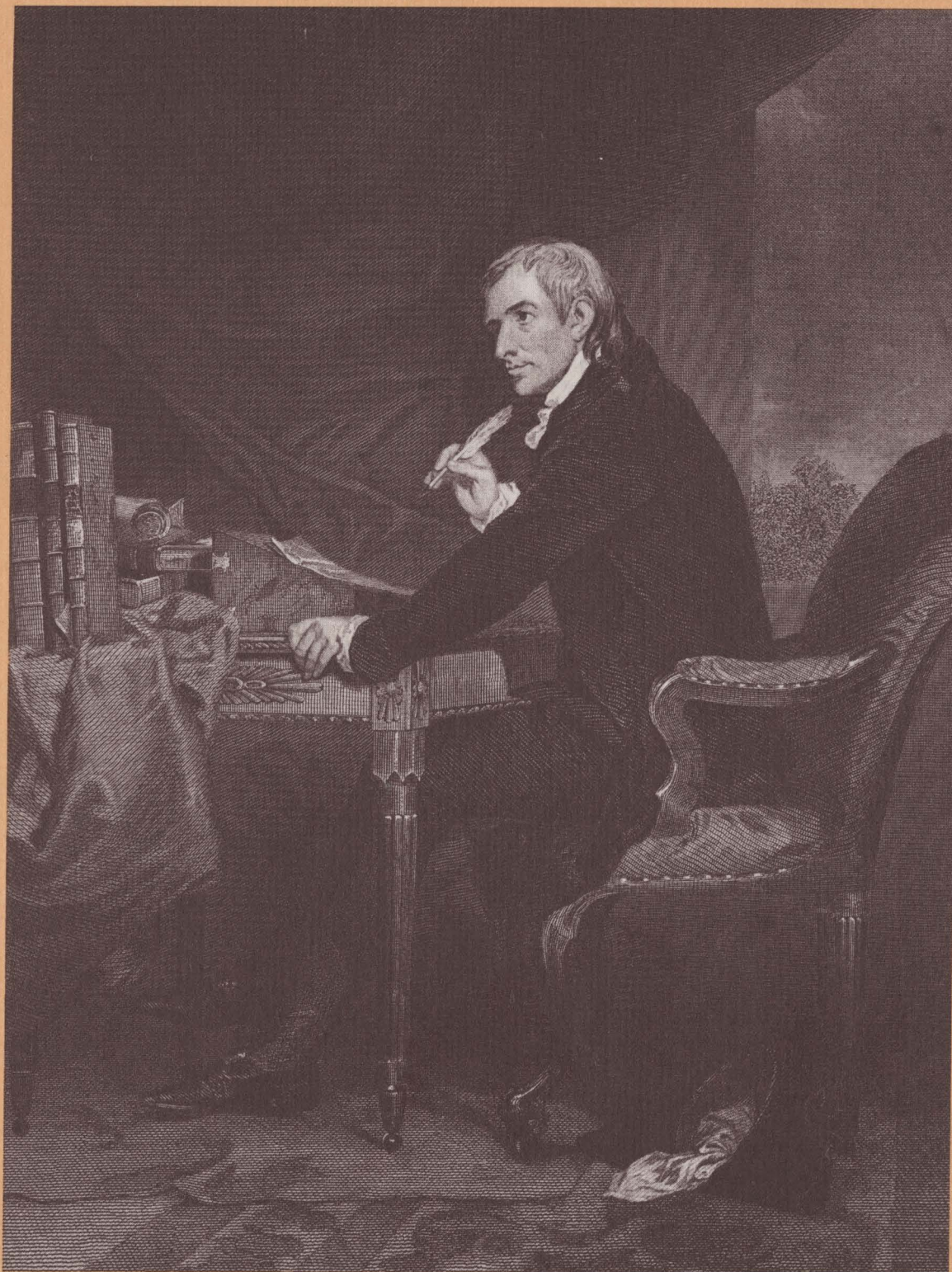


FOLKWAYS RECORDS FTS 32382
STEREO

THE CANTATA IN EARLY AMERICAN MUSIC

Sung by The Isaiah Thomas Singers David P. McKay, director & Stephen Long, organist



FRANCIS HOPKINSON, BASED ON A PORTRAIT BY ROBERT EDGE PINE (1730?-1788)

COVER DESIGN BY RONALD CLYNE

SIDE 1

A: 18th CENTURY BEGINNINGS:

