The Trustees of the Saint-Gaudens Memorial Present

Maple Jam

A Musical Tribute to Robert Meyers

Grade "A" Fancy
Sweet A Cappella Jazz

Sunday, July 20, 2014
2:00 PM

THE SAINT-GAUDENS NHS

CORNISH ♦ NEW HAMPSHIRE

A note from
Fern Meyers, Concert Series Director

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of 11 concerts, presented to those who visit the park. We give special thanks to the charitable individuals and corporations who are sponsoring select programs this season.

The 2014 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization, established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote the arts in general. We do this through educational and artistic programs, advice and other forms of support.

Cover Image: Norman Rockwell, Saturday Evening Post cover illustration September 26, 1936

PROGRAM

“Splanky”	Neal Hefti
“Penny Lane”	John Lennon & Paul McCartney
“Michelle”	John Lennon & Paul McCartney
“Night and Day”	Cole Porter
“A Nightingale Sang in Berkeley Square”	Sherwin/Maschwitz
“Li’l Darlin’”	Neal Hefti/JonHendricks
“Lilly”	Thomas Lauderville/China Forbes
“The Girl from Ipanema”	Jobim/Maraes &Gimbel
“Milonga del Angel”	Astor Piazzolla
“There Will Never Be Another You”	Harry Warren/Mack Gordon

INTERMISSION

“Moonlight in Vermont”	Karl Suessdorf/John Blackburn
“The Summer Knows”	Michel Legrand/A&M Bergman
“G Minor Mozart”	Anders Edenroth
“Straighten Up and Fly Right”	Nat King Cole/Irving Mills
“Waltz for Debby”	Bill Evans/Gene Lees

"My Romance"	Richard Rodgers/Lorenz Hart
"All the Things You Are"	Jerome Kern/Oscar Hammerstein
"Birdland"	Josef Zawinul/Jon Hendricks
"Flight of the Foo Birds"	Neal Hefti

About the Musicians

Maple Jam is Vermont's own a cappella jazz octet specializing in Grade A Fancy vocal arrangements of sweet love songs and swinging big band favorites. Formed in 2004 by members of the Vermont Symphony Orchestra Chorus, the group has delighted audiences at numerous venues around Vermont (and Québec). In addition to performing for standing room only crowds at the Burlington Discover Jazz Festival Around Town Series, Maple Jam has appeared at New Year's Eve celebrations in Burlington, Montpelier and Bristol as well as at the VPR Listener Picnic at Billings Farm in Woodstock. Maple Jam is pleased to make its New Hampshire debut at the Saint-Gaudens National Historic Site.

Maple Jam released a recording in 2012, including the following favorites: "There Will Never Be Another You," "Waltz for Debby," "Misty," "Orange Colored Sky," " L'il Darlin'," "Where is Love," "Night and Day," "Milonga del Angel," "Come Sunday" and "Splanky."

Maple Jam has drawn inspiration from a number of a cappella groups including The Singers Unlimited, The Swingle Singers and The Real Group. Although rumored to be particularly vulnerable to the lush vocal arrangements of Gene Puerling, Maple Jam has declined to confirm or deny this allegation. Vermont Public Radio host Walter Parker notes, "I always enjoy listening to Maple Jam. Their clever—often amusing—arrangements, sweet close harmony, and jazzy swing make for an irresistible blend. It's a cappella singing in the finest tradition."

Maple Jam Members

Karen Chickering and Alexandra Tursi, *sopranos*, Vikki Day and Clara Cavitt, *altos*, Jeff Prescott, *tenor*, Maarten van Ryckevorsel, *tenor* and *vocal percussion*, Andy Warner, *baritone*, Jose Schmidt, *bass*

Program Notes

The barbershop quartet is a uniquely American art form. The genre emerged from tonsorial salons (barbershops) and, although it is unknown exactly when the barbershop style of singing began in America, quartets were in existence by 1843. In America's cultural history, the saloon was a gathering place for less fortunate members of society while barbershops were places where more highly regarded citizens socialized. Among the White population, Black barbers had a reputation for giving the best haircuts and nearly every shop had a quartet. At the tonsorial salon someone, often a Black barber, would begin to sing a familiar song and two or three others would join in, harmonizing the melody.

Consequently, the barbershop style is often associated with the American South and Black slaves who traditionally sang by ear. African American men were known for their vocal dexterity and improvisational skill. They developed an unaccompanied (a cappella) style of singing plantation songs, hymns and folk music, a distinctive sound in close, four-part harmony. But while Black quartets strongly influenced the barbershop style, the art form was centered on White culture and White participation.

One characteristic that distinguishes the barbershop style from all other vocal music is that the melody is not sung by the highest tenor voice, as in traditional hymn singing, but by the second tenor voice. This harmonization technique allows the four parts to stay in close range without having the melody cross into the middle parts.

