

October 16, 2016 at 3:00pm Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS

Wayne DuMaine, Trumpet
Henry Whitaker '17, Trumpet
Chris Komer, Horn
Benjamin Herrington, Trombone
Brian Brown, Tuba

John Ferrari, Percussion
Anna Lim, Violin
Susannah Chapman, Cello
Geoffrey Burleson, Piano
Sarah Pelletier, Soprano

MELTING POT: Music with Folk Influences from the New World

Three American Folk Songs, arr. Andrew Rindfleisch

When You Were Sweet Sixteen

Gentle Annie

Ring de Banjo

JAMES THORNTON (1861-1938)

STEPHEN FOSTER (1826-1864)

DUMAINE, WHITAKER, KOMER, HERRINGTON, BROWN

Trio for Violin, Cello and Piano

Moderato

TSIAJ ("This scherzo is a joke"). Presto

Moderato con moto.

CHARLES IVES (1874-1954)

LIM, CHAPMAN, BURLESON

—INTERMISSION—

Modern Ballads for Brass Quintet and Percussion

Sanctity

Oblivion, arr. Ray Stewart

Michelangelo Antonioni,

arr. Brian McWhorter

JASON FORSYTHE (b. 1956)

ÁSTOR PIAZZOLLA (1921-1992)

CAETANO VELOSO (b. 1942)

DUMAINE, WHITAKER, KOMER, HERRINGTON, BROWN, FERRARI

From *Cabaret Songs* for Voice and Piano

Song of Black Max (As Told by the De Kooning Boys)

Lady Luck

Toothbrush Time

Amor

Waitin'

WILLIAM BOLCOM (b. 1938)

BURLESON, PELLETIER

Four Pieces for Brass Quintet and Percussion

Wapango

Danzón

El Cura

Sofia

PAQUITO D'RIVERA (b. 1948)

DUMAINE, WHITAKER, KOMER, HERRINGTON, BROWN, FERRARI

ABOUT THE PROGRAM

By Ambra Casonato GS ©2016

Three American Folk Songs

JAMES THORNTON (1861– 1938)

STEPHEN FOSTER (1826– 1864)

arr. *Andrew Rindfleisch* (b. 1963)

Not much is known about the life of songwriter **James Thornton**. Born in Liverpool, England, he moved to Boston with his family at only eight, where he soon started working as a singing waiter even before finishing high school. Later, Thornton was known as a vaudevillian, especially for his comedy monologues, becoming successful touring the U.S. with his team and his wife, Elisabeth “Bonnie” Cox.

During this time, and particularly during the 1880s and 1890s, he composed copious popular songs including his greatest hit, *When you Were Sweet Sixteen*, which has sold over one million copies of sheet music since its publication in 1898. This work was inspired and dedicated to his wife Bonnie, who questioned her husband as to whether he still loved her, to which Thornton answered “I love you like I did when you were sweet sixteen.” The song is formed by two strophic verses with a chorus, which

is the typical setting of a sentimental ballad around the 1890s. The text is plain and straightforward, emphasizing the simplicity and spontaneity of when people first fall in love. A strand of passion can be felt at the beginning of the second verse, where Thornton says, “Come to me, or my dream of love is o’er,” capturing the melodramatic nature of the average teenager.

Remembered as “the father of American music,” **Stephen Foster** wrote more than 200 songs, many of which are thought to be autobiographical, and taught himself to play the clarinet, violin, guitar, flute and piano. Even though he could play many instruments, Foster had no training in composition, and sought help in German composer, impresario and songwriter Henry Kleber (1816–1897). His song *Gentle Annie*, composed in 1856, is based on a traditional Irish melody, here presented as an arrangement for brass quintet. It is still unclear for whom Foster wrote this piece, whether it was Annie Jenkins, the daughter of a grocer who lived in Pennsylvania, Annie Evans, the composer’s cousin who died shortly before the song’s conception, or Annie Hart, the composer’s maternal grandmother. We may never know.