1. "Great Minerva"; THE TEMPLE OF MINERVA (1781)
Pasticcio (from Handel's JUDAS MACCADAUEUS);
Hopkinson, Francis 1:21
2. "The Lord of Hosts"; A CHRISTMAS ANTHEM
Selby, William, n.a., n.p., 1791? :54
3. "Bind Kings With Chains From Psalm 149"
Gram, Hans; Bible (KJV).
THE WORCESTER COLLECTION (5th ed.), 1794. 1:57

B: THE LOWELL MASON TRADITION:

4. "Hallelujah"; THE FEAST OF TABERNACLES
Zeuner, Charles; Ware, Henry
Boston?: Curtis, c. 1837. 2:00
5. "Sunset"; FLOWER FESTIVAL CANTATA.
Johnson, C. Boston: Oliver Ditson Co, 1857. 2:46
6. "Hymn to Night"; THE FLOWER QUEEN
Root, G.F.; Crosby, Fanny
N.Y.: Mason Bros., 1852. 1:50
7. "Work boys, work"; RUTH THE GLEANER,
J.A. Butterfield; Cincinnati:
John Church Co., 1877. 1:50
8. "Praise Ye the Lord"; ESTHER
Bradbury, W. B.; Cady, C. M.
New York: Mason Bros., 1856. :59
9. "Yes! To the Work"; HAYMAKERS
Root, G. F.; Root, G. F.
Boston: Oliver Ditson, 1857. 1:38

SIDE II

C: THE "SECOND" NEW ENGLAND SCHOOL

10. "Alleluia, Christ is Risen"; CHRIST THE VICTOR
Buck, Dudley; n.a.
N.Y.: G. Schirmer, 1896. 1:57
11. "The Caravan of the Magi"; THE COMING OF THE KING
Buck, Dudley;
N.Y.: G. Schirmer, 1895. 2:26
12. "It Was the Winter World"; THE NATIVITY
Paine, J. K.; Milton, John
Boston: A. P. Schmidt, 1883. 2:59
13. "In far-off Eastern Country"; THE HOLY CHILD
Parker, Horatio; Parker, Isabella, from Scripture
N.Y.: G. Schirmer, 1893. 2:05
14. "The Lord Bless Thee"; RUTH AND NAOMI
Damrosch, Dr. L.; Scripture
N.Y.: G. Schirmer, 1875. 1:48
15. "The Lord Make the Woman"; RUTH AND NAOMI
Damrosch, Dr. L.; Scripture
N.Y.: G. Schirmer, 1875. 2:35
16. "Praise Him, O Ye Heaven"; NOEL: A CHRISTMAS
PASTORALE. Chadwick, G.W.; Text: various sources
N.Y.: H. W. Gray, 1909. 3:02
17. "Flash the Streets With Jasper"; THE CELESTIAL
COUNTRY. Ives, Charles; Alford, Henry (Latin text from
St. Bernard. First performed April 18, 1902. 1:36

All illustrations (except the Hopkins broadside) courtesy of
The American Antiquarian Society.

Recording Engineer: Joseph Chilorio. Recorded (partially) in live
concert, First Unitarian Church, Worcester, Mass. May 1981.

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THE CANTATA IN
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DESCRIPTIVE NOTES ARE INSIDE POCKET

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On defining cantata in early America

Commentary by David P. McKay

The eighteenth century beginnings of the cantata underscore the tentative usage the term enjoyed in early America. Neither Gram nor Selby associate the term with their compositions, though both their works heard herein contain recitatives, airs, and choruses--essential components of the cantata. And Hopkinson's published text contains the term "oratorial" not cantata, though twentieth century scholars leave no doubt in the matter. Sonneck cites Temple of Minerva as a "dramatic cantata" (BES 425), and another scholar clearly speaking of Temple of Minerva writes: "Probably the earliest type of cantata written in America was the cantata ode . . . (which) reached the height of its popularity in America in the latter part of the eighteenth century. Francis Hopkinson wrote many of them." (RIA 4)

The Massachusetts Compiler (1795), the most advanced discourse on music eighteenth century America produced, said concerning cantata: "The music has a historic and dramatic style, comprehending solos, recitatives, chorusses, etc." (xxxiv)--leaving the two forms (cantata and oratorio) almost indistinguishable. And though the term cantata can categorize correctly the sources for all music found herein, what the term meant to each composer--particularly those in the nineteenth century--is, at times, quite unclear. Root called his Haymakers "an operatic cantata"; Bradbury his Esther a "sacred cantata"; Parker his Shepherd's Vision "a Christmas Cantata"; whereas Buck and Ives simply labelled their works cantatas. Damrosch used the term "scriptural Idyll"; Chadwick, "Christmas pastoral"; while Zeuner called his an oratorio--though the term cantata is used (in ATC 568).

