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During his tenure as the first arranger for the United States Army Chorus (1956–1959), Joseph Willcox Jenkins composed and arranged a prolific amount of male choral music, much of which remains unpublished. Outside the circles of the U.S. Army Chorus and Duquesne University, where he was a professor for forty years, much of Jenkins’s music is relatively unknown. His works, however, reflect a commanding knowledge of the male chorus, unique since of style, and creative use of many compositional techniques.

Throughout his brief time with the Army Chorus, Jenkins arranged at least 270 pieces and composed a handful of original works. Among these works are fourteen arrangements of Stephen Collins Foster melodies that remain prominent in the ensemble’s performing repertoire to this day. This document presents six performance editions of Jenkins’s fourteen arrangements of the Stephen Collins Foster melodies: “Beautiful Dreamer,” “Camptown Races,” “Nelly Bly,” “Oh Susanna,” “Ring Ring de Banjo,” and “Some Folks.” These arrangements will be compared to the original songs, placed in historical context, and ultimately expand the choices of male choral repertoire.

The research undertaken here stimulates the historical research of American male choruses, namely the United States Army Chorus, and provides the possibility for further study of Jenkins’s musical works. Additionally, along with this document, the results of this study were presented in printed performance editions of the selected works and

performed in a lecture recital featuring the arrangements. The performing ensemble was the United States Army Chorus of Fort Myer, Arlington, Virginia.

JOSEPH WILLCOX JENKINS: MALE CHORUS ARRANGEMENTS
OF STEPHEN COLLINS FOSTER MELODIES

by

Carey Joseph Cannon

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the Faculty of The Graduate School at
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Approved by

Committee Chair

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To my wife Janet and my children Caroline and Duncan.

Your love, support and patience sustained me through
this endeavor, and for that I am forever grateful.

APPROVAL PAGE

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CHAPTER I

INTRODUCTION

During his tenure as the first arranger for the United States Army Chorus (1956–1959), Joseph Willcox Jenkins composed and arranged a prolific amount of male choral music, much of which remains unpublished and resides in the United States Army Chorus list of holdings. Outside the circles of the U.S. Army Chorus and Duquesne University, where he was a professor for forty years, much of Jenkins’s music is relatively unknown. His works, however, reflect a commanding knowledge of the male chorus, unique sense of style, and creative use of many compositional techniques. His compositions continue to receive acclaim at live performances from male ensembles of varying skill that are fortunate enough to have access to his music.

Throughout his time with the Army Chorus, Jenkins arranged at least 270 pieces and composed a handful of original works. Among these works are fourteen arrangements of Stephen Collins Foster melodies that remain prominent in the ensemble’s performing repertoire to this day. The United States Army Band granted permission to create performance editions of these arrangements since they were not composed on orders.¹ This document presents in Appendices B – G six performance editions of Jenkins’s fourteen arrangements of the Stephen Collins Foster melodies: “Beautiful Dreamer,” “Camptown Races,” “Nelly Bly,” “Oh Susanna,” “Ring Ring de

¹ SGM Laura J. Leinberger, email to author, 24 June, 2011.

Banjo,” “Some Folks.” These arrangements will be compared to the original songs, placed in historical context, and ultimately expand the choices of male choral repertoire.

Further attention to Jenkins is necessary, because beyond a handful of articles written about him, very little research exists. The only document reflecting scholarly research is Richard Skirpan’s dissertation “The Choral Works of Joseph Wilcox Jenkins.” In his document, Skirpan analyzes seven of Jenkins’ choral works and provides a complete catalogue of his choral oeuvre². According to Skirpan, Jenkins is best known for his *American Overture for Band* composed in 1953 and first published in 1956. There are also other lesser-known instrumental works that once were published but are now out of print.

Outside of performances by the Army Chorus, Jenkins’s arrangements for this ensemble remain relatively unknown. As to why more of Jenkins’s music has not been published, Skirpan suggests, “most of Jenkins’ choral works were written for people with whom he had personal connections, or, according to the composer himself, he is simply ‘not much of a salesman.’”³ In fact, Jenkins’s choral works are substantial enough to merit publication. The Stephen Collins Foster arrangements are not only historically sensitive to Foster’s original intent, but they also are structurally and harmonically unique, breathing new life and relevance into the sounds of mid nineteenth-century Americana. The research undertaken here provides the possibility for further study of

² Richard Skirpan, “The Choral Works of Joseph Willcox Jenkins” (D.M.A. diss., University of Miami, 2011). Analyzed works include “Beata Viscera, Op 17”, “Psalm 103, Op 110, No.2”, “Au Claire de la Lune”, “Benedictus, Op. 98”, “Adan Olam Op. 168”, “A Song of Joys Op. 169”, and “Kyrie Op. 198.”

³ Skirpan page 1-2

Jenkins's musical works and stimulates the historical research of American male choruses, namely the United States Army Chorus. Additionally, seen in Appendices B-G, the results of this study will be presented in printed performance editions of the selected works and performed in a lecture recital featuring the arrangements.

CHAPTER II

COMPOSER'S BIOGRAPHICAL INFORMATION, COMPOSITIONS, AND SCHOLARLY RECEPTION OF HIS CAREER

Biographical Information

Joseph Willcox Jenkins was born February 15, 1928, to Genevieve Brosseau, a French Canadian, and William Jenkins, a resident of Tidewater Maryland. His family lived in the northwest portion of Philadelphia known as Mount Airy. Jenkins likely inherited an appreciation and talent for music from his mother's family. Genevieve played the piano and sang in a contralto voice, her father played the violin, an aunt played piano, and an uncle was a violist for the Chicago Symphony. From a young age, Jenkins was exposed to classical music. He remembers spending many nights sitting around the piano singing both French and American folk songs with his immediate family. Among the American songs sung were many Stephen Collins Foster songs, like "Old Black Joe," "My Old Kentucky Home," "Massa's in the Cold Ground," and "Oh Susanna."

Jenkins's formal music education began at the age of six, when he took piano lessons from his mother. Due to Genevieve's French Canadian background, Jenkins learned most of his lessons in French. In an interview with Jenkins, he recalls his mother teaching simple melodies that would begin on middle C. Once he mastered a tune, his mother would insist that he play the same melody on different scale degrees, allowing him to build an early foundation of ear training and transposition.

Jenkins built on his sight-reading abilities by studying organ and singing alto in the choir at the local parish and parochial Junior High School. Here he was exposed to the choral works of William Byrd, J.S. Bach, and Giovanni Palestrina. While a student at St. Joseph's Preparatory School, a Jesuit High School in Philadelphia, Jenkins played bass in the band and continued to experiment with composition and improvisation. Yet, despite all his musical accomplishments, Jenkins's father insisted that his son abandon studying music when he began his university studies. Instead, Jenkins attended St. Joseph's College (now St. Joseph's University), and in three years he graduated with a BA degree in pre-law.

Though he formally graduated with a degree unrelated to music, Jenkins continued to study music in his spare time. While working on his pre-law degree, Jenkins furthered his music education at the Philadelphia Conservatory of Music (as it was only a short distance from St. Joseph's) studying piano with Alison Drake and counterpoint and composition with Vincent Persichetti, a notable contemporary American teacher and composer (1915-1987). Persichetti recognized the compositional capabilities of Jenkins and encouraged him to pursue a graduate degree from Eastman School of Music. Jenkins studied at Eastman from 1949–1951, majoring in composition and minoring in piano. He also sang in various choirs. He attributes much of his melodic writing to the sixteenth-century counterpoint lessons with Persichetti and Gustave Soderlund (1881-1972), a counterpoint professor at Eastman. For example, when Jenkins composed a piece in the jazz style, Soderlund urged him to write for jazz by following the rules of counterpoint for Palestrina, while always keeping the music in the intended

style for jazz. Jenkins remembers, “Old Gus would scream at us in class ‘it’s not in the style - it’s not in the style!’” and Jenkins speaks to how that advice remains with him to this day.⁴

Jenkins, upon graduating from Eastman in 1951, was drafted into the United States Army during the Korean War. His father contacted some military connections, and with their help Jenkins served on the arranging staffs of the Armed Forces Radio Network and the United States Army Field Band stationed at Ft. Meade, Maryland. During his time with the Field Band, 1951-1953, Jenkins credited much of what he learned to the chief arranger Earl Mays. Jenkins worked hard to follow Mays’s orchestrations and his compositional approach.

Jenkins toured Europe with the band in 1952. While in London he met one of the most formidable composers of the twentieth century, Ralph Vaughn Williams (1872-1958), whom he described as a huge kindly man. Vaughn Williams encouraged Jenkins after seeing some of the young man’s music. Vaughn Williams, like Soderlund and Mays, advised Jenkins not to deviate too far from the intended style and to always write music that was easily playable for the instrumentalists. Vaughn Williams told Jenkins, “If they can sing it, they can play it.”⁵

Following the Korean War, Jenkins wanted to pursue a doctorate but was advised to gain experience in teaching first. In 1953 he spent one year as a replacement for a professor on Sabbatical leave at Catholic University of America. The program and its

⁴ Joseph Willcox Jenkins, interviews with author, September – October 2011, most notably the one transcribed below beginning on p. 85.

⁵ Joseph Willcox Jenkins, interview with author.

faculty impressed Jenkins, and he stayed at Catholic, enrolling as a doctoral student and completing his degree in 1956. Jenkins met Paul Hume (1915–2001), a music critic for the *Washington Post* from 1946–1982 and who was made famous by his tough critique of a vocal performance by Pres. Harry S. Truman’s daughter.⁶ Hume was the director of the Georgetown University Male Glee Club and asked Jenkins to accompany his choir. Hume eventually informed Jenkins of the arranger position available with the newly formed United States Army Chorus stationed at Ft. Myer, across the river in Arlington, Virginia.

The United States Army Chorus was established in 1956 “as the vocal counterpart of the U.S. Army Band ‘Pershing’s Own,’ and is one of the nation’s only professional male choruses.”⁷ Today, the ensemble continues to serve as an ambassador for visiting dignitaries and heads of state, and it is also one of America’s most familiar male choruses because of its performance profile at national events. The Army Chorus had access to a sparse amount of repertoire when it originally was established, leading Lt. Col Hugh Curry then commander of the band, to hire Jenkins.⁸

Jenkins accepted the position in 1956 becoming the first arranger for the United States Army Chorus. The next year he married Margaret Mary Miles from England whom he met through his family in Philadelphia. Jenkins served as the musical arranger

⁶ On December 6, 1950, Hume wrote a critical review in the *Washington Post* for a concert given by Margaret Truman. President Truman wrote a scathing letter, saying, ‘Some day I hope to meet you. When that happens you’ll need a new nose, a lot of beef steak for black eyes, and perhaps a supporter below!’

⁷ The United States Army Chorus, biography, The United States Army Band, http://www.usarmyband.com/chorus/the_us_army_chorus.html (accessed November 2, 2011).

⁸ Joseph Willcox Jenkins, interview with author.

for the Army Chorus from 1956–1959. He composed at least 270 arrangements of existing works and a handful of original works during his short time with the chorus.⁹ Among these works are fourteen arrangements of Stephen Collins Foster melodies that remain prominent in the ensemble’s performing repertoire to this day.¹⁰ Outside of performances by the Army Chorus, however, Jenkins’s arrangements remain relatively unknown. They are unpublished and reside in the Army Chorus library.

In 1959 Jenkins received a grant from the Ford Foundation and spent a year as a composer-in-residence to the Evanston, Illinois, Township High School. He then worked as an editor for the music publisher Schmitt, Hall, and McCreary Company of Minneapolis. In 1961 Jenkins moved to Pittsburgh to join the music faculty of Duquesne University. Since the early 1990s, he annually receives the ASCAP Serious Music Award and in 2000 he was awarded the Omicron Delta Kappa Teacher of the Year award. His oeuvre includes compositions for band, orchestra, chamber winds, chorus, and voice. He continues to teach as Professor Emeritus at the Mary Pappert School of Music of Duquesne University.

Compositions, and Scholarly Reception of His Career

With the exception of opera, Jenkins has written for most all musical genres. His *American Overture for Band* provided him the notoriety for his concert band and

⁹ Richard Skirpan, 5.

¹⁰ Andrew Druckenbrod, “Attention! Joseph Jenkins feted by the U.S. Army,” *Pittsburgh Post Gazette* (August 4, 2007), <http://www.post-gazette.com/pg/07216/806392-386.stm> (accessed January 5, 2012).

woodwind compositions. Jenkins has stated, however, that his choral work *Ave Maria* (2001) is the work of which he is most proud. The premiere of *Ave Maria* occurred at the Chartes Cathedral, France in 2001.¹¹ Though he is best known for his instrumental works, he is an effective choral composer revealing a commanding knowledge of phrasing, texture, and vocal range.

The first performances of Jenkins's Army Chorus works were received with high acclaim.¹² However, very few printed reviews of his arrangements exist. Clara Dunn reviewed a May 30, 1965 concert and briefly stated in an Atlanta weekly paper "Two Stephen Foster numbers were of particular interest."¹³ Allen Crowell, conductor of the Army Chorus from 1959-1979, spent twenty years performing many of Jenkins's arrangements and continues to "marvel at his inventiveness."¹⁴ Jenkins's "inventiveness" can be seen in how he is able to support a composer's original intent while incorporating his own stylistic elements.

The varied approaches to the Foster songs are reflected in the fourteen arrangements. This research will focus on six of these fourteen arrangements. His *a cappella* arrangement of "Beautiful Dreamer" demonstrates his sensitivity to lyrical melodies while "Camptown Races" showcases highly syncopated rhythmic patterns. "Nelly Bly" and "Some Folks" each uniquely demonstrate thick choral textures that

¹¹ Joseph Willcox Jenkins, interview with author.

¹² IBID

¹³ Clara Dunn, "Not since the days of Sousa." *The Northside News*, June 3, 1965, page 6.

¹⁴ Allen Crowell, email message to author, August 2, 2011.

maintain melodic clarity while “Ring de Banjo” and “Oh Susanna” involve a creative approach of affecting the piano to resemble the sound of a banjo instrument.

Over time many of these Foster melodies have become less familiar. Yet Jenkins believes these tunes to be very much alive. They paint a clearer picture to what American popular culture was like in the mid-nineteenth century. In fact Jenkins’s innovative style and approach to these arrangements gives a new purpose for these songs to be heard by audiences today. He has helped to validate the Foster melodies and therefore sustain a prominent piece of American history.