The Golden Age of barbershop quartets lasted fifty years, from 1880-1930. During the 1880s and 1890s family troupes performed songs that are now barbershop standards such as "Dixie" and "Old Dan Tucker." White minstrel singers adopted the style and minstrels were included in nearly every vaudeville show. Costumes and dance were added to their routines and the singers often mocked Black barbershop quartets in a manner that would be considered scandalous today.

By 1900 barbershop quartets provided entertainment at parties and picnics where they sang popular songs with sentimental lyrics and simple melodies such as "Shine On, Harvest Moon," "Hello, My Baby" and "Sweet Adeline." Although the term "Barbershop" had been in common parlance for decades, it was not officially recognized until 1910 when the song "Play That Barbershop Chord" was published.

When commercial cylinder recordings emerged, musical entertainment was brought into private homes. The first vocal group to record was the Manhassett Quartette which recorded more than a dozen songs in September 1891. The Peerless Quartet was the most commercially successful group, with hundreds of recordings to its credit, including versions of the songs "Sweet Adeline," "By the Light of the Silvery Moon," "Let Me Call You Sweetheart" and "I Want A Girl (Just Like the Girl That Married Dear Old Dad)."

By the late 1920s Jazz was becoming popular and the barbershop style was nearly obsolete. Popular songwriters were creating a new sound by incorporating minor seventh and other jazz chords into their work. By 1938, very few barbershop quartets were left. But the art form was preserved by two businessmen who established a Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. After ten years this fledgling organization had grown to 500 chapters and 21,771 members.
In the early 1940s a women's barbershop society was established called Sweet Adelines. The voice parts were called by their traditional male Barbershop quartet names: tenor, lead, baritone and bass. Thanks to the vision of two barbershop quartet enthusiasts, the close harmony a cappella style of singing is very popular today with groups worldwide performing a vast repertoire for men, women, and mixed voice ensembles such as "Maple Jam."
Program notes by Fern Meyers

The Trustees of the Saint-Gaudens Memorial are grateful to the following individuals for their generous support of this concert series:

Benefactor, $2000.00-3000.00
Philip Burling
Frank Platt

Sponsor, $1,000-$1999.00
Anonymous
Henry Duffy
Kendal at Hanover
Littleton Coin Company
Fern K. Meyers
Midas Auto Services
Bea Robinson and Chuck Bradway

Patron, $500.00-$999.00

Sustainer, $250.00-$499.00
Shelley & Co/Coldwell Banker Redpath
Shelley, Sam, Mariruth

Supporter, $100.00-$249.00
Anonymous
Anonymous
Anonymous
Don Kantor and Frank Kier
David Lord and Kathy Pellet
Martha Matthews and Arthur Reiger
Sherrill and Jerome Robinson
Ed and Nancy Scover
Trumbull Homes
Joan and Robert Williamson

Friend, $50.00-$99.00
Donald and Marjorie Burke
Steven N. Chase
Alice Eberhardt
Marie Ricketts and Lee Vormelker

Contributor, $20.00- $49.00
Iris Berezin
Donald Berth
Shirley Grainger
Barbara and Jeff Holmes
Ann F. Hughes
Eleanor Huke
Alan and Barbara Levesque
Nancy and Gordon Luce
Stephen and Mabel Peterson

Many thanks to the anonymous supporters who leave donations in the music boxes at the tent or on the Little Studio pergola wall.

KENDAL® at Hanover
Together, transforming the experience of aging.®

Littleton Coin Company®

MIDAS
Trust the Midas Touch.®
5 Airport Rd West Lebanon 603-298-8741

Coming Concerts

July 27, 2 PM
Sponsored by Kendal at Hanover
Peter Gage Furlong, Jeffrey Hartman,
Giovanni Formisano, tenors, Elizabeth Blood, piano
Three Tenors—Popular Arias and Canzone Napolitana

August 3, 2 PM
Hevreh Ensemble, multiple winds, percussion and piano
Between Worlds—Native American Inspirations

August 10, 2 PM
Bea Robinson and Chuck Bradway Concert
The Fischers and Jennings
European Masters for Eight Hands

August 17, 2 PM
9th Annual Rosamond Edmondson Memorial Concert
Julia MacLaine, 'cello, Louis-Pierre Bergeron, French horn, Filipe Verdugo piano
Pictures at an Exhibition

August 24, 2 PM
Dedicated to Judith Platt
Aeolus String Quartet
An Afternoon in Paris and Vienna

August 31
Final Concert, 2014 series
Sponsored by a Friend of Music at Saint-Gaudens
Jazz Trio-Now with Jazz vocalist Donna McElroy
Celebrating the Great American Song Book

For further information visit www.sgnhs.org
or download the Saint-Gaudens iPhone app

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.

♦

The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is $5.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.

♦

Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund
Saint-Gaudens Memorial
34 South Highland Avenue
Ossining, NY 10562

♦

You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

Enclosed is my tax-deductible donation in the amount of_____

Name_____

Street_____Town_____

State_____zip code_____

Please check here__ if you prefer to remain anonymous in our program