The other Foster song on the program, *Ring de Banjo*, is about a slave that gains his freedom, only to return to the very same plantation soon afterwards. It's speculated that the slave in the song might have beat his master with a banjo in his sleep, which gives new meaning to the refrain "Ring, ring de banjo!" During Foster's time, this song's politically charged message did not go over well with the public and resulted in poor royalties for the composer. Andrew Rindfleisch's arrangement for brass quintet expands the form of Foster's original tune, giving several members of the quintet a chance to play its catchy melody.

Trio for Violin, Cello and Piano

CHARLES IVES (1873– 1943)

American composer Charles Ives' works were largely ignored for most of his life. Much of his music was highly experimental in nature, implementing, in isolation, musical techniques that proved to be ahead of his time. These practices included polytonality, polyrhythm, musical quotation, tone clusters, aleatoric techniques, and quarter tones, all which took several decades to seep into the lexicon of contemporary

composition. Curiously, Ives opted to earn his living working in the insurance business, where he proved to be very successful, as well as influential. Ives' work as a composer spanned from solo piano works and songs to full scale orchestral pieces, including his monumental Fourth Symphony, which despite its importance in the American repertoire today, did not receive its world premiere until fifty years after its conception.

Ives' chamber music is vastly difficult technically, yet manifests a unique sense of American idealism, which stems from his childhood upbringing around the popular music of his time. Ives' Piano Trio, written six years after graduating from Yale, is no exception. According to Ives' wife, Harmony Twitchell, the work is meant to reflect his time at the college, and was completed in 1911. The trio is divided into three movements: Moderato, TSIAJ ("This scherzo is a joke."). Presto, and Moderato con moto. The first movement consists of 27 measures of music repeated three times, with a different duet playing each time: cello and piano, violin and piano, and then the entire trio. According to the composer, this movement reminisces on a lecture from an old

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philosophy professor from Yale. The second movement draws heavily from American folk music as well as fraternity songs from Yale, including the Delta Kappa Epsilon's "A band of brothers in DKE," which is heard in the beginning of the movement. These myriad melodies woven over each other is characteristic of Ives' style, and has become an influential element for today's composers. The third movement is more lyrical in nature and quotes his Yale Glee Club-rejected song, "The All-Enduring," which he wrote in 1896 during his time at the University. It also serves a remembrance of the Sunday Service held on the campus. The work received its world premiere in 1948, over thirty years after its completion, by faculty members of the Baldwin-Wallace Conservatory of Music in Berea, Ohio.

Modern Ballads for Brass Quintet and Percussion

JASON FORSYTHE (b. 1956)

ÁSTOR PIAZZOLLA (1921-1992)

CAETANO VELOSO (b. 1942)

These three ballads are by composers of varied ethnic (and musical) backgrounds, and all conceived in the twentieth century. The first ballad,

Sanctity, is by American composer and trombonist Jason Forsythe. This short piece features a laid back, somewhat easy-going solo trumpet hovering over sensuous, though at times, clashing jazz harmonies. Forsythe's efforts have garnered him numerous accolades, including grants from the National Endowment for the Arts fostering his trombone performance and jazz composition careers.

The second ballad, *Oblivion*, is by Argentine composer Ástor Piazzolla. His output was heavily informed by the blending of the tango with jazz and Western classical music idioms. *Oblivion* was written in 1982 and can be performed in multiple instrumentations, the most notable being the composer's own arrangement of the work for bandoneón and string quartet, which was first performed by the renowned Kronos Quartet (the bandoneón is a type of concertina, similar to the accordion in structure, but it is played with buttons rather than a piano-like keyboard). It was originally written for the 1984 film *Henry IV*, but has since been performed worldwide as a concert piece. Raymond Stewart's brass quintet and vibraphone arrangement of this Piazzolla staple elicits the same raw melancholic

emotion, yet differs by its warm, deep tone that is realized from the relatively low and narrow range of the brass writing.