Jenkins’s time with the Army Chorus was effective in building his confidence as a composer. He was able to experiment with different approaches and techniques through arrangements such as the Foster pieces. Jenkins stated, “I broadened my concept of style by working with folk tunes, popular music of the day, show tunes, as well as French and German folk songs, and I tried to reflect those styles.”¹⁵

¹⁵ Joseph Willcox Jenkins, interview with author.

CHAPTER III
STEPHEN COLLINS FOSTER BIOGRAPHICAL INFORMATION

The original musical works of Stephen Collins Foster are timeless depictions of mid-nineteenth century American history and culture. Born on July 4, 1826, Stephen was the ninth of William B. and Eliza T. Foster's ten children. He, as a young student, "evinced more interest in music than in other subjects."¹⁶ Two men of differing musical taste influenced Foster during his teenage years. Henry Kleber (1816-1897), a German immigrant, exerted his influence to the musical culture of the Pittsburgh area through performing, composing, and teaching. He provided some formal instruction for Foster in the 1840's. Another influence, Dan Rice, was "[a] clown, trick-rider, and sometimes blackface singer."¹⁷ But Rice was not necessarily a man of scruples; in fact, he was "the kind of man ministers warned their congregations about."¹⁸ In 1843 Rice informed Foster he was doing a "big business" by drawing in large audiences and dancing and singing in circuses and minstrel shows. Ken Emerson, author of *Doo-Dah! Stephen Foster and the Rise of American Pop Culture* states that though Foster "declined to

¹⁶ Center for American Music at the University of Pittsburgh, "Biography of Stephen Collins Foster," Center for American Music, <http://www.pitt.edu/~amerimus/Fosterbiography.html> (accessed November 2, 2011).

¹⁷ Ken Emerson, *Doo-Dah!: Stephen Foster and the rise of American popular culture* (Da Capo Press, 1998), 101.

¹⁸ Ibid

follow in either man's footsteps, both of them influenced his decision to strike out on an unprecedented path of his own."¹⁹

Foster published his first song, "Open Thy Lattice Love," at the age of eighteen, and two years later he published several more songs, including "Oh Susanna," which became the unofficial anthem of the California Gold Rush. Foster had enough published works by 1850 to consider becoming a professional songwriter. He wrote 287 works in less than twenty years and received \$15,091.08 for royalties, which was a yearly average of \$1,371 for his most productive decade. Foster's music was less protected than the music of today because he was not covered by copyright laws or legal safeguards such as those found with the American Society of Composers, Authors and Publishers. In a more modern music industry, he would be worth millions a year.²⁰

Foster did not perform his music; therefore, as a means of getting his music heard, he associated himself with E. P. Christy, founder of the Christy Minstrels. Some of his best-known works, like "Camptown Races," "Nelly Bly," "Old Folks at Home," "My Old Kentucky Home," and "Jeanie With the Light Brown Hair," were all written during his time with the Christy Minstrels. These earliest songs were ballads written for theaters, parlors, and minstrel shows. Often referred to as "Ethiopian" songs²¹, these early compositions contained accessible melodies and accompaniments with texts written in a dialect that depicted a simple African American culture. In fact, some of Foster's texts,

¹⁹ Emerson, 99.

²⁰ Center for American Music.

²¹ "By the mid-19th century, 'Ethiopian' had become synonymous with 'African' in the Western world," Library of Congress, http://www.loc.gov/creativity/hampson/about_ethiopia.html (accessed November 5, 2011).

such as “Away Down Souf” (1849) and a later deleted verse of “Oh Susanna,” were quite disturbing caricatures of African American slaves.

Foster wrote for a minstrel stage that contained aspects of racism, but he also simultaneously exposed white America to a rich African culture. He eventually became displeased with the performances and sought to reform minstrelsy. According to the Center for American Music:

[Foster] instructed white performers of his songs not to mock slaves but to get their audiences to feel compassion for them. In his own words, he sought to ‘build up taste...among refined people by making words suitable to their taste, instead of the trashy and really offensive words which belong to some songs of that order.’²²

Foster also refused to allow his sheet music to carry cartoon depictions that ridiculed African Americans. He later told E. P. Christy that he was not writing songs for a comic purpose but instead to foster compassion.²³ Only twenty of his two hundred songs were written for the minstrel stage. Eventually, Foster disapproved of writing songs in the dialect and began to humanize his African American characters.

Foster composed music of varying styles that reflected the cultural variety of Pittsburgh. His compositions reached wider audiences—especially groups of immigrants who had moved into the city. Industrial jobs attracted immigrants from many cultures, and the music from their various homelands influenced Foster. In addition to the minstrel

²² Center for American Music

²³ Center for American Music at the University of Pittsburgh, “Professional Career” Center for American Music, <http://www.pitt.edu/~amerimus/FosterProfessionalcareer.html> (accessed November 2, 2011).

song and African American spiritual, he heard Irish folk songs, Scottish ballads, Italian opera and German art songs.

Foster utilized elements of the foreign music he heard, but he altered them in such a way that they sounded new and genuinely American. Ken Emerson writes:

Foster is so absorbed in the air that we breathe and in the airs that we hum, in our blood and in our assumptions, that we seldom think of him. Yet an America without Foster is as unthinkable as an America without Whitman or Twain, without Louis Armstrong or George Gershwin, without rock 'n' roll, without racism, or without those instances of amazing grace when, if only for an instant, we transcend racism.²⁴

Each song Foster wrote was a melting pot of musical culture and, therefore, giving many listeners something familiar to grasp and find endearing.

Unfortunately, Foster's personal life involved a continuous struggle with alcoholism. His troubles strained his marriage and his health, and on January 13, 1864, Foster died poor and alone. Posthumously, his music continues to live on. Joseph Willcox Jenkins was asked to express his own interpretation of these American tunes a century later, in 1956.

²⁴ Emerson, 16.

CHAPTER IV

ANALYSIS

Jenkins wanted to maintain Foster's original intent yet he did not want to arrange the melodies in a way that was too straightforward. Writing these pieces for male chorus called for a different treatment. According to Jenkins, "Foster's music was so alive that it called me to do something more with them. I felt as though he was right there with me."²⁵ Of the fourteen arrangements of Foster's melodies, six arrangements exemplify elements of Jenkins's compositional style and reveal how those elements differentiate from that of Foster. The analysis below addresses Jenkins's modifications of formal structure, melodic and rhythmic alterations, and choices of text, voicing and accompaniment.

Formal Structure

The overall formal structures of Foster's songs are strophic and representative of the folk and popular idioms of his time. These forms, AA or ABAB forms, are rarely modified. Jenkins on the other hand embraces a modified strophic form. He does this by altering the restatement of sections, AA' or ABA'B', through changing keys, meter and texture. Although Jenkins makes these modifications, the works are still recognizably Foster. In fact some of Jenkins's arrangements are structurally more akin to Foster's than

²⁵ Joseph Wilcox Jenkins, interview with author.

others. Of the six arrangements addressed in this research, “Beautiful Dreamer”, “Oh Susanna”, and “Ring Ring de Banjo” follow a strict strophic form with only an addition of a codetta that varies in length from two to eight measures. The structures of “Camptown Races”, “Some Folks” and “Nelly Bly,” on the other hand, reflect Jenkins’s expanding and altering the original strophic nature of the original songs.

Foster’s strophic form in “Beautiful Dreamer” is very simple and compact with no structural adjustments. While there may be rhythmic alterations in the melody to accommodate the text the original statement is repeated throughout. The graph below of “Beautiful Dreamer” illustrates how Jenkins exemplifies the Foster strophic form but alters it to make it his own. This *a cappella* setting incorporates a short four-measure codetta. The centerpiece of the arrangement is a brief four-measure tenor solo preceded and succeeded by a homo-rhythmic four part choral setting.

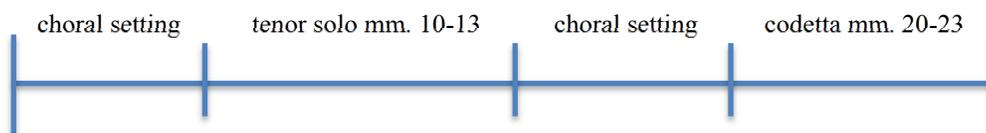


Table 1. “Beautiful Dreamer” Structural Graph

Similar to “Beautiful Dreamer”, the structures of “Oh Susanna” and “Ring Ring de Banjo” are also indicative of Jenkins’s strophic forms. In each, Jenkins adds a codetta of four to eight measures in length. Compared to “Beautiful Dreamer”, the overall strophic form is unaltered with just a few exceptions, an accompanied choral introduction in both pieces and neither contain a solo section.

The structural modifications of the remaining three arrangements – “Camptown Races,” “Some Folks,” and “Nelly Bly” –are clearly defined, incorporating alterations of key, meter, and texture. The table below demonstrates where these modifications occur and provides a comparison between the three arrangements. In the case of “Camptown Races” and “Some Folks,” Jenkins manages to apply all three elements of modification.

Arrangement	Key	Meter	Texture
Camptown Races (Appendix B)	D \flat -B \flat mm. 30	2/2 – 5/4 mm. 32 5/4 – 2/2 mm. 34 2/2 – 3/2 mm. 46	imitation / homo-rhythmic
Some Folks (Appendix G)	F - B \flat mm. 27 B \flat - F mm. 39	3/4 – 2/4 mm. 2 2/4 – 3/4 mm. 24 3/4 – 3/8 mm. 25 3/8 – 2/4 mm. 27	imitation / homo-rhythmic
Nelly Bly (Appendix D)	E \flat - D \flat mm. 17	N/A	imitation / homo-rhythmic

Table 2. Structural Modifications

Not only do Jenkins’s arrangements of “Some Folks” and “Camptown Races” deviate by changing all three elements of key, meter, and texture, in comparison, he executes each change differently between the two songs. The meter change and modulation to the subdominant key of B-flat in “Some Folks” occurs in the piano interlude while the meter change and modulation to the submediant key of B-flat in “Camptown Races” occurs in the choral parts. The choral texture following the key change in both arrangements is applied differently. Jenkins uses imitation between the

tenors and basses in “Some Folks” and utilizes a homophonic texture in “Camptown Races” as seen below in Figures 1 and 2.

The musical score for "Some Folks" (mm. 31-34) is presented in three staves. The top staff is for Tenor (T) in treble clef, the middle for Bass (B) in bass clef, and the bottom for Piano in bass clef. The lyrics are: "3. Some folks fret and scold, Some folks do Some folks do, 4. Some folks get gray hairs, Some folks do Some folks". The piano accompaniment features a steady eighth-note bass line with chords: Bb, Cmi, F, and Bb.

Figure 1. “Some Folks,” mm. 31-34

T1 bay _____ Go - in' to run all Go - in' to run all
 T2 some - bod - y bet on some - bod - y bet on Go - in' to run all Go - in' to run all
 B1 bay _____
 B2 Some bod - y bet on, Some bod - y bet on de Bay! _____

5
 night _____ Old mul - ey cow come on de track Doo - dah Doo dah
 night _____ Old mul - ey cow come on de track Doo - dah Doo dah
 night _____ Old mul - ey cow come on de track Doo - dah Doo dah
 Go - in' to run all Go - in' to run, Old mul - ey cow come on de track Doo - dah Doo dah
 Go - in' to run all Go - in' to run, Old fly a - long like a rail - road car Doo - dah Doo dah

Figure 2. “Camptown Races,” mm. 26-35

Jenkins’s use of the 5/4 meter in the above example not only differentiates the verses but also enhances Foster’s text. The image of the “Old muley cow” coming on the track is fully realized.

Melodic, Harmonic, and Rhythmic Alterations

On a smaller structural level Jenkins employs compositional techniques that would become trademarks of his later writings. His arrangements often involve modulation, mixed meter, varying choral textures, ostinato, and complex rhythmic patterns. His intricate arrangement of “Camptown Races” uses many of these techniques to create an energetic piece symbolic of the racetrack experience of Foster’s day. Jenkins chose to avoid the use of accompaniment and adjusted the original key from D to D ♭. Ken Emerson notes that Foster’s “Camptown Races” uses a back-and-forth approach between the solo voice and the chorus “a distinct echo of the call-and-response found in African-American songs.”²⁶ Jenkins incorporates the same back-and-forth notion throughout his arrangement.

Jenkins also utilizes transitional material in a creative and seamless manner. The piece begins with both tenor parts singing a choral ostinato on the text “goin’ to run all” creating a galloping energy that builds anticipation for the full chorus that follows each verse. Another repeated motive occurs on the text “somebody bet on de bay,” which he uses as transitional material between the verses and chorus. This can be seen below in Figure 3, which is taken from Appendix C.

²⁶ Emerson, 160.

Allegro

pp

T01
 8
 Go-in' to run all Go-in' to run all Go-in' to run all Go-in' to run all

T2
 8
 Go-in' to run all Go-in' to run all Go-in' to run all Go-in' to run all

B1
mf
 1.De Camp-town la - dies_ sing dis song
 2.De long - tail fil - ly and de big black hoss

B2

Doo

Allegro

f

T1
 8
 Oh the Doo-dah Day I come down wid_ my_
 De blind hoss stick-en in a

T2
 8
 Oh the Doo-dah Day I come down wid_ my_
 De blind hoss stick-en in a

B1
 > *pp* *f*
 Oh some-bod-y bet on, some-bod-y bet on, I come down wid_ my_
 De blind hoss stick-en in a

B2
 > *pp* *f*
 Oh some-bod-y bet on, some-bod-y bet on, I come down wid_ my_
 De blind hoss stick-en in a

Figure 3. "Camptown Races," mm. 1-4, mm. 9-12

According to Jenkins, he intentionally omitted the use of piano accompaniment to create a type of madrigal sound.²⁷ The ostinatos of “goin’ to run all” and the transitional material of “somebody bet on the bay” help to achieve that end.

The familiar chorus of Foster’s first edition included the text “Gwine to run all night” and Jenkins set it prominently first in unison with the bass-baritones and then echoed a fourth higher in the tenor sections. He would later revisit this rhythmic and melodic motive that propels the song to the end with the first tenors sustaining a high B-flat pedal while the remaining parts cadence on a resounding “all the doo-dah day!”

Jenkins knew the professional voices he was writing for and he capitalized on their capabilities. Like the extreme vocal ranges found in his “Camptown Races” arrangement, the thick and churning choral texture of “Nelly Bly” provides a worthy challenge to any advanced ensemble. The text is a joyful expression of love for hearth and home and the anticipation of marriage. Foster himself was awaiting his own marriage to Jane Denny McDowell in 1850 the year it was written. According to Sarepta’s book *The Early History of the Fifteenth Ward of the City of Pittsburgh*, Nelly Bly was an African-American servant of an acquaintance to Foster. While singing at a gathering at the house of Rachel Keller Woods, Foster noticed Bly who “poked her head out of the cellar door to listen.”²⁸ After learning her name he immediately sang and penned the song. The melodic line of “Nelly Bly” has a lilting quality that perfectly

²⁷ Joseph Willcox Jenkins, interview with author.