Nearly a century later (November, 1887) Musical Herald (8/11, 331) noted, "any extended vocal composition for solo voices, chorus, and orchestra, intended to be performed on the concert and not on the operatic stage, is generically styled a cantata," suggestive evidence that the old eighteenth century understanding of cantata was pretty much intact a century later.¹

1. The Boston Weekly Newsletter (29 March 1770) noted performance of "a Cantata called CYMON and SIPHIGENIA (sic)," Thomas Arne's solo cantata, long popular in London. No evidence suggests American composers attempted this type of work.

On organ accompaniment for a cantata

A note about the use of organ for accompaniment herein seems in order. Apart from the single a cappella work, Damrosch's "The Lord Bless Thee," pipe organ has been selected as the most satisfactory accompaniment instrument. Some composers specified organ--Ives, Damrosch, and Buck; others were organists whose accompaniment emerges in an organ idiom--Zeuner, Gram, Selby, Paine, Parker, and Chadwick; and in other works the apparent piano version is ignored, apparently with no objection from the composers. Bradbury's Esther, for example, existing only in a piano version, was reported performed (March, 1865) in "the Musical Union, Minneapolis, Minn. . . . with orchestra." (ATC 10) And Root's Haymakers refers to "the piano-forte, or other-instrument" ("Explanation," iv) and indeed when Haymakers was performed in Boston, "an organ was employed for the larger choruses," (Dwight's Journal, 12 March 1859 cited in ATC, n 4, p 30) corroborating one scholar's suggestion that "it was common practice in this country to perform choral-orchestral works (in the nineteenth century) . . . with accompaniment by . . . piano and organ." (ATC 10-11) The organ registrations utilized, however, have been restricted to those in common usage in nineteenth century America.

A: Eighteenth Century Beginnings of the American Cantata

- 1: Francis Hopkinson (1737-91), member of the Continental Congress (1776), signer of the Declaration of Independence, designer of the American flag, satirist,^{and} our first Secretary of War, brilliantly represented the Colonial gentleman-amateur tradition, as one well trained but not seeking professional employment as musician. He was an omnivorous collector of the latest music in London, from symphonies to operas, preserving much of it in his voluminous, neat manuscript collections, and his 1759 work, "My Days Have Been So Wondrous Free," is cited as "the first composition we can unequivocally attribute to a native American." (MUS 41)

Our particular concern is "Great Minerva," the final chorus in his "Oratorial Entertainment," America Independent, or, The Temple of Minerva (1781), "a kind of allegorical-political opera or dramatic cantata" (BES 425) Hopkinson assembled in celebration of America's struggles for independence from England. This pasticcio, meaning the music was drawn from works by other composers, reflects the elegant

taste of the gentleman-amateur in eighteenth century American music, in this instance his source being "See, the Conquering Hero Comes," from G. F. Handel's Judas Maccabaeus. Lest we think the text overly formal one need only remember that Sarah Bache, Ben Franklin's daughter, "could not help crying at the first performance (1781)." (iv AIT)

- 2: William Selby (1738?-98), a gifted English-trained organist-composer, is described as "a Gentleman lately arrived from London, Organist of . . . (Boston's King's) Chapel" in the Boston Evening Post, 30 September 1771. For a quarter of a century he was active in Boston's concert life as performer, conductor and composer. (Details in MQ, Vol. LVII, #4(Oct., 1971, 609-27))

"The Lord of Hosts," a chorale-like homophonic work is the final portion of his cantata entitled "A Christmas Anthem." In the eighteenth century, the term anthem often refers to the prose religious text, not the form of the music.

- 3: Hans Gram (1756-1803) "received his education in the first collegiate institutions of (Denmark)" (OHC 444) and ultimately settled in Boston after 1782 or 83. The last decade of the eighteenth century saw him as organist at the fashionable Brattle Street Church and influential editor and composer for the distinguished music publisher Isaiah Thomas. Through a family misunderstanding he died a pauper, despite a reputed fortune he should have inherited.