The last ballad of this set is by the Brazilian composer, singer, and guitarist Caetano Veloso, who is known as one of the prevalent figures of the *Tropicalismo*, a Brazilian artistic movement that began in the 1960's, which sought to meld traditional Brazilian culture with foreign influences, like rock and roll. His *Michelangelo Antonioni* is taken from the soundtrack to the 2004 film *Eros*, whose track title shares the film director's name. Brian McWhorter's arrangement is seductively lush in nature, replacing Veloso's voice and strings with the equally expressive timbre of the trumpet backed by gently rocking accompaniment filled out by the rest of the brass quintet. The arrangement's occasional vibraphone commentary adds a layer of shimmer to the sound, brightening up the brass texture. While these short works were not originally meant to be performed together as a set, they seem to all share similar emotive and worldly ideals that provide a lyrical and culturally enriching niche for the brass quintet repertoire.

Selections from *Cabaret Songs*

WILLIAM BOLCOM (b. 1938)

In addition to symphonies, concertos, and operas, William Bolcom composed music steeped in American popular music idioms, like jazz, ragtime, and musical theater. These short, whimsical selections from Bolcom's *Cabaret Songs* exemplify the composer's humorous sensibility and penchant for American popular music. The text is by American playwright and poet Arnold Weinstein, who Bolcom initially collaborated with in the 1960's on their 'comic opera for actors,' *Dynamite Tonight*. The pair began to work together on the *Cabaret Songs*, which were composed from 1977 through 1996, and since then have been frequently programmed in both vocal recitals and theatrical venues. Weinstein once boasted that the songs had "no production 'values' to worry about...the scene is the piano, the cast is the singer." The voice types utilized in these songs are akin to that of the theater, opting for clarity in pronunciation and less vibrato than their operatic counterparts. The *Cabaret Songs* were first recorded by Bolcom's wife, Joan Morris, accompanied by the composer on

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piano, and traces its lineage from a long line of Germanic cabaret composers that include luminaries like Franz Schubert, Arnold Schoenberg and Kurt Weill.

The five songs presented this afternoon make up part of the twenty-four movements of the whole set, offering a delightful, yet delicately sophisticated sampling of Bolcom's iconically varied musical oeuvre. "Black Max," is a dark comedic tale of a man completely dressed in black who tips his hat to "women in windows" in Rotterdam, peeks at a deceased child in his coffin, and plays harmonica under train tracks. The brief, quirky "Lady Luck" boasts of the singer's luck, which bursts onto scenes "like a telegram." In "Toothbrush Time," the singer exasperates about her overnight guest who, at the "toothbrush time" of 10am, is heard pillaging through her cabinets and shelves, and wonders why she invited him over in the first place. Contemplating the thought of loneliness, she decides to extend another invitation to him to come back later that night. Soon again it will be toothbrush time! In the lighthearted "Amor," it is simply difficult not to just smile. Here, the singer jovially delves into her encounters with a policeman, an ice cream man, philosophers, poor

and rich people, a judge, and even a church choir, who all exclaim "amor," or "love" in Spanish, at the moments they lay eyes on her. In contrast, "Waitin'" is somber in tone, yet hopeful in its message of waiting patiently for a moment of blessing.

Four Pieces for Brass Quintet and Percussion

PAQUITO D'RIVERA (b. 1948)

Paquito D'Rivera is a Cuban musician equally rooted in both Latin jazz performance and classical music composition. Over the course of his career, he has become "the consummate multinational ambassador, creating and promoting a cross-culture of music that moves effortlessly among jazz, Latin, and Mozart," according to the National Endowment of the Arts. His musical acumen, firmly rooted in the music of his Cuban heritage and of Western Europe, has earned him numerous Grammy Awards as well as the prestigious Guggenheim Fellowship in music composition. D'Rivera's *Four Pieces* for brass quintet and percussion include the lively, eccentric dance *Wapango*, *Danzón*, based on the national dance of Cuba, *El Cura*,

dedicated to the Cuban jazz guitarist Carlos Emilio Morales, and *Sofía*, a piece based on a Bulgarian dance rhythm.