²⁸ Sarepta Kussart, *The Early History of the Fifteenth Ward of the City of Pittsburgh*, (Suburban Printing Company, Bellevue PA, 1925), <http://files.usgwarchives.net/pa/allegheeny/history/local/kussart1-30.txt/> (accessed November 5, 2011).

aligns itself with the text. Jenkins for the most part holds true to Foster's original melodic line but occasionally he changes dotted sixteenth rhythms for straight eighth notes. As seen below in Figure 4, Jenkins's rhythmic adjustments actually improve the flow of the text over Foster's first edition therefore making it easier to sing.

Jenkins *mf*
 4. Nel - ly Bly Nel - ly Bly nev - er nev - er sigh an' nev - er bring de tear - drop to de com - er ob your eye, oh Nel - ly.

Foster
 4. Nel - ly Bly Nel - ly Bly nev - er nev - er sigh an' nev - er bring de tear - drop to de com - er ob your eye, for the

Figure 4. "Nelly Bly," verse 4 comparison

Taken from Appendix D, Figure 5 demonstrates how Jenkins chose to take the melody and divide it among three parts over the span of two measures. He does this often throughout this arrangement and if those sections are not sung with dynamic contrast, the melody can easily become lost.

T1
p Hey Nel-ly, Ho Nel-ly, list-en lub to me I'll sing for you — a dul-cem mel-o- dy. *f*

T2
p Hey_ Nel-ly, Ho Nel-ly, list-en lub to me I'll sing, I'll play for you a dul-cem mel-o- dy *f*

B1
p Hey Nel-ly, Ho Nel-ly lis - ten lub I'll sing for you — a dul-cem mel-o- dy, Hey Nel ly *f*

B2
p Hey Nel-ly, Ho Nel-ly lis - ten, Ho_ Nell, I'll sing I'll play for you a dul-cem mel-o- dy, Hey Nel ly *f*

Figure 5. “Nelly Bly,” mm. 30-33

Text

In an interview with Richard Skirpan, Jenkins states, “Careful reading of the poetry to be set is very important.”²⁹ Jenkins considers first how to speak a text and then insists that the music should make the text easy to sing. Jenkins’s initial regard of the text is essential to the effectiveness of the Foster arrangements.

On one occasion Jenkins’s musical setting expands the meaning of Foster’s text. The fifth verse of “Some Folks” reads, “Some folks toil and save, some folks do, some folks do, to buy themselves a grave, but that’s not me nor you.” Unbeknownst to Jenkins this song was one of only four Foster wrote in 1855 following the death of his mother. In his book *Doo-dah!*, Ken Emerson writes, “Short as always on cash, he [Foster]

²⁹ Richard Skirpan, 257.

chipped in only seven dollars to bury her and settle her accounts while each of his brothers contributed twenty-eight or thirty dollars.”³⁰ In the arrangement Jenkins adjusts the tempo to ‘adagio’ and places a fermata on the word ‘grave.’ His intent is to enhance the text and create a stark contrast to the final chorus, “Long live the merry merry heart.” Therefore Jenkins’s setting of verse five possesses unintentional historical relevance.

Much like his musical writing, Jenkins carefully adheres to Foster’s original text. Throughout the fourteen arrangements he sustains Foster’s dialectal writing. However, on seven of the fourteen arrangements Jenkins chose to omit particular verses for reasons of brevity. *Beautiful Dreamer* originally contains two verses yet Jenkins chose to omit the second verse from Foster’s original. However, his choral accompaniment is homophonic and rhythmically in line with the melody and, therefore, reflects the slow rocking marine imagery expressed in the omitted second verse seen here in Figure 6.

Beautiful dreamer, out on the sea
Mermaids are chanting the wild lorelie;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!

Figure 6. Stephen Foster, “Beautiful Dreamer,” verse 2³¹

³⁰ Emerson, 227.

³¹ Stephen Collins Foster, *Beautiful Dreamer*, (Wm. A. Pond & Co. 1862).

Overall Jenkins maintains Foster's basic harmonic structure and the lulling and wooing nature of the melodic line.

In addition to omitting verses Jenkins chose to change particular words due to racial concerns. For example Foster's original text of "Ring Ring de Banjo" uses the word "darkey," an ethnic slur that Jenkins instead changes to "fella." Given the present social state, Jenkins avoids writing the dialectal text, but at the time of his arranging with the Army Chorus he was "writing from the originals and wanted to stay as close to the original text as possible."³²

With the Civil War looming, Foster too felt a need to steer away from writing in dialect. During his attempt to reform the minstrelsy, Foster's texts portrayed African-American slaves as human beings living their lives on the plantations. He ceased calling his compositions "Ethiopian" songs and referred to them as "plantation songs." Once he stopped writing in the dialect, he then referred to them as "American melodies." On a deeper level some of Foster's texts conveyed double meanings. In the final verse of "Ring Ring de Banjo" Foster has the slave leaving the plantation " 'While the ribber's running high,' a reference to escaping while the bloodhounds could not pick up his sent, and traveling to freedom on the Underground Railroad."³³ With every word and note Foster wrote he provided musical snapshots of mid-nineteenth century America and this being one of many reasons Jenkins was pleased to be asked to arrange his songs.

³² Joseph Willcox Jenkins, interview with author.

³³ Center for American Music.

Accompaniment and Quotations

Among the fourteen Foster arrangements, only five have accompaniment. Jenkins applies several compositional techniques in an effort to differentiate from Foster's original accompaniment. He incorporates a prepared piano to sound like a banjo and uses quotations of familiar tunes.

In two arrangements Jenkins utilizes an affected or prepared piano. In Jenkins's arrangements "Oh Susanna" and "Ring Ring de Banjo" found in Appendices E and F, he states on the manuscript "Place piece of paper lengthwise between felts and strings for banjo-effect. Don't touch pedal, lest the paper become dislodged."³⁴ This gives the arrangement an authenticity to Foster's original intent. The choral support in Figure 7 of "Oh Susanna" also reflects the style of 'finger-picking' or 'parlor-style guitar' employed in the mid-nineteenth century rather than the heavily arpeggiated figures introduced by banjo players Earl Scruggs and Bill Keith over a century later.

³⁴ See appendix A, pp. 43-46.

Figure 7 shows a musical score for "Oh Susanna" from measures 7-10. It features four vocal parts (T1, T2, B1, B2) and a Piano accompaniment. The vocal parts have lyrics: "a - plink plunk a - plink plunk a - plink plunk a - plink plunk" for T1 and "Bum - m Bum - m Bum - m Bum - m" for T2, B1, and B2. The lyrics for B1 are "1.I come from Al - a - bam - a wid mah" and "2.I had a dream the ud - der night when". Dynamic markings include *f* and *p sempre*.

Figure 7. "Oh Susanna," mm.7-10

Although "The Glendy Burk" is not one of the six arrangements analyzed, it does contain one of the most popular musical quotations and bears mentioning. This song tells of an actual steamboat that plied the waters of the Ohio and Mississippi rivers. Jenkins quotes the familiar British Hornpipe tune in the introduction as seen below in Figure 8.

Figure 8 shows the introduction of "The Glendy Burk" in 2/4 time, marked *Moderato*. The score is for piano accompaniment. A section of the melody in the right hand is highlighted in yellow, showing a sequence of eighth and sixteenth notes.

Figure 8. "The Glendy Burk," mm. 1-7

Foster's original piano introduction of "Some Folks" is an amalgamation of the first four bars of the melodic line of the verse and the first two bars of the chorus. Taken from Appendix G, the comparison below reveals how Jenkins takes Foster's introductory material and embellishes it with meter changes, a modulation to the subdominant and provides a more rhythmic ending.

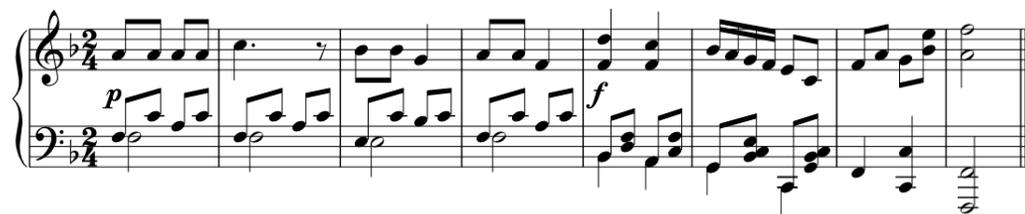


Figure 9. "Some Folks," mm. 1-8, Foster Introduction



Figure 10. "Some Folks," mm. 24-30, Jenkins Interlude

Jenkins creatively and judiciously chose when to adhere or deviate from Foster's original compositions. He transitions in and out of keys and meters with ease while his melodic, rhythmic, and harmonic alterations reflect a commanding knowledge of the male voice and a certainty of his individual style. Written over fifty years ago, Jenkins's arrangements breathe new life into these historic melodies making them enjoyable to perform and hear.

On July 14, 2007, the United States Army Chorus feted Joseph Wilcox Jenkins. An article in the Pittsburgh Post Gazette states, “Lt. Col. John Clanton, who directed the program, noted that Dr. Jenkins is one of only a handful of composers and arrangers in the entire world who truly understands the musical potential of the male chorus and that he is solely responsible for what is the core repertoire of The United States Army Chorus.”³⁵

³⁵Andrew Druckenbrod, “Attention! Joseph Jenkins feted by the U.S. Army,” *Pittsburgh Post Gazette* (August 4, 2007), <http://www.post-gazette.com/pg/07216/806392-386.stm> (accessed January 5, 2012).

CHAPTER V

SUMMARY

The purpose of this document was to introduce Joseph Willcox Jenkins's Stephen Collins Foster arrangements and present, in the below Appendices, six performance editions of Jenkins's fourteen arrangements of the Stephen Collins Foster melodies: "Beautiful Dreamer," "Camptown Races," "Nelly Bly," "Oh Susanna," "Ring de Banjo," and "Some Folks." These arrangements were compared to the original songs and placed in historical context. Although Jenkins's choral works are not widely known outside of Duquesne University and the United States Army Chorus, the research undertaken here revealed his commanding knowledge of many compositional techniques and a unique voice of style.

The Stephen Collins Foster arrangements, written 1956–1959, are significant in that they remain prominent to the United States Army Chorus's performing repertoire to this day. This study of six of the fourteen Foster arrangements revealed how Jenkins is capable of sustaining Foster's original intent, by adhering closely to his strophic form seen in the arrangements "Beautiful Dreamer," "Oh Susanna," and "Ring Ring de Banjo." In addition the above structural analysis introduced areas of structural deviation of key, meter, and texture seen in the arrangements of "Camptown Races," "Some Folks," and "Nelly Bly." Compositional techniques he employs in these arrangements such as modulation, mixed meter, varying choral textures, ostinato, and complex

rhythmic patterns would later become trademarks of his compositional style. These Foster arrangements merit publication and a place as standard repertoire for male choruses of varying abilities.

Further study of Joseph Willcox Jenkins is needed to learn more about his numerous other compositions. The dissertation by Richard Skirpan is the only other scholarly research that addresses Jenkins's choral works. The Stephen Collins Foster arrangements are only fourteen of over 270 compositions he wrote while serving as arranger for the Army Chorus. These arrangements, written in the late 1950's, possess fresh and contemporary qualities that continue to bring acclaim to concerts. Further study of the military arrangements and those he composed while on the faculty at Duquesne University would be helpful in learning more about Jenkins and his compositions. Moreover, research on his approach to teaching theory and composition, performance, and later works will give a better understanding to his approach to choral compositions.

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APPENDIX A

MANUSCRIPTS

32

3

CS-265
Molto.
pp Beautiful dreamer wake unto me — starlight and dewdrops are

Ch.

(or #F)

Ch.

waiting for Thee — Sounds of the rude world heard in the day —

Ch.

Lull'd by the moonlight here all pass'd a — way

Solo.

Beautiful dreamer Queen of my song —

Ch.

Hum —

(sempre dolce) mf

Rit

Solo

list' while I woo thee with soft melo-dy

Ch. (Hum)

Ch. p

Go on are the cares of life's busy throng

Ch. Beautiful dreamer awake unto me ; Beautiful

poco Rit.

dreamer awake unto me ME Beautiful dreamer

poco dim e ritard-----pppp al niente-----

ME Beautiful dreamer } beautiful dream al niente)

CS-277 (accappella) "CAMPTOWN RACES" (arr. J.W. Jenkins)

Words and Music: Stephen Collins Foster

Allegro *pp*

goin' to run all goin' to run all (etc.) to *

(BARI) tones on melody

1. DE Camptown la-dies sing dis song -
2. DE long-tail filly and de big black hoss -

(pp)

(goin' to run all - etc.)