"Bind Kings With Chains" can be categorized as a Verse Anthem in the English church music tradition, though the usage of chorus, solo portions, and recitative strongly suggests the cantata form was in the composer's mind. And remember he was trained in Europe where the J. S. Bach cantata tradition would have been familiar to him. Particularly striking is the extremely large vocal disposition of the work--often a six-part chorus is called for.

B: The Lowell Mason Tradition

The Lowell Mason tradition signifies no prescribed stylistic direction of composition, though it did reject the Billings tradition of "tune-smith music" which had preceded it. However, composers included in this category--most were active before the Civil War--either directly studied, taught, or performed with Mason, the great music educator from Boston (excepting Butterfield, who admired George Root, Mason's pupil.)

- 4: Charles Zeuner (1795-1857), born in Eislegen, Saxony, died a suicide in Philadelphia, at the age of 24 came to America and was soon appointed by Lowell Mason organist of the Handel and Haydn Society. His bad temper was a severe deterrent to his effectiveness as musician; and when The Feast of The Tabernacles (1832) did not net the profit Zeuner had anticipated "in a fit of rage, (he) broke into the Odeon Auditorium and destroyed all available copies and the manuscripts of The Feast." (SOS 51)

"Hallelujah," with its effective treatment of counterpoint, vaguely reminiscent of Handel's noted setting of the same text, demonstrates the correctness of the opinion held by many of his contemporaries--that Zeuner's talent was "far superior to any person then connected with the Handel and Haydn Society (including Mason, Root, and Webb)." (SOS 51)

- 5: J. C. Johnson, "originator of the Floral Concerts," (Flower Festival Cantata, "Title-page") offered the public a winning combination of simple, tuneful music; spectacle on a large scale--one program in Boston was described as "the most beautiful concert we have ever attended--beautiful to the ear, and no less beautiful to the eye"; and edification--"(it) furnish (es) a source of recreation to thousands who now seek for amusement at the theater." (All citations from 21 June 1847 Boston Musical Gazette, cited in FFB 24) In actuality "the 'floral cantatas' which grew from the European tradition of the May Festival" (RFB 22) were just one among many manifestations of America's response to the Romantic movement in Europe.

"Sunset," a lovely yet simple chorus--only one chord not in root position--is strategically placed near the end of the cantata. Its plot is simple: young people assemble to "celebrate the return of Spring . . . (and) sing to the Rhine. . . . (They) recount various old legends and end the day by crowning a Queen of Flowers." (Flower Festival Cantata (33)) And the listener could only respond with a heightened sense of poignant nostalgia hearing both the lovely text and melody at this point in the work.

6: George Root (1820-1895) grew up in North Reading MA, moved to Boston, studying voice with George Webb, and by 1840 was assisting Mason in teaching public school music. Later he moved to New York, where his vocal competence was such that he was invited to perform, in a quartet, with the New York Philharmonic Orchestra. Returning from study in Europe in 1852 he wrote The Flower Queen, to a text by the distinguished blind gospel song writer, Fanny Crosby. Religious music was his great love, though his "Tramp, Tramp, Tramp, the Boys are Marching" was one of the great Civil War Songs. After 1863 he lived in Chicago.

Root always was modest about his compositions, though this did not inhibit his editors from making the claim that The Flower Queen "has proved altogether the most successful work of its class ever issued in the country, and has been sung again and again from Maine to California." (Root's The Haymakers (1857) (vii))

"Hymn to Night" is a slightly chromatic, gently sentimental trio for women who sing in response to the disenchanted pleadings of a Recluse (bass)--a part Root himself enjoyed performing. The composer summarizes this crucial scene in the cantata as follows: "The Flowers tell of love and duty; and the Recluse--learning that, resolves to return again to usefulness and contentment." (The Flower Queen "Argument") The work is America's "first theater cantata" (ATC 8) and it not only enjoyed broad success nationwide but had the distinction of being "the first American Cantata printed in England." (SML 174)

7: James A. Butterfield (1837-1891)^{was} a trained musician who emigrated from England to settle in Chicago, where for many years he was a musical leader--active as composer, publisher, teacher, singer, and conductor. His tie with the Mason school is suggested in the dedication of Ruth the Gleaner to Frederick W. Root, son of the Mason protégé. His one claim to lasting fame was the song "When You and I Were Young, Maggie." (1866)

"Work boys, Work," the brilliant finale to Act III of Ruth the Gleaner, with its flashy accompaniment contrasted by a lovely a cappella section and a rousing conclusion spiced with appropriate secondary dominants, displays the capacity he had for writing exciting music even with a limited harmonic vocabulary. And its text

re-enforces the work-ethic so dear to the hearts of nineteenth century American evangelicals, such as his contemporary, Dwight L. Moody.

