

ABSTRACT

Title of dissertation: THE INFLUENCES OF AMERICAN POPULAR MUSIC
UPON TWENTIETH-CENTURY AMERICAN
SONG AND CHAMBER MUSIC

Robert Timothy McReynolds, Doctor of Musical Arts, 2005

Dissertation directed by: Professor Rita Sloan
School of Music

American concert music enters the 21st century having found its voice. The “Great Cultural Melting Pot” has resulted in a blending of different types of original American popular music with European forms to create a sound that is uniquely American. This dissertation focuses primarily on this combination through the presentation of three recitals of song and chamber music. The American popular music genre includes ragtime, blues, jazz, folk-music, and musical theater.

I have incorporated many different combinations of instruments and voices to create interesting, varied programs of American music. These recitals represent the gradual inclusion of the original American genre onto the classical concert stage. In order to make my dissertation topic relevant to the present day, I have included many works of living composers with whom I have had personal contact, either in coachings or masterclasses. They are: William Bolcom, John Musto, Richard Hundley, and Ricky Ian Gordon. Other important represented composers are Leonard Bernstein, Aaron Copland, Andre Previn, David Schiff, Morton Gould, and George Gershwin.

The originality of this music is helping to establish a national music for the United States. The quality and variety of the music confirms the importance of this repertoire to the world of music. This dissertation comprises three recitals that showcase American art song and chamber music, which took place on December 10, 2002, May 11, 2004, both in Ulrich Recital Hall, and on May 19, 2005 in the Gildenhorn Recital Hall of the Clarice Smith Performing Arts Center in College Park, Maryland. Recordings of these recitals may be obtained in person or online from the Michelle Smith Performing Arts Library of the University of Maryland, College Park.

THE INFLUENCES OF AMERICAN POPULAR MUSIC
UPON TWENTIETH-CENTURY AMERICAN
SONG AND CHAMBER MUSIC

by

Robert Timothy McReynolds

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2005

Advisory Committee:

Professor Rita Sloan, Chair
Professor Ira Berlin
Professor Dominic Cossa
Professor Linda Mabbs
Professor Martha Randall

Table of Contents

Recital I: A Lecture Recital on William Bolcom (b. 1938)

Graceful Ghost Rag

Second Sonata for Violin and Piano in F Major

Summer Dreams

Brutal, fast

Adagio

In Memory of Joe Venuti

Michael Keelan, violin

Over the Piano

from *Cabaret Songs*, Vl. 1

The Crazy Woman

from *I Will Breathe a Mountain*

Amor

Waitin'

from *Cabaret Songs*, Vl. 1

Toothbrush Time

from *Cabaret Songs*, Vl. 2

Twilight: After Haying

from *Briefly It Enters*

Never More Will the Wind

from *I Will Breathe a Mountain*

Love in the Thirties

from *Cabaret Songs*, Vl. 3

At the Last Lousy Moments of Love

from *Cabaret Songs*, Vl. 4

Satisfaction

from *Cabaret Songs*, Vl. 3

George

from *Cabaret Songs*, Vl. 1

Carolyn Black-Sotir, soprano and Siobhan Kolker, soprano

Recital II

Sonata for Violin and Piano (1943)

Andante semplice

Lento

Allegretto giusto

Aaron Copland
(1900-1990)

Michael Keelan, violin

Sonata for Clarinet and Piano

Grazioso

Andantino, Vivace e leggiero

Leonard Bernstein
(1918-1990)

Lynda Dembowski, clarinet

Shadow of the Blues

Silhouette

Litany

Island

Could Be

John Musto
(b. 1954)

Phillip Collister, baritone

After Hours Suite for Flute and Piano

Waltz for Strayhorn

Tomcat

Bluebird

Café con Leche

David Schiff
(b. 1945)

Jessica Dunnavant, flute

Recital III

Two Pianos

Chords

Blues

Waltzes

Echos

Triplets

Morton Gould
(1913-1996)

Susan Slingland, piano

Will There Really Be a Morning?

Richard Hundley
(b. 1931)

Will There Really Be a Morning?

Ricky Ian Gordon
(b. 1956)

Will There Really Be a Morning?

Andre Previn
(b. 1929)

Ah Hong, soprano

Summer

Leneida Crawford, mezzo-soprano, and Ah Hong

Ricky Ian Gordon

Coyotes

Waterbird

The Elephant is Slow to Mate

Leneida Crawford

Ricky Ian Gordon
Richard Hundley
Richard Hundley

Porgy and Bess Fantasy for Two Pianos

arr. Percy Aldridge Grainger
(1882-1961)
George Gershwin
(1898-1937)

Arno Drucker, piano

He Loves and She Loves

The Babbit and the Bromide

Our Love is Here to Stay

Summertime/Prelude II/Prelude I

George Gershwin

Carolyn Black-Sotir, soprano
Tom Williams, double bass