Doo-dah - Doodah - { 1. DE Camptown Racetrack five miles long -
2. DEy fix de track an' dey both cot across -

- dah - Doo - dah Doodah & Day -

* Oh the Doo Dah Day — 1. I come down wid my
on 2. DE blind hoss stikken in a

pp (Somebody bet on Somebody bet on) words above

hat caved in big mud hole } Doodah Doodah { 1. (goin' to run all -
go back home wid my
Can't touch bottom wid a

(goin' to run all) Oh the Doo-dah Day — Gwine to run all
packet full o' tin ten... foot pole (BARI) Gwine to run all night

oh

night Gwine to run all day — I'll bet my monny on de
Gwine to run all day — I'll bet my monny on de bottail naq -

bob-tail bet on de Bay pp (words below) /

sombody bet on de Bay

sombody bet on Sombody bet on, goin' to run all

sombody bet on Sombody bet on de Bay

goin' to run all

night (goin' to run all goin' to run) OLD 4 (3+2)

mul - ey cow come on de track } Doo-dah
 Fly a-long like a rail-road car }

Doodah. { De Bob-tail fling her over his back } On Doodah
 Runnin a race wid a shootin' star }

Day DEN Day Gwine to run all night } gwine to
 Gwine to run all night }

I bet my money on de bob-tail nag

run all night - Bah Bah 2 Bah Bah Bah
 Gwine to run all night. mf Boom Boom 3 Boom Boom Boom

Somebody bet on de Bay ———— Somebody bet on de
 Boom P Boom
 Somebody bet on de Bay —

Bay — Gwine to run all night
 Gwine to run all
 Somebody bet on de Bay

Gwine to run all day
 night ———— Doodah Doo-dah ————
 Gwine to run all day

all the Doodah Day ————
 all the Doodah all the Doodah all the Doodah Day ————

CS-269
Modto

"NELLY BLY"
[arr J.W. JENKINS]

CS-269
Words - Music
Stephen Collins Foster

mp

T1 T2 1. Nelly Bly Nelly Bly bring de broom along, We'll
2. Nelly Bly Nelly Bly hab a voice like a turtle dove I

B1 B2 1. Nelly Bly Nelly bring de broom along We'll
2. Nelly Bly Nelly hab a voice like turtle dove I

B1 B2 1. Nelly Bly Nelly Bly now bring de broom, We'll
2. Nelly Bly Nelly hab a voice like turtle dove, I

T1 T2 1. sweep de kitchen clear my dear and hab a little song. — poke de wood
2. hear it in de meadow and I hear it in the grove. — Nelly Bly

B1 B2 1. oh Nelly Bly — poke de
2. " " " — Nelly

T1 T2 1. Lady Lub - make de fire burn. And while I take de banjo down, Just
2. hab a heart warm as cup ob tea - And biqqer den a sweet potato

B1 B2 wood Nelly make de fire burn and while I take de banjo down, Just
Bly - her heart (make- de fire burn) and biqqer den a sweet potato
(warms as cup ob tea)

La—dy LOVE —

T1 T2 gib de mush a turn down in TENNESSEE Hay, Nelly Ho, Nelly list'n, Lub to me, I'll

B1 B2

pp

T1 T2 sing for you I'll play for you, a dulcem melody Hay, Nelly Ho, Nelly

B1 B2

listen lub to me. -

Ho. I'll play for you a dulcism melody

Ho Now listen lub, i'll sing for you

Allegro

3. Nelly Bly Nelly Bly
 4. Nelly Bly Nelly Bly

when she goes to sleep } an' when she wakens
 never never sigh' an' never bring de

3. up again her eyeballs gin to pstep (oh Nelly)
 4. tear drop to de corner ob your eye (oh Nelly)

3. way she walks she lifts her foot and then she brings it down an'
 4. pie is made o' pumpkins an' de mush is made o' corn der's

3. when it lights ders music dah, in dat part ob de town.
 4. corn an' punkins plenty, lub a ly-in' in de barn. (oh Nelly)

HEY Nelly, Ho Nelly Oh — HEY Nelly

HEY - Nelly, Ho Nelly Listen, Lub, to me I'll

T. *sing for you play a dulcem melo-dy*
 B. *sing for you play for you a melody Hey, Nelly*

T. *Hey Nelly Ho Nelly Listen Lub to me I'll*
 B. *Hey Nelly Ho Nelly lis-ten Lub — I'll*
 Ho — Nelly, I'll.

T. *sing for you — dulcem melody*
 T. *sing, I'll play for you a dulcem melody*
 B. *sing for you — a — dulcem melo-dy, Hey Nelly*
 B. *sing I'll play for you a dulcem melo-dy, Hey Nelly*

CODA

T. *Hey Nelly Ho Nelly Hey Nelly Ho Sing for you Ho Nelly*
 T. *Ho Nelly Ho Nelly Hey Nelly Ho Nelly Hey Ho Nelly*
 B. *Ho Nelly Ho Nelly Hey Nelly Ho Nelly Hey Ho Nelly*

T. *poco decresc*
 T. *Hey Nelly Bly Nelly Bly Nelly Bly Nelly Bly*
 B. *Nelly Bly Nelly Bly Nelly Bly Nelly Bly lady Lub — Nelly Bly*
 B. *poco decrescendo*

CS-266
Molto animato

"Oh, Susanna"
[arr. J.W. Jenkins]

CS-266
Words and Music
Stephen Collins Foster

pft

f (secco)

place piece of paper lengthwise between felts and strings for banjo-effect. - Don't touch damper pedal, lest paper become dis-located. (J.W.J.)

Ch

f a-plink plunk a-plink plunk *p* (sempre) a plink plunk (etc.)

Bum - m - Bum - m I (Bum - m) (etc) come from Hl - a -

(melody: loud and clear →) *f* 2. I had a dream the

Bum - m - Bum - m etc *p*

pft

Ch

(sempre *p*)

1. I bama wid mah banjo on my knee. I'st quite to Lou - si - ana My

2. ud - der night when ev'ry thin' was still, I thought I saw Susanna dear, a -

pft

(a plink plink) **f** **p** plink plink plink plink

Ch
 1. true love for to see
 2. comin' down de hill

It rained all night the day I left the
 De buck-wheat cake was in her mouth, de

mp

Pf

plink plink (etc.)

Ch
 1. wedder it was dry — DE sun so hot, I froze to de Susanna dont you
 2. tear was in her eye — I says ise comin' from de Souf " " "

Pf

Ch
 cry oh — oh Sus-anna dont you cry for me { oh I come from Ala-
 oh Sus-anna

Pf

Handwritten musical score for voice and piano. The score is divided into four systems.

System 1: Voice part (Ch) with lyrics: "oh - wid mah banjo on mah knee, mah knee - bama) knee". Piano part (P) accompaniment. Dynamics include *p*. A vertical label "BACK TO" is on the right.

System 2: Voice part (Ch) with lyrics: "knee, mah knee", "wid mah banjo on mah knee", "mah knee wid mah banjo on mah knee". Piano part (P) accompaniment. Dynamics include *decrescendo*.

System 3: Voice part (Ch) with lyrics: "knee", "knee". Piano part (P) accompaniment. Dynamics include *decrescendo*.

System 4: Voice part (Ch) with lyrics: "gloss (white key)". Piano part (P) accompaniment. Dynamics include *pppp*, *secco*, and *L.H. pppp*. A large "FINE" is written across the system. Handwritten notes include "0340 7/15/67" and "0340 71".

CS-273

RING RING DE BANJO

Car. J.W. Jenkins

CS-273

Words by Music: Stephen Collins Foster

Milagro

Ch. *pp* Ring ring de Banjo - Ring ring de banjo I said, ring ring -

+ Place paper between felts and strings for banjo sound. Don't touch damper pedal lest paper become dislodged.

PH *f*

Ch. - de banjo - ring ring de banjo -

1.) De time is never
2.) Oh never count the

PH *f*

Ch. dreamy bubbles, while de fellow never grows de lades never weary w/ the
bubbles, while deys water in the spring A fellow has no troubles, while he's

PH *f*

Ch. rattle of the bones Den come again Susanna
got dis song to sing De beauties of Creation

PH *f*

Den come again Susanna By de quiet of the
De beauties of Creation Will never lass their

G C# D Bm Em F# G

Ch
 san — nd We'll tum de old pi — ano when de banjo's out of tune
 a — tion, While I roam de old plantation wi' my true love on my arm
 moon — We'll tum de old pi — ano when de banjo's out of tune
 charm — While I roam de old plantation wi' my true love on my arm

Pf
 D G F G C# Bm G F#

Ch
 Ring ring de banjo I like that good old song come again my

Pf

Ch
 true love, oh where you been so long Ring ring de banjo

Pf

Ch
 ring de banjo ring de banjo banjo — ring de banjo —

PIANO TACET AL FINE

6340 - 8/7/57

16 2/2/58

6340 - 8/7/57

CS-271
VIVACE

"SONG FOLKS"
(arr. J.W. Joel Riots)

CS-271
Words - Music: Stephen Collins Foster

Pft

Pft

f (Ind - *p*)

1. Some folks like to sigh } Some folks do, some folks do
 2. " " " " " " } " " " " " " }
 B. (Hum.)

Ch

Some folks long to die } but that's not me nor you - Long live the
 others laugh thru quile } (Hum.) (Words)

Ch

merry merry heart that laughs by night and day like the Queen of
 like the Queen of

Ch

Mirth No matter what some folks say - } some say

Pft

Presto

Ch
that's not me nor you — *pp* Long live the merry merry heart that
(nor you) merry merry heart

Pf
pp Long Live

Ch
laughs by night and day like the Queen of Mirth No
laughs by night and day like the Queen of Mirth No
the merry heart like the Queen of Mirth No

Pf

Ch
matter what some folks say — *f* Long live the merry merry heart that

Pf

Ch
laughs by night and day like the Queen of Mirth, No matter what folks say —

Pf
Prestissimo

03 40 8/7/57

APPENDIX B

“BEAUTIFUL DREAMER” PERFORMANCE EDITION

Beautiful Dreamer
(a cappella TTBB)

Stephen Collins Foster
arr. J.W. Jenkins

Moderato
pp

TENOR 1
Beau-ti-ful dream-er wake un-to me, star-light and dew-drops are wait-ing for Thee.

TENOR 2
Beau-ti-ful dream-er wake un-to me, star-light and dew-drops are wait-ing for Thee.

BASS 1
Beau-ti-ful dream-er wake un-to me, star-light and dew-drops are wait-ing for Thee.

BASS 2
Beau-ti-ful dream-er wake un-to me, star-light and dew-drops are wait-ing for Thee.

5

Sounds of the rude world heard in the day, lull'd by the moon-light have all passed a - way.

Sounds of the rude world heard in the day, lull'd by the moon-light have all passed a - way.

Sounds of the rude world heard in the day, lull'd by the moon-light have all passed a - way.

Sounds of the rude world heard in the day, lull'd by the moon-light have all passed a - way.

Beautiful Dreamer

9 Solo *p* *mf*

Beau-ti-ful dream - er Queen of my song list' while I woo thee with soft mel-o - dy _____

ppp Hum _____

ppp Hum _____

ppp Hum _____

ppp Hum _____

13 *p*

Gone are the cares of life's bus - y throng, beau-ti - ful dream-er a-wake un - to me. _____

Gone are the cares of life's bus - y throng, beau-ti - ful dream-er a-wake un - to me. _____

Gone are the cares of life's bus - y throng, beau-ti - ful dream-er a-wake un - to me. _____

Gone are the cares of life's bus - y throng, beau-ti - ful dream-er a-wake un - to me. _____

Beautiful Dreamer

17 **poco rit.**

Beau - ti - ful dream - er a - wake un - to me. me. Un - to

Beau - ti - ful dream - er a - wake un - to me. me. Un - to

Beau - ti - ful dream - er a - wake un - to me. Beau - ti - ful dream - er

Beau - ti - ful dream - er a - wake un - to me. Beau - ti - ful dream - er

20 *poco dim. & rit.* **pppp** *al niente.....*

me. Beau - ti - ful dream - er

me. Beau - ti - ful dream - er

Beau - ti - ful dream - er Beau - ti - ful dream - er

Beau - ti - ful dream - er Beau - ti - ful dream - er

APPENDIX C

“CAMPTOWN RACES” PERFORMANCE EDITION

Camptown Races
(a cappella TTBB)

Stephen Collins Foster
arr. J.W. Jenkins

Allegro

TENOR 1 *pp* Go-in' to run all Go-in' to run all Go-in' to run all Go-in' to run all

TENOR 2 *pp* Go-in' to run all Go-in' to run all Go-in' to run all Go-in' to run all

BASS 1 *mf* 1.De Camp-town la - dies_ sing dis song
2.De long - tail fil-ly and de big black hoss

BASS 2

Doo

5

f Go-in' to run all Go-in' to run all Go-in' to run all Go in' to run all Oh the Doo-dah

f Go-in' to run all Go-in' to run all Go-in' to run all Go in' to run all Oh the Doo-dah

Doo - dah Doo - day De Camp town Race- track_ five mileslong Oh
Dey fly de track an' dey both cut a cross

dah, Doo - dah doo - dah day Oh

Camptown Races

10

Day I come down wid my hat caved in Doo-dah
De blind hoss stick-en in a big mud hole,

Day I come down wid my hat caved in Doo-dah
De blind hoss stick-en in a big mud hole,

pp some-bod-y bet on, some-bod-y bet on, I come down wid my hat caved in Doo-dah
f De blind hoss stick-en in a big mud hole,

pp some-bod-y bet on, some-bod-y bet on, I come down wid my hat caved in Doo-dah
f De blind hoss stick-en in a big mud hole,

15

Doo-dah Go-in' to run all Go-in' to run all Oh the Doo-dah Day

Doo-dah Go-in' to run all Go-in' to run all Oh the Doo-dah Day

Doo-dah I go back home wid my pock-et full o' tin Oh Goin' to run all
Can't touch bot-tom wid a ten-foot pole,

Doo-dah Oh

Camptown Races

20

Goin' to run all night Gwine to run all day I'll bet my mon-ey on de

night Goin' to run all day I bet my mon-ey on de bob-tail nag,

25

bob - tail bet on de bay _____ Go-in' to run all

some-bod - y bet on some-bod - y bet on Go-in' to run all

some - bod - y bet on de bay _____

Some bod - y bet on, Some bod - y bet on de Bay! _____

Camptown Races

29

Go - in' to run all night... Old

Go - in' to run all night... Old

Go - in' to run all Go - in' to run, Old

Go - in' to run all Go - in' to run, Old

32

mul - ey cow come_ on de track Doo - dah Doo - dah De

fly a - long like a rail - road car

mul - ey cow come_ on de track Doo - dah Doo - dah De

fly a - long like a rail - road car

mul - ey cow come_ on de track Doo - dah Doo - dah De

fly a - long like a rail - road car

Camptown Races

36

bob - tail fling her_ ov - er his back Oh Doo - dah Day Den Day Goin' to
Run in a race wid a shoot - in' star

bob - tail fling her_ ov - er his back Oh Doo - dah Day Den Day Goin' to
Run in a race wid a shoot - in' star

bob - tail fling her_ ov - er his back Oh_ Doo - dah Day_ Den Day_ Goin' to run all
Run in a race wid a shoot - in' star

bob - tail fling her_ ov - er his back Oh_ Doo - dah Day_ Den Day_ Gwine to run all
Run in a race wid a shoot - in' star

42

run all night_ goin' to run all day I bet my mon - ey on de bob tail nag

run all night_ goin' to run all day Bah Bah Bah Bah Bah

night goin' to run all Goin' to run all Bah Bah Bah Bah Bah

night goin' to run all night. Boom Boom Boom Boom Boom

Camptown Races

47

Some bod-y bet on de Bay Some bod-y bet on de Bay

Some bod-y bet on de Bay Some bod-y bet on de Bay *cresc.* Goin' to run all

Some bod-y bet on de Bay Some bod-y bet on de Bay

Boom Boom Some bod-y bet on de Bay. Some bod-y bet on de Bay.