8: William B. Bradbury (1816-1868) was an organ and piano pupil of Lowell Mason's (1830) and later studied with both Hauptmann and Moscheles at Leipzig. His first teaching job was in Machias, Maine (at the age of 18) but he eventually settled in New York City. He was active as composer, manufacturer of pianos, conductor of music conventions and author or editor of some 60 collections of popular music. His Esther, The Beautiful Queen dates from 1855 and 56.

"Praise Ye the Lord," the final chorale of the cantata, effectively utilizes the famous Old 100th tune (which dates back to 1551), superimposed over a rather active choral part--obviously appealing to the broad listening public. Even more blatant huckstering for public approbation--and sales!--is the claim in "Directions for Organizing and Costuming": "If your society . . . is in debt, if your library, your orphan asylum, your church, wants a 'benefit,' inaugurate Esther and the thing is accomplished." It is a subject many in the Mason tradition were sensitive about (because many felt strong religious convictions about their work) but there is no denying that commercial success was often a very real desire in the composer's mind.

9: The Haymakers (1857) was begun at the suggestion of Lowell Mason, Jr., senior partner of the House of Mason Brothers, though most of the cantata was written at the Root family farm in North Reading, Mass.,

"where, by stepping to the door, I could see the very fields in which I had swung a scythe and raked the hay, and in which I had many a time hurried to get the last load into the barn before the thunderstorm should burst upon us. In fact, nearly every scene described in the cantata had its counterpart in my experience on the old farm not many years before." (SML 113)

The work was of ground-breaking significance, for the entire Lowell Mason tradition entertained a deep-seated distrust of opera--Esther (1856) and The Flower Queen (1852) were dramatically treated but Haymakers was the first to be openly connected with opera. Its moral propriety was noted in a Feb., 1871 article in the Song Messenger Monthly (XI/2) cited in ATC 33) appropriately entitled "Decadence of Italian Opera": "We do not, as a nation, tolerate the blood and thunder . . . that characterizes Italian Opera. . . . We appreciate . . . a

truthful portrayal of home scenes and home affections, such as are entirely consonant with a healthy moral sentiment. Louisa Alcott's Little Women among books; . . . Mr. Root's Haymakers in music, are specimens of what we mean." Root, understandably sensitive to widespread Protestant opposition to opera, wrote the work for either staged or concert performances.

"Yes! To the Work" is a choral work difficult to surpass in the early American repertoire if one wants vital, exciting SATB writing, yet in a comfortable vocal range--a pleasure both to performer and listener.

C: The "Second" New England School

C: The "Second" New England School is a loose designation for New England composers of the latter half of the nineteenth century who tended to follow the lead of John K. Paine and go to Europe--Germany more often than France--for serious preparation as academic musicians and upon their return to America, often demonstrated their musical abilities through a university or conservatory affiliation.

10: Dudley Buck (1839-1909), after training in Leipzig and Dresden, held important organist posts in Boston, New York and Chicago. Two comments by contemporaries indicate the high regard he enjoyed: H. E. Kriebel stated (1891): "if such a thing is possible as an American school, he will be regarded in the future as one of the pioneers who prepared the way for it." (Cited in SOS 183) And W. L. Hubbard (1908) cited Buck's first Motet Collection as "the first collection published in America in which modern styles of German music composition were freely used with unlimited freedom of modulation." (Cited in SOS 183)

"Alleluia, Christ is Risen" illustrates his contrapuntal technique: a catchy theme stated twice boldly by unison chorus, then a cadence followed by the theme (and counter-theme) stated separately in all four voices (with imitation at the tonic and the dominant), concluding with a broad homophonic section. The writing is smooth--a hostile critic would call it "slick"--with neatly interwoven musical phrases.

11: "The Caravan of the Magi" is a descriptive little march with effective use of the male chorus. Its clever, lengthy organ passages, repeatedly calling for specific

organ stops, remind us that Buck was a skilled organist who insisted the instrument be utilized artistically.

