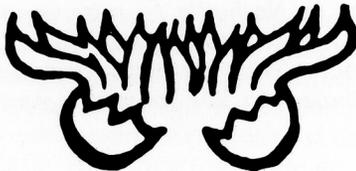




THE SOUTHWESTERN MUSIC DEPARTMENT  
PRESENTS  
P. D. Q. BACH DISINTERRED  
AND  
OTHER EXHUMED PIECES

THE SOUTHWESTERN SINGERS  
Tony Lee Garner, Conductor  
Hardie Auditorium  
Southwestern At Memphis  
March 23, 1976



## Colonial—Revolutionary

### HAPPY IN THE LORD—Parker

*The author of the hymn upon which this is based is the English dissenter, John Cennick. Although Cennick never made it to America, folk-style hymns like his came with the dissenters to the colonies and have remained in use to our own time.*

*Cennick's hymns can be found in Sacred Harp collections dating from 1820. "Happy in the Lord" is a revivalist hymn and should be sung with a strong rhythmic feeling, with a strong vigorous tone, and with conviction.*

## Early 19th Century

### THE SOW TOOK THE MEASLES—Ehret

*The second generation of Puritans moved out into rural New England with the sobriety and thrift of their fathers but without their father's struggle with religious applications to all aspects of life.*

*This new breed of man became the Yankee, characterized by inventiveness and cleverness. While the death of a sow might be a dramatic loss to the average farmer, to these men it offered a challenge which he met by converting her into a series of things probably more valuable than the sow herself.*

*The melody of this piece is itself transformed from the older English tune, "My Jolly Herring."*

## Middle 19th Century

### SALLY ANN—Kay

*The presence of a fiddler at folk gatherings was indispensable. He had to have in his repertoire many "chunes" and enough energy to saw away at them as long as anybody could dance.*

*These fiddle tunes, or "frolics," of which "Sally Ann" is one, were prized for their ability to set the foot to patting as well as for providing the framework for improvising verses of local significance and humor.*

## Post Bellum 19th Century

### LAY YO' HEAD IN DE WINDUH, JESUS—Hairston

Margaret Robinson: Soprano soloist

*One of the greatest stories to be found in the musical South is that told in the great tradition of the "Jubilee Singers." In 1871, a small band of nine singers, under the direction of George L. White set out from Fisk University in Nashville to raise money for that school's survival. This group led America to discover the rich musical treasures buried in the slave experience. They went on foreign tours and started a tradition which has continued to live for many years. This song is a part of that tradition.*

## Turn of the Century

### POOR LITTLE BESSIE—Parker

*This song goes by many titles—"Bessie's Lament" or "The Drunkard's Lone Child." It is an example of the type of song sung in Victorian parlors as part of the temperance movement. The effort to stamp out the sale of alcoholic beverages in the United States took many forms such as breaking up saloons by Carrie Nation. (The last home of this hatchet throwing tee-totaler is located in Eureka Springs, Arkansas). Needless to say, the singing of temperance songs was one of the more pleasant and charming of these malicious efforts.*

NOTEBOOK FOR BETTY-SUE BACH—P.D.Q. Bach (1807-1742)?

Mr. Robert Eckert, piano

Allemande Left

Corrate

Oh! Courante

Two-part Contraption

Three-part Contraption

Andre Gigue

Traumarei

Capriccio Espagnole for Charles III

“The Reign in Spain”

*The allemande left was a popular 16th-century dance for left-footed people; by the 18th century it had been not only completely stylized, but completely forgotten as well—by everyone, that is, except P.D.Q. Bach. Another dance of the period was well known in two quite distinct forms; the French courante and the Italian corrente; but P.D.Q. was, as far as I know, the only European composer to make use of the much rarer Japanese form, the corrate. The Oh! Courante on the other hand, seems to be based on a misunderstanding of both the French and Italian types.*

*J.S. Bach's two- and three-part inventions are among his best-known works, and his son's two-part contraption and three-part contraption serve to make P.D.Q.'s statement that “my father gave me no music lessons whatsoever” completely credible.*

*The gigue, like the courante, existed in two forms, and naturally P.D.Q. got them mixed up. The andre gigue, in spite of the French connotation of the title, is definitely of the Italian type; in fact, in the original manuscript this movement is almost totally obscured by tomato sauce and petrified spaghetti.*

*When an eight-year-old boy's father dies, it must be regarded as a traumatic experience no matter what the lad's feelings towards his progenitor are, and P.D.Q.'s traumarei, although written many years after his father's death, might be expected to reflect his reaction to this ultimate act of ignoring; one must admit, however, that the dominant feeling expressed in the traumarei is that of indifference.*

*One of the many countries that P.D.Q. passed through during the long period which I have called *The Lost Years in Spain*, and the capriccio espagnole for Charles III: “The Reign in Spain” is a remarkable evocation of some of the most colorful aspects of that fascinating country. Musically, the influence of Domenico Scarlatti is almost embarrassingly evident, but whereas Scarlatti's conjuring-up of the Spanish flavor is subtle and sophisticated, and therefore somewhat earthbound, P.D.Q. Bach really lets the Spanish fly. He uses several extramusical devices which open up new vistas of programmatic identification while at the same time lowering artistic standards to point very near Absolute Zero. Achievements such as this have put P.D.Q. Bach where he is today.*

*Professor Peter Schickele*

THE SEASONINGS (S. 1½TSP.)—P.D.Q. Bach (1807-1742)?

Southwestern Singers—Conductor: Tony Lee Garner

Margaret Robinson: Soprano

Mary Ellen Cain: Alto

C. Edward Sharp: Tenor

George Ensminger: Bass

Tarragon of virtue is full (Chorus)

And there were in the same country (Recitative: Tenor and Bass)

Bide they thyme (Duet: Soprano and Alto; Recitative: Tenor)

Then asked he (Recitative: Soprano, Alto, Tenor, and Bass)

By the leeks of Babylon (Chorus)

Then she gave in (Recitative: Tenor)

Open sesame seeds (Aria: Bass)

So saying (Recitative: Soprano, Alto, Tenor, and Bass)

Summer is a cumin seed (Duet: Soprano and Alto)

To curry favor, favor curry (Chorus)

Orchestra

Violins: Diana Van Camp, Jim Edmonds

Viola: Mary Ann Snyder

Cello: Lorene Gotschall

Bass: Pete Vescovo

Trumpets: Floyd Shavers, Marty Clifford

Kazoos: Wayne Sharp, Sherrie Hurdle

Slide Whistles: Charles Mosby, Bette Garner

Trombone: Ann Sharp

Windbreaker: Stevie Williford

Slide Windbreaker: Jeff Strack

Shower Hose: Jake Heffington

Fog Horn: Joe Elston

Harpichord: David Ramsey

*Well, what can I say?*