52

cresc. Goin' to run all day, *ff* Doo - dah Doo - dah

night, *ff* Doo - dah Doo - dah

cresc. Goin' to run all night, *ff* Doo - dah Doo - dah

cresc. Goin' to run all night, *ff* Doo - dah Doo - dah

Camptown Races

57

All the doo - dah Day! _____

All the doo - dah, all the doo - dah, all the doo - dah Day! _____

All the doo - dah, all the doo - dah, all the doo - dah Day! _____

All the doo - dah, all the doo - dah, all the doo - dah Day! _____

APPENDIX D

“NELLY BLY” PERFORMANCE EDITION

Nelly Bly

(a cappella TTBB)

Stephen Collins Foster
arr. J.W. Jenkins

Moderato

mp

TENOR 1

1. Nel - ly Bly, Nel - ly Bly, bring de broom a - long. We'll
2. Nel - ly Bly hab a voice like a tur - tle dove I

TENOR 2

1. Nel - ly Bly, Nel - ly Bly, bring de broom a - long. We'll
2. Nel - ly Bly hab a voice like a tur - tle dove I

BASS 1

1. Nel - ly Bly, Nel - ly Bly, bring de broom a - long. We'll
2. Nel - ly Bly, hab a voice like tur - tle dove I

BASS 2

1. Nel - ly Bly, Nel - ly Bly, now bring de broom, we'll
2. Nel - ly Bly, hab a voice like tur - tle dove, I

3

sweep de kit - chen clear my dear and hab a lit - tle song. Poke de wood, La - dy lub,
hear it in de mead - ow and I hear it in the grove. Nel - ly Bly hab a heart

sweep de kit - chen clear my dear and hab a lit - tle song. Poke de wood, La - dy lub,
hear it in de mead - ow and I hear it in the grove. Nel - ly Bly hab a heart

sweep de kit - chen clear my dear and hab a lit - tle song. Oh Nel - ly Bly Poke de wood Nel - ly
hear it in de mead - ow and I hear it in the grove. Oh Nel - ly Bly Nel - ly Bly her heart

sweep de kit - chen clear my dear and hab a lit - tle song. Oh Nel - ly Bly Poke de wood Nel - ly
hear it in de mead - ow and I hear it in the grove. Oh Nel - ly Bly Nel - ly Bly her heart

Nelly Bly

6

make de fi - re burn. And while I take de ban - jo down, just gib de mush a turn.
warm as cup of tea and big - ger den a sweet po - ta - to down in Ten - nes - see

make de fi - re burn. And while I take de ban - jo down, just gib de mush a turn.
warm as cup of tea and big - ger den a sweet po - ta - to down in Ten - nes - see

make de fi - re burn. And while I take de ban - jo down, just gib de mush a turn.
warm as cup of tea and big - ger den a sweet po - ta - to down in Ten - nes - see

make de fi - re burn And while I take de ban - jo down, just gib de mush a turn.
warm as cup of tea and big - ger den a sweet po - ta - to down in Ten - nes - see

9

f Hay, Nel-ly Ho, Nel-ly La - dy Love I'll play for you a dul-cem mel - o - dy.

f Hay, Nel-ly Ho, Nel-ly La - dy Love I'll play for you a dul-cem mel - o - dy.

f Hay, Nel-ly Ho, Nel-ly lis-ten lub to me, I'll sing for you I'll play for you a dul-cem mel - o - dy

f Hay, Nel-ly Ho, Nel-ly lis-ten lub to me, I'll sing for you I'll play for you a dul-cem mel - o - dy

Nelly Bly

13 *pp*

Hay, Nel-ly Ho, Nel-ly lis-ten lub to me. I'll play for you a dul-cem mel-o-dy.

Hay, Nel-ly Ho, Nel-ly Ho Now lis-ten lub, I'll sing for you I'll play for you a dul-cem mel-o-dy

17 Allegro

Nel - ly Bly Nel - ly Bly, an' when she wa-kens up a - gain her
an' nev - er bring de tear-drop to de

Nel - ly Bly Nel - ly Bly, an' when she wa-kens up a - gain her
an' nev - er bring de tear-drop to de

3. Nel - ly Bly, shuts 'er eye when she goes to sleep an' when she wa-kens up a - gain her
4. Nel - ly Bly Nel - ly Bly nev - er nev - er sigh an' nev - er bring de tear-drop to de

3. Nel - ly Bly, shuts 'er eye when she goes to sleep an' when she wa-kens up a - gain her
4. Nel - ly Bly Nel - ly Bly nev - er nev - er sigh an' nev - er bring de tear-drop to de

Nelly Bly

20

eye - balls gin to peep
corn - er ob your eye.

Nel - ly Bly Nel - ly

eye - balls gin to peep
corn - er ob your eye.

Nel - ly Bly Nel - ly

eye - balls gin to peep, oh Nel - ly. Way she walks she lifts her foot and
corn - er ob your eye, oh Nel - ly. Pie is made o' pump - kins an' de

eye - balls gin to peep, oh Nel - ly. Way she walks she lifts her foot and
corn - er ob your eye, oh Nel - ly. Pie is made o' pump - kins an' de

22

Bly _____ An' when it lights der's mu - sic dah, in
der's corn and pun - kins plen - ty, lub, a

Bly _____ An' when it lights der's mu - sic dah, in
der's corn and pun - kins plen - ty, lub, a

then she brings it down. An' when it lights der's mu - sic dah, in
mush is made o' corn, der's corn and pun - kins plen - ty, lub, a

then she brings it down. An' when it lights der's mu - sic dah, in
mush is made o' corn, der's corn and pun - kins plen - ty, lub, a

Nelly Bly

24

ff

dat part ob de town. Hey Nel - ly, Ho Nel - ly Oh_____ Hey Nel - ly
 ly - in' in de barn.

ff

dat part ob de town. Hey Nel - ly, Ho Nel - ly Oh_____ Hey Nel - ly
 ly - in' in de barn.

ff

dat part ob de town. Oh, Nel - ly Hey___ Nel - ly, Ho Nel - ly, List - en lub to me I'll
 ly - in' in de barn. Oh, Nel - ly

ff

dat part ob de town. Oh, Nel - ly Hey___ Nel - ly, Ho Nel - ly, List - en lub to me I'll
 ly - in' in de barn. Oh, Nel - ly

27

p

sing for you play a dul - cem mel - o - dy Hey Nel - ly, Ho Nel - ly,
 sing for you play a dul - cem mel - o - dy Hey___ Nel - ly, Ho Nel - ly,

p

sing for you, play for you a mel - o - dy. Hey Nel - ly, Hey Nel - ly, Ho Nel - ly

p

sing for you, play for you a mel - o - dy. Hey Nel - ly, Hey Nel - ly, Ho Nel - ly

Nelly Bly

30

list - en lub to me I'll sing for you a dul - cem mel - o - dy.

list - en lub to me I'll sing, I'll play for you a dul - cem mel - o - dy

lis - ten lub I'll sing for you a dul - cem mel - o - dy, Hey Nel - ly

lis - ten, Ho — Nell, I'll sing I'll play for you a dul - cem mel - o - dy, Hey Nel - ly

33

Hey Nel - ly Ho Hey Nel - ly Ho Sing for you, Ho Nel - ly, Hay Nel - ly Bly, Nel - ly

Hey Nel - ly Ho Hey Nel - ly Ho Sing for you, Ho Nel - ly, Hay Nel - ly Bly, Nel - ly

Ho Ho Nel - ly Hey Ho Nel - ly Hay Ho Nel - ly Nel - ly Bly, Nel - ly Bly,

Ho Ho Nel - ly Hey Ho Nel - ly Hay Ho Nel - ly Nel - ly Bly, Nel - ly Bly,

Nelly Bly

37

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: 'Bly, Nel-ly Bly, Nel-ly Bly' for the first two staves, and 'Nel-ly Bly, Nel-ly Bly, La-dy lub' and 'Nel-ly Bly' for the last two staves. The lyrics are written below the notes, with some words connected by lines to indicate phrasing.

Bly, Nel-ly Bly, Nel-ly Bly

Bly, Nel-ly Bly, Nel-ly Bly

Nel-ly Bly, Nel-ly Bly, La-dy lub Nel-ly Bly

Nel-ly Bly, Nel-ly Bly, La-dy lub Nel-ly Bly

APPENDIX E

“OH, SUSANNA” PERFORMANCE EDITION

Oh, Susanna
(TTBB with pno accomp)

Stephen Collins Foster
arr. J.W. Jenkins

Molto Animato + Place piece of paper lengthwise between felts and strings for banjo effect.
Don't touch damper pedal, lest paper becomes dislodged. (J.W.J.)

Piano

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a *secco f* dynamic. The right hand features a melody of eighth notes, while the left hand provides a bass line of chords. The piece concludes with a triplet of eighth notes in the right hand.

The vocal and piano accompaniment section starts at measure 6. It features four staves: two vocal staves (Soprano and Bass) and two piano accompaniment staves. The vocal parts have lyrics: "a-plink plunk a-plink plunk a-plink plunk a-plink plunk" and "Bum - m Bum - m Bum - m Bum - m". The piano accompaniment includes a bass line with lyrics: "(Melody - Loud and Clear) → 1.1 come from Al - a-bam - a wid mah 2.1 had a dream the ud - der night when" and "Bum - m Bum - m Bum - m Bum - m". Dynamics include *f* and *p sempre*. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

Oh, Susanna

12

Musical score for measures 12-14. The score is in G major (one sharp) and 2/4 time. It features a vocal line with lyrics, a bass line with 'Bum - m' accompaniment, and a piano accompaniment. The lyrics for measure 12 are 'a - plink plunk a - plink plunk a - plink plunk'. The lyrics for measure 13 are 'Bum - m Bum - m Bum - m'. The lyrics for measure 14 are 'ban - jo on my knee, I se goin' to Lou' - si - ev' - ry - thin' was still, I thought I saw Su -'. The piano accompaniment consists of a rhythmic pattern of eighth notes and chords.

15

Musical score for measures 15-18. The score continues in G major and 2/4 time. The lyrics for measure 15 are 'a - plink plunk a - plink plunk a - plink plunk a - plink plunk'. The lyrics for measure 16 are 'Bum - m Bum - m Bum - m Bum - m'. The lyrics for measure 17 are 'an - a My true love for to see. It san - na, dear, a - com - in' down de hill. De'. The lyrics for measure 18 are 'Bum - m Bum - m Bum - m Bum - m'. The piano accompaniment continues with a rhythmic pattern, and a dynamic marking of *mp* (mezzo-piano) is present at the end of the section.

Oh, Susanna

19

p plink plink plink plink plink plink plink plink
p plink plink plink plink plink plink plink plink
rained all night the day I left the wea - ther it was dry, De
buck-wheat cake was in her mouf, de tear was in her eye, I
p plink plink plink plink plink plink plink plink

23

plink plink plink plink plink plink Oh
plink plink plink plink plink plink Oh
sun so hot, I froze to def, Su - san - na don't you cry.
says I'se com - in' from de Souf, Su - san - na don't you cry.
plink plink plink plink plink plink Oh

Oh, Susanna

27 *ff* *mf*

Oh Su - san - na don't you cry for me, Oh

Oh Su - san - na don't you cry for me, Oh

Oh Su - san - na don't you cry for me, Oh

Oh Su - san - na don't you cry for me, Oh

32 *p*

1. wid mah ban-jo on mah knee, mah knee

1. wid mah ban-jo on mah knee, mah knee

1. wid mah ban-jo on mah knee, mah knee

1. wid mah ban-jo on mah knee, mah knee

1. *f*

Oh, Susanna

38

2. *decrecendo*
knee, wid mah ban - jo on my
2. *decrecendo*
knee, wid mah ban - jo on my
2. *decrecendo*
knee, mah knee wid mah
2. *decrecendo*
knee, mah knee wid mah

41

pppp
knee
pppp
knee
pppp
ban - jo on mah knee
pppp
ban - jo on mah knee
3
gliss (white key)
.L.H.
pppp

APPENDIX F

“RING RING DE BANJO” PERFORMANCE EDITION

Ring Ring de Banjo
(TTBB with piano) Stephen Collins Foster
arr. J.W. Jenkins

Allegro

TENOR 1 *pp* Ring ring de Ban-jo! Ring ring de Ban - jo! I said *f*

TENOR 2 *pp* Ring ring de Ban-jo! Ring ring de Ban - jo! I said *f*

BASS 1 *pp* Ring ring de Ban-jo! Ring ring de Ban - jo! I said *f*

BASS 2 *pp* Ring ring de Ban-jo! Ring ring de Ban - jo! I said *f*

Piano *f* + Place paper between felts and strings for banjo sound.
Don't touch damper pedal, lest paper become dislodged.

7

ring ring de Ban-jo! Ring ring de Ban-jo! 1. De time is nev-er
2. Oh nev-er count the

ring ring de Ban-jo! Ring ring de Ban-jo! 1. De time is nev-er
2. Oh nev-er count the

ring ring de Ban-jo! Ring ring de Ban-jo! 1. De time is nev-er
2. Oh nev-er count the

ring ring de Ban-jo! Ring ring de Ban-jo! 1. De time is nev-er
2. Oh nev-er count the

13

drear-y if a fel-low nev-er groans, De la-dies nev-er wear-y wi' the rat-tle of the bones.
bub-bles while der's wa-ter in the spring, a fel-low has no troub-les while he's got dis song to sing.

drear-y if a fel-low nev-er groans, De la-dies nev-er wear-y wi' the rat-tle of the bones.
bub-bles while der's wa-ter in the spring, a fel-low has no troub-les while he's got dis song to sing.

drear-y if a fel-low nev-er groans, De la-dies nev-er wear-y wi' the rat-tle of the bones. Den
bub-bles while der's wa-ter in the spring, a fel-low has no troub-les while he's got dis song to sing. De

drear-y if a fel-low nev-er groans, De la-dies nev-er wear-y wi' the rat-tle of the bones. Den
bub-bles while der's wa-ter in the spring, a fel-low has no troub-les while he's got dis song to sing. De

Ring Ring de Banjo

20

Den come a-gain Su-san-na, Su-san-na, We'll tum de old pi-an-o when de
De beau-ties of Cre-a-tion, Cre-a-tion, while I roam de old plan-tation, wi' my

Den come a-gain Su-san-na, Su-san-na, We'll tum de old pi-an-o when de
De beau-ties of Cre-a-tion, Cre-a-tion, while I roam de old plan-tation, wi' my

come a-gain Su-san-na! By de gas-light of the moon. We'll tum de old pi-an-o when de
beau-ties of Cre-a-tion, will nev-er lose their charm. while I roam de old plan-tation, wi' my

come a-gain Su-san-na! By de gas-light of the moon. We'll tum de old pi-an-o when de
beau-ties of Cre-a-tion, will nev-er lose their charm. while I roam de old plan-tation, wi' my

G C D Bmi Emi D G G/B D G Ami/D G C

26

ban-jo's out of tune! Ring ring de Ban-jo! I like that good old song. Come a-gain my
true love on my arm!

ban-jo's out of tune! Ring ring de Ban-jo! I like that good old song. Come a-gain my
true love on my arm!

ban-jo's out of tune! Ring ring de Ban-jo! I like that good old song. Come a-gain my
true love on my arm!

ban-jo's out of tune! Ring ring de Ban-jo! I like that good old song. Come a-gain my
true love on my arm!