12: John Knowles Paine (1839-1906) began serious music studies under a German in his home-town of Portland, Maine; then continued his studies in Berlin (1858-61); became instructor in music at Harvard (1862) without pay; later was salaried (1875-1905), becoming the first professor of music in an American university. In an 1872 address he favored "adherence to the historical forms, as developed by Bach, Handel, Mozart and Beethoven" yet his own style reflected the "involved and complicated technics of music, like Wagner (and) Liszt." (Both citations in MUS 133)

"It was the Winter World" is a restrained setting of Milton's lovely lines about the first Christmas. The accompaniment has a triplet figure that gives support and movement to the lovely air, sung first by sopranos, then tenors, then with the full chorus, enriched by crescendos and modest contrapuntal activity. It is by a skilled composer. It was composed for the Handel and Haydn Society, and the composer received an honorarium of \$200.00.

13: Horatio Parker (1863-1919) studied under Chadwick (ca. 1880), then in Munich (1882-85), and became professor of music at Yale (1894). His success as composer was reflected in the two \$10,000.00 prizes he received for opera compositions, though his teaching accomplishments were somewhat overshadowed by his more famous pupil, Charles Ives, who once wrote, "I had and have ('great' crossed out) respect and admiration for Parker, and most of his music. It was seldom trivial." (Cited in MUS 138)

"In far-off Eastern Country" is a beautiful illustration of Parker's ability to compose simple music which is anything but trivial. A nice thematic interplay between organ and chorus keeps the work alive melodically; even more interesting are the shifts in tonality--beginning in A flat major, eventually centering on the remote tonality of D before returning to the key of origin.

14: Leopold Damrosch (1832-1885), though a doctor of medicine, was a gifted violinist, conductor, and composer, who counted among his friends both Liszt and Wagner. His activities in New York included the founding of both the New York Oratorio Society (1873) and the New York Symphony Society (1874). He also organized the

German Opera Company at the Metropolitan Opera House (1864-85). The eulogy at his funeral service, held in the Metropolitan Opera House, was given by Henry Ward Beecher, one of the great preachers of the nineteenth century. He was the father of Walter Damrosch, one of the great conductors of our present century.

"The Lord Bless thee" is a brief, quiet a cappella chorus with just enough hints at counterpoint to clearly establish it as something more than a chorale. The pervasive mystical sheen that emerges in the music reflects the composer's contention that Ruth, the text's biblical source, has more than "poetic charm . . . rather . . . its own deep meaning." ("Preface" to Damrosch's Ruth and Naomi)

- 15: "The Lord Make the Woman," a solid work for full chorus with accompaniment, suggests an oriental flavor with its frequent shifting from minor to major modalities. Authenticity is further obtained by the air utilized, cited by Damrosch as an "Old Hebrew Melody." (Ruth and Naomi 83).

- 16: George W. Chadwick (1854-1931) studied under Dudley Buck, then at Leipzig (1877-78), then Munich, and thereafter settled in Boston (1880) where Horatio Parker was one of his first pupils. He was director of the New England Conservatory for over 30 years. His impressive list of compositions included four or five operas and twenty-six orchestral pieces; and he is considered "one of the real beginners of the art-song in America" (SOS 424 citing Upton's Art-Song in America).

"Praise Him, O Ye Heavens," suggests a flamboyant "big" choral sound with its arpeggio triplet figure in the accompaniment used to balance the block chords of the chorus, its restless transitions of tonality, and the high tessitura the sopranos and tenors often find themselves in. A writer (in 1914) correctly observed "Noel is a spirited and successful cantata." (Cited in SOS 440)

- 17: Charles Ives (1874-1954) is "the most extraordinary and significant American composer of the late nineteenth and early twentieth centuries," (MUS 149) though little of his music was ever programmed during his lifetime. A few isolated moments of recognition dotted his life, such as Schoenberg's cryptic observation, "There is a great Man living in the Country--a Com-

poser. . . . His name is Ives." (CIM 149) All too typical was the observation of Rever Johnson, assistant concert master of the New York Symphony Orchestra, who commented to the composer after hearing an Ives composition: "If you consider that music and like it, how can you like Brahms and any good music." (CIM 67)

"Flash the Streets With Jasper," is a marvelous mixture of beautiful chord sequences--but in non-classical progressions--combined with impish rhythmical vignettes suggestive of rag-time--note his setting of the word "pilgrims"--yet the entire effect is one of joyous vigor. The chorus is from his cantata The Celestial Country, performed at the Central Presbyterian Church, New York 18 April 1902 (Ives was organist-choirmaster there). A newspaper review of the performance noted that "Flash the Streets," "swells to a fine climax," but Ives wrote across the review: "Dam rot and worse." (Quotes from "Notes" for Charles Ives The 100th Anniversary, CBS, Inc., 1974.