Bmi/D D G

Ring Ring de Banjo

33

true love, oh where you been so long? Ring, ring de Ban - jo,

true love, oh where you been so long? Ring, ring de Ban - jo,

true love, oh where you been so long? Ring, ring de Ban - jo,

true love, oh where you been so long? Ring, ring de Ban - jo,

Pno tacet al fine

38

ff *p* *dim. (no ritard)* *pp* *ppp*

ring de ban - jo ring, de ban - jo ban - jo ring de Ban - jo!

ff *p* *dim. (no ritard)* *pp* *ppp*

ring de ban - jo ring, de ban - jo ban - jo ring de Ban - jo!

ff *p* *dim. (no ritard)* *pp* *ppp*

ring de ban - jo ring, de ban - jo ban - jo ring de Ban - jo!

ff *p* *dim. (no ritard)* *pp* *ppp*

ring de ban - jo ring, de ban - jo ban - jo ring de Ban - jo!

APPENDIX G

“SOME FOLKS” PERFORMANCE EDITION

Some Folks
(a cappella TTBB)

Stephen Collins Foster
arr. J.W. Jenkins

Vivace

Piano

The piano introduction is in 3/4 time with a key signature of one flat (Bb). It begins with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a series of chords and a final cadence.

8

f-p

1. Some folks like to sigh, some folks do, some folks do. Some folks long to die but
2. Some folks fear to smile, Oth - ers laugh thru guile

f-p

1. Some folks like to sigh, some folks do, some folks do. Some folks long to die but
2. Some folks fear to smile, Oth - ers laugh thru guile

f-p

Hmm

f-p

Hmm

F F7 C F F7 Bb

The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting. The lyrics are: "1. Some folks like to sigh, some folks do, some folks do. Some folks long to die but 2. Some folks fear to smile, Oth - ers laugh thru guile". The piano accompaniment includes a bass line with chords (F, F7, C, F, F7, Bb) and a harmonic line with "Hmm" vocalizations. The dynamics range from forte (f) to piano (p).

Some Folks

14

that's not me nor you. Long live the mer-ry mer-ry heart that laughs by night and
that's not me nor you. Long live the mer-ry mer-ry heart that laughs by night and
Long live the mer-ry mer-ry heart that laughs by night and
Long live the mer-ry mer-ry heart that laughs by night and

F/C C F Bb F/A Gmi C Dmi C

Detailed description: This block contains the musical notation for measures 14 through 18. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are repeated across the vocal parts. The piano part includes chord symbols: F/C, C, F, Bb, F/A, Gmi, C, Dmi, C. The music is in a 3/4 time signature with a key signature of one flat.

19

day like the Queen of Mirth, No mat-ter what some folks say
day like the Queen of Mirth, No mat-ter what some folks say
day like the Queen of Mirth No mat-ter what some folks say some say
day like the Queen of Mirth No mat-ter what some folks say some say

F F Bb F/C C F

Detailed description: This block contains the musical notation for measures 19 through 23. It features four vocal staves and a piano accompaniment staff. The lyrics are repeated across the vocal parts. The piano part includes chord symbols: F, F, Bb, F/C, C, F. The music is in a 3/4 time signature with a key signature of one flat.

Some Folks

24

Musical score for measures 24-30. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The music includes rests for the vocal parts and a piano accompaniment with chords and moving lines. A dynamic marking 'f' is present in the piano part.

31

3. Some folks fret and scold, Some folks do Some folks do, They'll be dead and
4. Some folks get gray hairs, Brood-ing o - ver

3. Some folks fret and scold, Some folks do Some folks do, They'll be dead and
4. Some folks get gray hairs, Brood-ing o - ver

3. Some folks fret and scold, Some folks do Some folks do, They'll be
4. Some folks get gray hairs, Brood-ing

3. Some folks fret and scold, Some folks do Some folks do, They'll be
4. Some folks get gray hairs, Brood-ing

Bb Cmi F Bb

Musical score for measures 31-35. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal parts have lyrics. The piano accompaniment includes chords and moving lines. Chord symbols Bb, Cmi, F, and Bb are written above the piano part.

Some Folks

36

cold cares, but that's not me nor you. Long live the

cold cares, but that's not me nor you. Long live the

dead and cold Boom, Boom, Boom
o - ver cares

dead and cold Boom, Boom, Boom
o - ver cares

Bb Eb Bb/F F Bb Bb F

40

mer-ry mer-ry heart that laughs by night and day like the Queen of Mirth. No

mer-ry mer-ry heart that laughs by night and day like the Queen of Mirth. No

Long live the mer-ry mer-ry heart that laughs by night and day like the Queen of

Long live the mer-ry mer-ry heart that laughs by night and day like the Queen of

Gmi C Dmi C F C F Gmi F/A Bb

Some Folks

Adagio

45

mat-ter what some folks say Long live the Some folks toil and save, Some folks do,
mat-ter what some folks say Long live the Some folks toil and save, Some folks do,
Mirth. No mat-ter what some folks say. say, Some folks do,
Mirth. No mat-ter what some folks say. say, Some folks do,
F/C C F B \flat F F Adagio

Vivace

51

Some folks do, to buy them-selves a grave, But that's not me nor you.
Some folks do, to buy them-selves a grave, But that's not me nor you.
Some folks do, to buy them-selves a grave, But that's not me nor you, nor you
Some folks do, to buy them-selves a grave, But that's not me nor you, nor you
Vivace

Some Folks

56 Presto *pp*

Long live the mer - ry mer - ry heart that laughs by night and day like the

Long live the mer - ry mer - ry heart that laughs by night and day like the

Long live the mer - ry heart, laughs by night and day,

Long live the mer - ry heart

Presto *pp*

60

Queen of Mirth. No mat - ter what some folks say

Queen of Mirth. No mat - ter what some folks say

like the Queen of Mirth, No mat - ter what some folks say

like the Queen of Mirth, No mat - ter what some folks say

Some Folks

64 *ff*

Long live the mer - ry mer - ry heart that laughs by night and

Long live the mer - ry mer - ry heart that laughs by night and

Long live the mer - ry mer - ry heart that laughs by night and

Long live the mer - ry mer - ry heart that laughs by night and

67 *Prestissimo*

day like the Queen of Mirth. No mat-ter what some folks say___

day like the Queen of Mirth. No mat-ter what some folks say___

day like the Queen of Mirth. No mat-ter what some folks say___

day like the Queen of Mirth. No mat-ter what some folks say___

Prestissimo

APPENDIX H

INTERVIEW WITH JOSEPH WILLCOX JENKINS

JJ: Hello.

CC: Dr. Jenkins.

JJ: Yes.

CC: This is Carey Cannon and it is our day to interview and talk about your early life.

JJ: I was looking forward to this.

CC: Well, good, and me as well. Now where were you born and raised.

JJ: Okay. Well, I was born on February 15, 1928, Old silent Cal was still President, in

Wawa, Delaware County, Pennsylvania, near Westchester.

CC: Yeah.

JJ: And very soon thereafter we moved into Philadelphia into a place called Mount Airy,

a bit north, northwest corner of Philadelphia.

CC: Okay. So your Mom and Dad - any information about them?

JJ: Well, Dad was William Jenkins and he was a native of Baltimore and my mother was from French speaking Canada, from Montreal. Born in Montreal, but raised most of her life in Chicago. Moved to Canada to the west. When they met they didn't get married right away. They didn't get married until well after the First World War.

CC: So did music inclination exist between your mother or your father?

JJ: The Jenkins family was not particularly musical. Well, they liked music and all that, but they were not musical. It was the Brosseau family that was very musical. Her father was a fine violinist and Uncle Louis played violin. Peg played piano, her mother played piano and had a marvelous contralto voice and Uncle Joe played violin, Uncle Louis also played viola and so they played in quartets at night after dinner. Those were the good ole days before television and radio. And so this was in their home on the near northside Chicago.

CC: So your after dinner musings were pretty substantial?

JJ: Oh, they were. Yeah, my mother would tell me about those. And, of course, when we were in our family, we would stand around the piano and sing. Mother would be at the piano and we would stand around and sing. And me and my brother and sister, and many of these things we sang were, of course, Stephen Foster songs. Of course, we were singing also French tunes, French folk songs in French because we were a bi-lingual family.

CC: So you do distinctly remember singing these Foster tunes, around there?

JJ: Oh, sure, oh, yeah. Sure we did.

CC: Any ones in particular?

JJ: Well.

CC: I know that's taking you back?

JJ: Well, alright, I can think of, we were singing, "Old Black Joe," "Way Down Upon The Swanee River," "My Old Kentucky Home," and then, others I don't recall. I'll tell you one that we did and I loved was of course, the one Ring Ring the Banjo.

CC: Yeah, you said that was one of your favorites.

JJ: I had a lot of fun with that one.

CC: So how was music introduced to you?

JJ: Well, okay, so Mom says we need to get him taking piano lessons. Well, she started giving me piano lessons. And so my first thing was a little French tune that translated, “Loudly brays the donkey as he goes to hay.” And so I learned it in “C.” C-C-C-D-E. And then she says, “E and then F”, so I spent the afternoon figuring out how to play it starting there. And of course the end of that first week or so I was taught, “Loudly brays the donkey” in multiple keys

CC: Learning early to be able to transpose, playing every key.

JJ: Purely by ear, first of all. I’d sit there and figure it out.

CC: Of course

JJ: Well, then, so once I got started, then I went to an old lady named Ms. Painter, who lived up in Chestnut Hill. And she, oh god, she was old as the good lord. She must have been 100 years old. And always called me, Willcox.”

CC: I’d have to say the foundation laid is evident.

JJ: The foundation was laid and a solid one.

CC: Yeah. You also sang in church and school a good bit.

JJ: Indeed a lot of Palestrina, William Byrd and Tallis. I mean we had the best of the Anglican and the best of the Lutherans. It was high church all around. It was the best of traditions really, and the choral tradition I had, but that wasn't just chorus. Of course I had the piano lessons, too.

CC: Right.

JJ: And that's when I started learning all this stuff and now it's getting into the classical, all classical pieces.

CC: Right. So by middle school you're probably composing as you go.

JJ: All little things when I started, then I went to high school and then I was in the band.

CC: What instrument?

JJ: Tympani. I had a good ear. I had also bought myself a double base for \$25.00 at Freeman's Auction in Philadelphia and I had the thing fixed up. It was a five stringer.

CC: And then you're learning how to play that for band, orchestra.

JJ: Yeah, I did that. Listen, I had a grand time. They called it, St Joseph's Preparatory College High School and it was known as the "Prep."

CC: And so it's getting to that point where you've got to choose a school. How did Eastman come up?

JJ: Well, that didn't come yet. Dad didn't want me to go. Dad, of course, as soon as Pearl Harbor hit, Dad went back into the service. He went back. He was an officer in the Army in the First War and in his fifties, but he went back in.

CC: On his own accord?

JJ: On his own accord.

CC: Good for him.

JJ: Luckily, we had good train service between Washington and Philadelphia and he would come up and see us when he could. So let me see, I was in the Class of '45. So I got out of St. Joe's right at the end of the war. And so, he sat me down and said, well, I was talking about music school and he said, "First you've got to get a good general education," so I went to St. Joe's College and got a Bachelor of Arts there, pre-law.

CC: St. Joseph's School.

JJ: Pre-law of course, which had lots of history in the languages, naturally.

CC: He wanted that general education.

JJ: I took both German and French there.

CC: Took French and German, which was helpful

JJ: Meantime, I was taking piano lessons by this time down at the Philadelphia Conservatory of Music. Had a tremendous piano teacher named Allison Drake. Allison Drake was one hell of a pianist and she was an inspiring teacher, tough as nails, but inspiring. And, teaching there four days a week, teaching at Julliard, but

teaching also because he lived in Philadelphia teaching a couple of days a week was

Vincent Persichetti.

CC: Ah, Persichetti.

JJ: Exactly. And Persichetti taught Counterpoint. I took Counterpoint and by golly he said, "I heard you wrote some compositions. Let's take a look at them." So he did, and then he said, "Boy, not bad, you could do this and you could do that." And sure enough I all of a sudden ended up in his composition classes. And then I had private lessons, but this time it was not at the Conservatory. I was still at St. Joe's.

CC: But you're doing all of this on the side?

JJ: Yeah.

CC: So you're getting piano lessons from Ms. Drake; you're getting Counter Point from Persichetti.

JJ: And composition lessons.

CC: And composition. He's taken a look at some of your works. And you're wrapping up St Joseph's with a BA.

JJ: Wrapping up St. Joe's.

CC: And then you've got a decision to make.

JJ: 1948. I had a decision. Dad said let's see how well you do in the Conservatory.

Once you go for a year at the Conservatory, then we will talk about it.

CC: Okay, so did Persichetti or Drake talk to your parents and say, "Look guys, you've got something here."

JJ: Yep.

CC: How did that happen?

JJ: Well, I guess, I spent a year with Persichetti down at the Conservatory. We went across, there was a big drug store that had a big backroom. And Persichetti who was a chain smoker and couldn't smoke over there, we would all go over to the drug store and sit in the back and we would order gallons of coffee and learn our lessons back there, but the place would reek.

(Chuckle).

CC: Oh, I'm sure, coffee and cigarettes

JJ: Persechetti finally said, “You know, I really think the place for you is Eastman.”

So that was it. So I went up there.

CC: For composition or piano?

JJ: The whole concept was comp. Though I had sort of a minor in piano. Because, you know, I had worked pretty hard in piano.

CC: I’m sure. And Eastman an ideal place for piano.

JJ: You better believe it. And of course, I was singing in the choir. I was also playing in the Orchestra.

CC: So you were doing double base with the Orchestra, right?

JJ: Yeah.

CC: Were those choirs on campus there at Eastman?