Bibliography for "The Cantata in Early American Music"

Symbol	Title
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RIA	Bolton, Jacklin T. "Religious Influences on American Secular Cantatas, 1850-1930." Dissertation, University of Michigan, 1964.
CIM	Cowell, Henry and Cowell, Sidney. <u>Charles Ives and His Music</u> . London: Oxford University Press, 1955.
MAC	Gram, Hans, with Holyoke, Samuel, and Holden, Oliver (eds.). <u>The Massachusetts Compiler</u> . Boston: Thomas & Andrews, 1795.
MUS	Hitchcock, H. Wiley. <u>Music in the United States</u> . Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974.
ATC	Jones, Maurice A. "American Theater Cantatas: 1852-1907." Dissertation, University of Ill., Urbana, 1975.
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SML	Root, George. <u>The Story of A Musical Life, An Autobiography</u> . London: Oxford University Press, 1955.
BES	Sonneck, O.G. <u>Bibliography of Early Secular American Music</u> (Washington: Library of Congress, 1905), rev. & enlarged by W. T. Upton, 1945.

All written commentary by David P. McKay

All illustrations (excepting the Hopkinson broadside) courtesy The American Antiquarian Society.

Recorded (partially) in live concert, First Unitarian Church, Worcester, Mass. May, 1981

Bind Kings with Chains. From Psalm 149.

109

[An occasional ANTHEM, dedicated to the SINGING SOCIETIES of NEWBURYPORT, by their humble servant HANS GRAM.—

CHARLESTOWN, October, 1794.

1st and 2d Treble. ANDANTE POMPOSO.

(2 Trebles.)

Sing unto the Lord a new song and his

Praise, praise, praise ye the Lord, praise ye the Lord, praise ye the Lord.

(1st and 2d Tenor.)

praise in the congregation of the saints.

(2 Tenors and Bass.)

Sing unto the Lord a new song, and his praise in the congregation of the saints,

The opening page of Gram's "Bind Kings" indicates the extreme vocal disposition he requires: double trebles and double tenors along with the usual bass and alto (counter-tenor). Also note his patch-work layout, doubtless intended to allow the printer to make maximum use of each sheet of music.



THE WHEAT FIELD.

"The Wheat Field," published by Currier and Ives, ca. 1865-70 in New York (no artist), suggests the virtue in honest farm labor, in this instance gathering wheat. Precisely this exuberance is captured by Butterfield as "Work boys, Work" extols the joy of the farmers in *Ruth the Gleaners*. Damrosch, writing music also for a text based on *Ruth*, was a bit more reflective, perceiving what he termed the "deep(er) meaning" of *Ruth*.



Seat of the Hon. MOSES GILL, Esq. at Princeton, in the County of WORCESTER, MASS.

This scene of haymaking, an engraving that appeared in the Massachusetts Magazine, November, 1792, was made of a farm in Princeton, Mass., a village some 45 miles west of North Reading, where, George Root wrote, "by stepping to the door, I could see the very fields in which I had swung a scythe and raked the hay." The idyllic setting of the picture reflects the same basic optimism Root evinced in his quasi-autobiographical (?) libretto for Haymakers, which essentially celebrates the virtues of life on the farm.

OTHER RECORDINGS BY David P. McKay



THE MAY QUEEN.

"The May Queen" by Napoleon Sarony (1821-96), published by Nathaniel Currier (n.d., c. 1845). Boston's Musical Gazette (21 June 1847), reporting on C. J. Johnson's 1 June 1847 May Festival concert in Boston at the Melodeon, noted: "The girls all wore wreaths of flowers on their heads and held a bouquet in their hands. The queen was a young lady of fifteen. . . . The effect was admirable." (Cited, ATC 24)

FTS 32378 MUSIC FOR THE COLONIAL BAND.

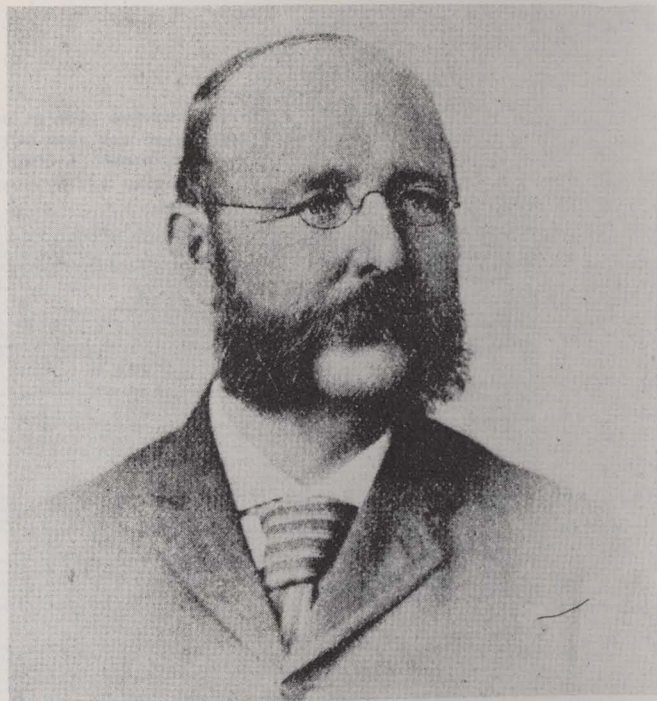
Played by the Colonial Band of Boston. David McKay, Bandmaster. **SIDE ONE**—Section I: New England Band Music. Trumpet Tune With 'Fuging' Section, A Lesson, Masonic Processional March #1, Judea, Jargon. Section II: Colonial Band And Vocal Music. (Opera, Oratorio, Anthem) "O! had I been by fate decreed" (Opera ayre from LOVE IN A VILLAGE-1762), "My Dolly was the fairest thing" (Opera ayre from LOVE IN A VILLAGE-1762), "Save me O Lord" (Oratorio ayre from JONAH-1789), "Anthem for Christmas Day" (William Selby-1737-1798) a) The Heavens Declare, b) The King's Praise, How Matchless Is Thy Form, c) O Royal Bride, So Thall Thy Beauty Charm, d) The Lord of Hosts. **SIDE TWO**—Section III: Patriotic Music. Three eighteenth century settings of Star-Spangled Banner. a) Anachreonic Hymn (John Smith's 'original' tune of 1787), b) Anachreonic Canzonet (of 1785) John Smith, c) Adams and Liberty or Boston Patriotic Song (1798) Thomas Paine. Section IV: Colonial Band And The 'Larger' Forms. CONCERTO in C Major (Op. 2, #4) William Felton (1715-1769) a) Adante, b) Allegro, c) Theme and Variation, CONCERTO in D Major (John Stanley 1713-1786) a) Largo, b) Allegro, c) Andante, d) Jig.

FTS 32381 NINETEENTH CENTURY AMERICAN SACRED MUSIC

From Fuging Tune to Oratorio. David P. McKay, director & Stephen Long, organist. **SIDE 1**—Dona Nobis (1866, Paine), Jubilate (1886, Foote), The Lord's Prayer (1896), Pars Mea, Rex Meus (1893, Parker), Turn Ye, Turn Ye (1889, Ives), I Will Lift Up Mine Eyes (1864, Buck). **SIDE 2**—Northfield (1805, Ingalls), Kyrie Eleison (1805, Carr), Praise Ye The Lord (1823, Shaw), Cantate Domino No. 8 (1831, Zeuner), I will Extol Thee My God, O King (1836, Mason), Suffer Little Children To Come Unto Me (Foster), The Singing Lesson (1854, Woodbury), We Praise Thee, O God (1860, Bristow)

FTS 32380 MUSIC FOR THE COLONIAL ORCHESTRA.

18th Century American Orchestral Music. The Wayland Consort Orchestra, David P. McKay, Conductor. **SIDE 1**—18th Century American Orchestra Music—Handel's Water Piece, Overture in Ptolomy, Overture to Artaxerxes, Salliment: Minuetto, Felton: Minuet With Variations, Stanley: Concerto. **SIDE 2**—18th Century American Orchestra Music—Death Song of an Indian Chief, A Youth Adorn'd, Save Me O Lord, Billows Foam, Bremmer: Little Colonial Suite, Bach: Overture III, Boyce: Symphony, Symphony From Thomas & Sally



John Knowles Paine.

John Knowles Paine (1839-1906) represents the epitome of what the "Second" New England School stood for. Born in Portland, Maine; trained in Berlin, Germany; successful performances of major compositions in Berlin and (later) Boston; and (after 1875) professor of music (the first in America!) at Harvard. By contrast William Billings (1746-1800), a Boston native, had at the most a few weeks of training in music; never traveled further than Providence, R. Is.; and had no academic affiliations whatsoever.