JJ: Oh, yeah, there were choirs on campus and old Dr. Soderlund, who was a Swedish, wonderful old fella who taught 16th Century Counterpoint. And of course, “The rules of Palestrina, you must follow the rules of Palestrina.” He gave me good advice. I talked to him and I said, “My god, I’m going to be doing these jazz

arrangements and I've never done this sort of thing." The old man says, "Follow the rules of Counterpoint and Palestrina and if the lines are singable, they can sing it, they can play it, young man." At the end of the Eastman thing came the Korean War, you know.

CC: And you got drafted, I bet.

JJ: I got drafted. And Dad knew some people and somebody in Washington, Kilbourne Brown. I guess he was a one star General Brown. They needed an arranger at the US Army Field Band.

CC: So you are essentially composing and arranging for an Army Field band with a primary approach to jazz.

JJ: Yeah. I mean, good lines and listening, listening, listening to as much jazz as I possibly could. And of course the idea that I could improvise made it a lot easier. Being able to transpose and all this stuff, I could improvise. I always could improvise,

CC: (Chuckle). Improvising is key.

JJ: But then I'll say it, I owe an awful lot to a great chief arranger there with the Army Field Band and his name was Earl Mays.

CC: Oh, Earl Mays, I've heard that name.

JJ: Yeah.

CC: Now, why Earl, what did he do for you?

JJ: He was chief arranger, just gave me all kinds of pieces, I would just listen to his arrangements, for one thing and look at his scores and study them.

CC: What was so good about his arrangements?

JJ: They sounded good and they were well-orchestrated, just very good arrangements. He had a wonderful sense of style and that I always was rather fussy about.

CC: Well, tell me, and I know this, because I saw it in Rich's document. You took a tour to London.

JJ: We were there, with the Army Field Band. They were on tour, and I went along. Earl I think stayed back. I went on as the arranger, because they needed one.

CC: And there you met Ralph Vaughan Williams

JJ: That's right.

CC: Tell me about that experience.

JJ: Well, I tell you, it was quite amazing. It was purely by accident. It just happened I was in the right place at the right time and this wonderfully huge, kindly man who was very, very kind, encouraging. I showed him some of my things and he was very encouraging and he, too, said, "In writing lines for instruments, if they can sing it, they can play it." And if you take a look at RVW writing, you can see just that.

CC: I always love his orchestration. He could write for an orchestra. The colors and the timbers are just beautiful.

JJ: Oh, yeah.

CC: I've always been a Vaughan Williams fan.

JJ: Oh, I am, too, always.

CC: You were showing him instrumental music.

JJ: Well, there wasn't much I could show him, because I was on tour.

CC: So he's saying, "If they can sing it, then they can play it."

JJ: Yeah, if they can sing a line, they can play it.

CC: Any other advice from Vaughan Williams?

JJ: I mean, his advice was very much along the lines with old Gus Soderlund. Of course, Vaughan Williams has his whole tradition with the English folk songs and the Anglican tradition with choral writing.

CC: Given your interaction with Vaughan Williams anything you think that correlates with you in terms of these Foster arrangements?

JJ: Well, I think really, basically, was the fact that I had good training with the vocal line from Gregorian chant that I sang as a kid, from my 16th Century counterpoint courses with Persichetti and those with Gus Soderlund. And also too I'm encouraged to have a sense of style and you simply would not use jazzy chords right for a Stephen Foster arrangement. Because for one thing, it isn't in the style. In fact, I remember Gus Soderlund's screaming at us "Not in the style, not in the style." That was one saying that was in the back of my head also too. So with

Foster, whom I always loved, you know, I just loved his musical style and I always thought, my god, what if he had been born at Vienna? What if he had been another Schubert? What if he had been a Hugo Wolf? You know, when you really consider his command of melody. You know I'm about two blocks from his birthplace. He's down on Penn Avenue around 39th Street, 37th Street; I'm at Penn and 40th, in the Lawrenceville section of Pittsburg, Pennsylvania where he was born on the 4th of July, 1826, the 50th anniversary of the signing of the Declaration of Independence and his birth date coincides with the death date of Adams and Jefferson.

CC: Well, I guess when one begins to write Foster and these pieces, that history becomes important.

JJ: I know. So again, it was a matter of history, too. My Dad was always insisting about history.

CC: Well, I think it's important. Everyone has an authority in those tunes, because all of us are American and they mean something different to each of us, but boy you get

that wrong and you're stepping on some pretty shaky ground there, in terms of writing.

JJ: Unh-huh. And of course you get a wonderful picture of the whole social situation that existed in those decades between the wars.

CC: The minstrels?

JJ: Unh-huh. And the matter of the slaves

CC: Well, did you do any tweaking with the text or did you lift it straight from what Foster put down.

JJ: I kept it pretty well with what Foster had, I think. I don't know it's hard for me to remember some of these things.

CC: So out of the 14 arrangements, I'm probably going to zero in on about 5 or 6 that I think represent the majority.

JJ: Sounds good. Thanks so much for sending the music. I want to say one thing, I think I made a great mistake. I should not have even made the text less colored sounding and, you know, cut out the lub and the gwine and all that sort of thing.

CC: Well, you know, that's actually something I was going to talk to you about.

JJ: 'Cause I learned them that way, you know, and we used to sing them that way.

CC: I was even wondering if you weren't just directly copying from Foster's text?

JJ: Yeah, I did. He wrote that and I mean I think I was probably trying to be as authentic as possible.

CC: I've looked at some of the original text of some of these like, "Ring the Banjo," that you loved so much. "Oh, never count the bubbles while there's water in the spring." A 'fella' not 'darkie' has no troubles while he's got this song to sing. I'd loved to know if it was you that changed it to 'fella'.

JJ: I did.

CC: Cause I noticed every time there was fellow in "Ring the Banjo" in the original text, he had darkie.

JJ: Sure did. For obvious reasons 'fella' worked better. That, I think, was the favorite one of the ones I did and that was done all the time. That was a favorite. When I was there, that was a very favorite encore.

CC: Oh, I'm sure.

JJ: Yeah.

CC: Well, before we dive into the music, can I rehash a little bit of where we left off with your life?

JJ: And so, we all went to Europe. We were in London, Paris and Berlin. We were supposed to go to Italy and there was trouble in Italy at that time so we didn't go.

CC: Yeah. Well, you came home and there was then the moment where you had to decide about, did you adjunct or interim at Catholic or how did that all happen to where you decided to get the doctorate?

JJ: Well, the thing was that my Army time was over and, of course, I wanted to get my doctorate. First of all, I went to Eastman and they said, "Look, come on back, get a job for awhile, because a PHD without any kind of experience isn't worth very much." So they said, "Get a job." So I was looking for a job so I would have some experience and then I was going to go back to Eastman. Well, there

was an opening at Catholic University. Thad Jones was going on sabbatical, a year sabbatical. So I took his position teaching History and Composition.

CC: Right.

JJ: And so I was there for the year and I was very impressed with the faculty. And so they offered me a job. What they did was, they said, "Look we'll give you a job and you can even get your doctorate here." And of course then, it was a very handy thing, because the GI Bill was available. So I stayed at Catholic University.

CC: So were you working on the degree while you were working there?

JJ: Oh, yeah. I started it there. Just a few courses and then, you know I worked out there while I was teaching some classes. I was more or less, I guess you would say, kind of a graduate assistant.

CC: Well, any experiences while getting the doctorate that stick in your mind that are formative for you?

JJ: Let's see. Did a lot of arranging and a lot of writing. I did some conducting for them and continued cantor study, comp study and I was reasonably close to home which was nice so I could take the train from Washington to Philadelphia. Oh yes, I'll tell you the one person I met up with was Paul Hume, the music critic of the Washington Post, who as you know is the one that made a less than favorable review for a President's daughter, Margaret Truman.

CC: Right.

JJ: Remember that? And he became quite famous, because Harry Truman was going to go and knock his block off.

CC: Right.

JJ: So I got friendly with him and then in fact I worked as his accompanist with the Georgetown Glee Club.

CC: A group with a lot of history.

JJ: Unh-huh, yeah. And he also was the glee club director and I think he taught courses over at Georgetown.

CC: Anything from a male chorus standpoint that you gained from him? I guess had you been arranging, writing for choral, male chorus, up to this point much with the Army stuff?

JJ: No, I hadn't done much, some while I was in the Army Field Band. I remember the chief arranger there was a fabulous arranger, this Earl Mays. We did things then. We made up a chorus, called the Soldiers Chorus with the Field Band.

CC: Right. But did you have any arranging opportunities with Paul Hume at Georgetown?

JJ: Yeah, I did some for him and I did some for Catholic University. I then got the job with TUSAC through Paul Hume. But Paul Hume just said I've got something that might interest you. At that time, honestly, I was finishing my courses and of course, I had to do my dissertation. He called me and pushed me on the thing. It wasn't far, across the Potomac River at Fort Myer and I met another New Englander, by the name of Hugh Currie. He was the commander

and he said, “Oh, yes, Joe, we need an arranger” and when I told him my strengths with the Field Band, he said, “Okay, you want to start right now?”

CC: Well, you met with Currie.

JJ: That’s right, and Currie says, “Hey do an arrangement now.” The noise in the office, the phones going and the typewriters and everything else, he got me music paper and I did an arrangement.

CC: What did he ask you to do?

JJ: Well, I did a big arrangement of “Mighty Fortress is our God.”

CC: “Ein feste Burg?”

JJ: Yes. And I added some counterpoint. So I did that that afternoon. They rehearsed it (chuckle) and I got the job.

CC: So did you have to go back into basic or do any of that or just re-entry?

JJ: No, no, I didn’t have to go back into basic, thank God. And what got me out was another thing Paul Hume called me about. It was a thing with the National Music House. They were getting about a dozen young composers. This was something

sponsored by the Ford Foundation. They wanted composers to go to a dozen high school systems of actors, composers in resident. And so I sent my stuff in.

CC: It was like a competition, I guess, for a position.

JJ: Yeah, a competition.

CC: So, did you submit the orchestral work that was premiered with the National Symphony?

JJ: That was one of them and a whole lot of other things. Anyhow, it was Paul Hume who urged me to do this so I got one of the jobs. So they sent me to Evanston, Illinois. It was a year job. I could have left the Army for a year and then come back. And this was a possibility that when this stint was over. The school's year was starting in September and ending in May, but this incredibly marvelous high school, Evanston, Illinois. They had one tremendous music program. It had an orchestra, a band, a string quartet, two choruses and an opera program.

CC: So a strong high school.

JJ: Like a Latter Day Antonio Vivaldi. It was great.

CC: I'd say you were there for a year?

JJ: Yep, and I was going to go back, but I met someone at a convention, I guess, MUMC, I guess or something like that in Illinois. There was a man there from Minneapolis and he said look, "Why don't you try being an editor, you've got the business world in your world of music? Why don't you come up and give us a try?" This was at the McCreary Company in Minneapolis, the music publishers. So I left. Margaret and I and our little Jody went up to Minneapolis.

It was good experience for me, but I didn't want to spend the rest of my life doing this sort of thing. So, I was in Chicago again, I went down for a music convention. Margaret and I went down, because you see I had relatives in Chicago. The director and I found out they were looking for a teacher of band arranging. The Dean there was Jeremy Cane whom I knew from my Eastman days.

So, it was September of 1961, I began work on the faculty at Duquesne and we moved back and I remember coming into Pittsburgh for the first time. I was now

on the faculty there at Duquesne, well, and for forty years and I still am, I mean,
on the faculty and my marriage is now full time. So, there we are.

CC: And still teaching there on occasion?

JJ: Oh yeah, I teach. Let's see. I teach sometimes a course in the spring on orchestration, and in the summer I will teach a two-week course, "The History of the Symphony and the Concerto." Another one is, of course, Chopin, The nineteenth century as seen through the eyes and ears of Chopin, Debussy. The Gateway to the twentieth Century. Those three courses are in my main stay, of late.

CC: I believe you have some awards such as the ASCAP Serious Music Award, and Delta Kappa Teacher of the Year in 2000.

JJ: Yeah. Well, then, I'm still getting the ASCAP Award.

CC; Right.

JJ: That's about it.

CC: What gave you the inspiration for Foster and why? Because it seems like, as I look at all of these dates on here at the end of these pieces where you scribbled your date there, most of them said '57 and most of them look to be like summer of '57?

JJ: Summer of '57, yeah.

CC: What was going on in Joe Jenkins life in the July month.

JJ: Well, I was early in married life. Margaret and I got married in May and so we were living in Lee Gardens virtually just across the street from Fort Myer, so no commuting problem. I remember there were some terrible snowstorms.

CC: Now was there ever any command from anybody.

JJ: No, I'll tell you, I had pretty much of a free hand in doing what I wanted. Now, of course, there were times they said, "Look, there's a party over at the Ghana Embassy. I remember I did a couple of African nations and Ghana, I remember one, very, very strongly. I would visit the Embassy and get the language and music. So that's where the handy thing was when we talked about following the

rules of Palestrina, good voice leading and if the voice leading was good, easy to learn. Now, that had nothing to do with style. It didn't sound like sixteenth century Italian, and I was very conscious about that.

CC: Yes, I like this idea of connecting back to Palestrina. Good voice leading which makes it easier to sing.

JJ: I owe an awful lot to my old teacher, Dr. Gustave Soderlund. A cantankerous old Swede. I can hear him shouting, "No, it's not the style, it's not the style." I'm not sure why these were written for anything. I just admire Stephen Foster and have known many of his tunes, but not all. I mean, I did know, "Ring Ring the Banjo" and "Some Folks," for example, but those I like particularly. In fact I think those are two of the best including "Oh, Susanna."

CC: Which is actually one of his first compositions.

JJ: I'll be darned. I didn't know that.

CC: It's been interesting that we're looking at exactly 100 years. He was writing these pieces around 1850.

JJ: Right, of course.

CC: Yeah, so you're cranking these things out in 1950.

CC: So you liked the tunes of "Some Folks," "Ring, Ring the Banjo," which you had to place the paper between the felt and the strings.

CC: Which you also did with "Oh, Susanna."

JJ: Right. Don't touch damper pedal, less paper become dislodged (making a twangy sound). Which I figure was part of the minstrel style of the times.

CC: Right.

JJ: And then I had fun with some folks with the changing of time signature

CC: And of course there you are deviating a bit from Foster on that?

JJ: Oh, I think so going to 6/8, 3/8, 5/8.

CC: So you thought those were your best arrangements.

JJ: I mean, I just liked them. I think I did the best with those. And then there was "The Glendy Burk."

CC: "The Glendy Burk." What were your thoughts on this one?

JJ: I remember putting in a quote of the British Navy hornpipe.

CC: Which wasn't part of what Foster did.

JJ: No, that was just me.

CC: Any thing else looking at "The Glendy Burk" that you remember or recall?

JJ: I wrote a lot of these things so fast, because I wrote about 300 arrangements for the chorus.

CC: I know, how many were you cranking out a day?

JJ: Well, I mean, it depended on the day I guess. I was doing some bigger things and of course I did the Symphonia Concert while I was there. I did the Charles County, which Major Currie asked me to do that for their concert at Carnegie Hall in New York. So I was doing some band pieces, some arrangements like that. And also the transcriptions, I remember. Not my favorite transcription, but it was "The Big Night on Bald Mountain," which I sort of imitated Leopold Tchaikovsky's Philadelphia Orchestra transcription.

CC: I see.

JJ: Which was used in *Fantasia*.

CC: Well, looking at these from a broad-brush standpoint, you've got fourteen Foster tunes.

JJ: Yeah, fourteen, I've got them right here.

CC: Now, and it looks like they were all written about the same time?

JJ: But I figured, let's do some more. I always loved Foster's style and his command of melody. I started arranging a couple and simply got on a roll

CC: The arrangements are organized by CS numbers.

JJ: The CS numbers I was given, they let me have, it began with one number and up to another, up to, you know.

CC: Right.

JJ: I think they had up to 500, anything in there. Anybody else doing an arrangement would use a CS number somewhere else. So my numbers were all stuck together, so there's one or two things interrupted, number wise, because I had to do something else in a hurry.

CC: Sure. You'd be working on something and had to jump to something else.

JJ: Yeah. I mean if they say, "Look, we need an arrangement of such and so. You know, so and so would like to have it."

CC: Well, you're singing it for a General or the Chorus is singing it for somebody who is from Kentucky, and they're going to want "My Old Kentucky Home," there you go.

JJ: Or they may have a favorite tune or something. Sometimes, these things would come up at the last minute. I remember once I had to do a thing about South America and I ended up doing a piece representative of all twelve South American countries.

JJ: They didn't really want twelve arrangements, but I did twelve, because not knowing what they wanted and I think Sam Laboda was not quite sure so I said, well, I'll just get one for each country.

CC: Sure.

JJ: So they, you know, they were familiar and I do these things, for diplomatic reasons, social reasons. We go on a tour, they go on a tour and I'd get a call, "Hey, they need such and so, would you write it and have it ready, they're going to be in Denver at such and such a time. (chuckle).

CC: You'd better get to it.

JJ: So I'd stay up half the night getting the blasted thing done. Late at night, any note'll do. (chuckle) So there I was.

CC: Yeah, and I'm looking at the dates. Now here's the interesting thing. Even though "Some Folks" and "Ring the Banjo" are 271 and 273 CS, you actually wrote those before any of these others. The date you have marked on here is August.

JJ: Let's see.

CC: If you will look on the back of "Some Folks," it has August 7, 1957.

JJ: "Nelly Bly," "Some Folks," here we are. I'll be darned.

CC: And then on "Ring the Banjo" is.

JJ: Oh, I see. No, no. I'll tell you what that is. Okay. They'd say, "Look, we need so many Ozalids." Sometimes those dates were for print orders.

CC: Ah. I see.

JJ: Because you see, it's not a date of composition. You see July '56?

CC: Yeah.

JJ: Yeah, that's when it was done. That's my date.

CC: That's your date

JJ: So these were relatively early in my time there. I think I started in the 200s, my CS numbers. Well, those little dates that are scribbled in someone else's hand are their calling to take this down to the Ozalid room.

CC: Is that what that is, Oz, O-Z? The printer?

JJ: Well, you wrote on transparent paper.

CC: Right.

JJ: And then you would put this transparency over a blank white sheet and you would run it through under a very strong light and it would come out printed

CC: Yeah. Bill Fox said you would come showing up early every morning with the new copies of some new song that would just reek from smelling of some sort of ink.

JJ: (chuckle) And the stuff would reek. In fact, sometimes I would be running off the choral part and then writing the piano part as the things would be running through the machine. I would be writing the piano part and run the piano part through at the end.

CC: Well, so, writing these Joe, do you remember going to any sort of original of Foster, do you remember looking at?

JJ: I would get a copy of the tune.

CC: And where would you get those from?

JJ: Well, it depends, I think. A lot of these things I would get from The Library of Congress. A lot of them from Catholic University Library.

CC: Right.

JJ: And, of course, *Songs of Stephen Foster* in a book. I think I recall that came from the Library of Congress.

CC: Right. You'd go to The Library of Congress and make a photocopy and work from that?

JJ: Yeah, a lot of times we'd do that. I'd be allowed to do that, because they knew whom I was writing them for.

CC: Right. And you would make adjustments to the text?

JJ: Well, I did and looking at it now, I would have made a lot more.

CC: Yeah, how come?

JJ: Just the way things stand now socially.

CC: Right. Yet you still were trying to stick to the style, trying to be true to Foster?

JJ: Well, regarding the words it was just a matter of not offending people and staying true to Foster.

CC: And so looking at this today if we were to publish these arrangements would you make any changes?

JJ: I would probably have, yet I wouldn't change any of the notes.

CC: But you would adjust some of the text?

JJ: Yes, adjust some of the text. Particularly when it would be a racist reference.

CC: Of course, like “darkie” in the old folks at home.

JJ: Yeah.

CC: First lets look at “Jeannie with the Light Brown Hair.” Probably perhaps one of Foster’s most popular tunes. Anything you like most about this? I noticed that some just have the a capella chorus, some that have the piano, some that have the effected piano. Why did you feel the need for the soloist on “Jeannie” and the chorus without any piano.

JJ: Well, uh, now, the thing like “Ring Ring the Banjo,” for example for some folks or “Oh, Susanna.” These were quite rhythmic dance-like. And I just heard them with, for instance, “Ring, Ring de Banjo” an old banjo lick.

CC: Sure.

CC: I think personally “Nelly Bly” has some of the most intricate choral writing of the fourteen, because of the playing off the text. You had a good time working with the imitation.

JJ: Yeah.

CC: A lot of contrary motion on the second page and all *a cappella* and rhythmic.

JJ: Well, I was definitely thinking contrapuntally.

CC: Yeah and I think, “Oh, Susanna” along with “Camptown,” you did a great job using these nonsense syllables. (bah-um-bah-um and uh-plink uh-plink)

JJ: Just emulating those instruments again

CC: And then there’s the little glissando on the white keys without pedal.

JJ: Yeah, but very quietly it diminishes to nothing, you know.

CC: Yeah.

JJ: Well, I just thought well what the heck. I’ll do a couple of Fosters. I’ll do a lot more. They’ll have them in the library, if I ever want them.

CC: Well, here you are, the first arranger for the Army Chorus and they’re saying, “We need music.”

JJ: Yeah. By golly, I wrote music for them.

CC: Do you have “Camptown” close to you?

JJ: “Camptown Races,” here we are. That was a fun one.

CC: Yeah, I know and definitely a Joe Jenkins moment at the 3 plus 2, the 5/4. So rhythmic times changes is something you like to do a lot of.

JJ: Oh, yes that was a fun one. That one of course, you could have used an instrument I suppose. I figured that was more of a madrigal type, wouldn't you think?

CC: Oh, definitely.

JJ: Yeah.

CC: A lot of what we're dealing with here is the genius of Foster's melodic writing

JJ: You know I'm sitting here within site of Stephen Foster's birthplace, right now.

CC: Well, we've talked about obviously your use of the instrument. Any idea of what brought to your mind the “Oh, Susanna,” “Ring the Banjo,” you know, tweaking the piano with the paper. Where did that idea come from, and had you seen that somewhere else?

JJ: I don't know. I just thought it sounded like a banjo. I put the paper in there. I tried it, and it does sound like it.

CC: Oh, yeah. So, just a random thought on your own accord. Just thinking what can sound like a banjo.

JJ: That was basically it, yeah.

CC: Anything from a compositional standpoint of those you've looked at? Is there anything that you look back and say, "Ah, I'm really proud of that. That was something I really liked"?

JJ: Well, I'll tell you when I took a look at these, I hadn't looked at these Foster arrangements in ages and ages, you know. I'll tell you the ones that are my favorites. "Oh, Susanna," "Ring, Ring de Banjo" "Camptown Races." Now why I wrote that in D-flat I don't know. (Chuckle)

CC: You wanted to make it interesting for the accompaniments?

JJ: I don't know. I guess it was just a variety of keys.

CC: Now this “Glendy Burk” for instance you not only have it in E Major and then G, but you have chord symbols which tells me there must have been a guitar somewhere maybe.

JJ: No, it was my pianist. Oh what was his name? He went to the University of Wyoming. I would very often just write it in chord symbols.

CC: And let him do the rest.

JJ: And let him do the rest. That wasn’t guitar. Yeah, ‘cause he could do it and again, it was a matter of saving space and time.

CC: You’re own figured base, so to speak.

JJ: Yeah, exactly. In addition the fugal writing in “Some Folks” I had fun with, I remember.

CC: Chuckle. How about the low notes of “Old Folks Carry Me ‘Long”

JJ: Yeah, I probably would have added an upper D flat for the bass at the end.

CC: Ah, no. (Laughter). I love it, that’s what I love about your trust in the singer. You knew there were some basses there that could sing it.

JJ: I know that, but if I was to publish it.

CC: Yeah, add the higher option.

JJ: Yeah, because boy you don't have that many basses that could sing right out of their shoes like that.

CC: Well, any other words you might have about the pieces of music? I don't know if you've looked at them any more or not, but was there anything else with regard to the arrangements? Or you may have flipped through those the other day with me, anything that popped in your head?

JJ: No, it was that I just decided to go the whole hog and do a lot of them.

But I just went through and saw some of these others that seemed to be wonderfully attractive and said, "Oh, this would be fun to arrange." So that's why I ended up with over a dozen rather than the few I had originally planned to do.

CC: Sure.

JJ: I think the one mistake I made was that I used the original text with the rather offensive dialect.

CC: Well, but like you said, for your time and your place, some of those words such as “darkie” would not have been nearly as offensive as they would be today.

JJ: Yeah, I know. I don’t know what you would do now for pieces like “Old Black Joe.”

CC: Yeah, it’s interesting.

JJ: It has the most beautiful melody.

CC: Yes, but some of the texts are just troublesome.

JJ: Well, as troublesome as certain portions of Mark Twain’s *Huckleberry Finn*.

CC: And you stopped using the dialect and then told his publisher to no longer utilize the caricatures and the cartoons on the front of his covers of his pieces of music. And that was when he started writing pieces like, “Old Black Joe” and “Nelly Was A Lady,” which is another Nelly song.

JJ: Now, that one I don’t think I did.

CC: Correct. There came to be this humanity in the characters. All of a sudden, they were husband and wife and they were nostalgic and had a love one for another one, you know.

JJ: Unh-huh.

CC: A white person writing for a white audience, but giving African American slave characters much more humanity deeper characterizations, you know. And “Nelly was a lady,” one of his most popular songs. A white person would never refer to an African American woman as a lady in those days.

JJ: Yeah. Correct.

CC: So as he got older, he slowly realized and he started to no longer use the dialect.

JJ: Right. I’d like to do a few and then I got carried away, because these tunes were so fascinating. First, there’s “Nelly Bly” and then “Ring, Ring the Banjo.” Those I didn’t know until I started poking around. And I think my favorite was, “Ring, Ring the Banjo.”

CC: Well, you can’t beat that one.

JJ: Yeah. And I think that's the best arrangement of them all.

CC: Well, I think on my recital, I should include "Ring, Ring"; "Some Folks."

JJ: Yeah, "Nelly Bly," maybe.

CC: "Beautiful Dreamer," "Nelly Bly," "Oh Susanna" and "Camptown."

JJ: Oh, yes, that's a nice half dozen there. "Beautiful Dreamer" is nice and lyrical, almost Schubertian. You even wonder what he would have done, had he been born in Vienna.

CC: I know. Well, okay so let's look at publishing.

JJ: Well, I don't know, you might be wise to send it to a publisher, or do a self-publishing approach. Just submit a set of these things to a publisher. I'm just trying to think who would be a good one for choral music, I have my organ pieces through Morning Star in St. Louis.

CC: Right. So you already have some connectivity with them. I think it also would merit us finding a publisher that has some sense of desire for TTBB music.

JJ: Ah!! Yes!! And also, what do you think of me taking a good look at these things and just transposing them and making mostly minor alterations, if necessary, for SATB.

CC: Oh, I think if you got the time, I think that would be really, really nice—broaden the exposure.

JJ: That would be something, but right now I'm working on a commission, and it will have to wait until this thing is done. Write me a letter, because I'm getting old and forgetful.

CC: The other thought is doing a self-publication, not going through a publisher, but just doing it ourselves.

JJ: Well, that, I have never done.

CC: Perhaps the Army Chorus alumni website.

JJ: I've gotcha. Well, see, that's something I know nothing about.

CC: The reason that could be something considered is because there is such a large alumni base there.

JJ: Oh, yes.

CC: And they all know your music. And they all have their own circles all over the country.

JJ: Right. Well, just stick this in the letter, all these possibilities and I'll have this in my important things to do file. Okay.

CC: I'll be glad to.

JJ: 'Cause you know, this is important for me. Believe me, these suggestions you have means a lot to me.

APPENDIX I

PERMISSION LETTER: THE UNITED STATES ARMY BAND

Classification: UNCLASSIFIED

Caveats: NONE

Hello Carey,

Sorry to take so long in getting back to you, but I needed to talk to several people. I will give you the bottom line answer to your initial question (Can TUSAB publish works of Jos. Willcox Jenkins?). The short answer is NO. However, Joseph Willcox Jenkins is encouraged to publish any and all of his tunes that are currently housed in the U. S. Army Band Music Library.

Pertinent info you may like to know:

1. Because JWJ was not officially "ordered" to write any of these arrangements, he is able to re-produce any of these arrangements for official publication. He should publish these selections and he should get remuneration for his work.

2. JWJ is encouraged to consult with former Chorus Conductor MAJ Allen Crowell to seek advice on how to best manage this endeavor.

3. TUSAB cannot publish anything.

4. I believe you already have contact with another individual that has done some extensive research on all of JWJ's works. His name is Richard Skirpan - He likely has full copies of everything you wish to have.

Hope this is helpful to you~

Laura

Classification: UNCLASSIFIED

Caveats: NONE