The first piece, *Wapango*, is strikingly chromatic and is chock-full of sudden modulations from one key area to the next; however, it maintains a solid foundation in Latin idioms through its rhythmic vitality and repetition of the main theme. In *Danzón*, the music reverts back to traditional tertian harmony, featuring arpeggiated tuba, trombone, and horn accompaniment interjected by sensuously embellished trumpet lines. The form, though, is anything but simple, with each of the instruments taking turns in the spotlight, especially the tuba, which plays a few passages alone that serve as transitional material. *El Cura*, or “the priest” in Spanish, starts off with a repetitive riff in the tuba, followed by a dance-like, developmental build up that begins with muted trumpets.

Quite unexpectedly, the music turns introspective and solemn in character, but does not last long, as the tuba takes over the riff featured in the beginning, bringing the piece all the way to the end. The last piece, *Sofía*, takes off with an ear-catching Bulgarian dance rhythm in the compound meter of 9/8 divided as 2+2+2+3. This is some of D’Rivera’s more contrapuntal music, constantly twisting and turning different lines into one another, while maintaining the quite regular rhythmic beat he establishes at the onset of *Sofía*. Like in *El Cura*, this piece becomes suddenly meditative, albeit here it stays in this mood longer, giving it time to develop. The music then reverts back to its dance tune, as if reminding itself that the music needs to keep chugging along at full speed. Altogether, these four pieces represent a convincing amalgam of Latin and Western music idioms that serve as virtuosic, yet substantive, showpieces for brass quintet.

ABOUT THE ARTISTS

The Richardson Chamber Players were co-founded by Nathan Randall and Michael Pratt during the 1994-1995 Centennial Season of Princeton University Concerts. The ensemble comprises musicians who teach instrumental music and voice at Princeton University, distinguished guest artists, and supremely talented students. The repertoire largely consists of works for singular combinations of instruments and voices, which would otherwise remain unheard. The artistic direction of the group rotates. This season's programs were conceived by a small committee consisting of cellist Alistair MacRae, soprano Sarah Pelletier, and trombonist Benjamin Herrington.

BRIAN BROWN, Tuba

Brian Brown earned his Bachelor's and Master's degrees from The Juilliard School. His major teachers include Paul Krzywicki, Don Harry, Donald Harwood, and Vincent Penzarella. He is principal tuba of the Philly Pops, Delaware Symphony Orchestra, and the Stamford (CT) Symphony Orchestra. As an active freelance musician, Mr. Brown has performed with Philadelphia Orchestra, Pennsylvania Ballet, and Opera Company of Philadelphia, among others. He is the tuba player for NFL Films, and is a member of the Westminster Brass and the Rowan University Faculty Brass Quintet. Mr. Brown is on the performance faculty in the Music Department of Princeton University and also on the faculties of

the University of Delaware, The College of New Jersey, and Rowan University. He has lectured at The Curtis Institute of Music and Eastman School, and recently presented a masterclass at the Odessa Conservatory, Odessa, Ukraine.

GEOFFREY BURLESON, Piano

Equally active as a recitalist, concerto soloist, chamber musician, and jazz performer, pianist Geoffrey Burleson has performed to wide acclaim throughout Europe and North America. Current recording projects include Camille Saint-Saëns's complete piano works on 5 CDs for the new Naxos Grand Piano label. Volumes 1 (Complete Piano Études), 2, 3 and 4 have been released to high acclaim from *Gramophone*, *International Record Review*, *Diapason*

(France) and elsewhere, and have garnered International Piano Choice Awards from *International Piano* magazine. Other noteworthy recordings by Burleson include *Vincent Persichetti: Complete Piano Sonatas* (New World Records), which received a BBC Music Choice award from the *BBC Music Magazine*, and *AKOKA* (Oxingale Records), featuring Messiaen's *Quartet for the End of Time*, as well as companion works, for which Burleson was nominated for a 2015 JUNO Award for Classical Album of the Year. Mr. Burleson's concerto appearances include the Buffalo Philharmonic, New England Philharmonic, Boston Musica Viva, and the Holland Symfonia in the Netherlands. He teaches piano at Princeton University and is Professor of Music and Director of Piano Studies at Hunter College-City University of New York.

SUSANNAH CHAPMAN, Cello

Celloist Susannah Chapman is well-established as a chamber musician, soloist, contemporary music interpreter, and performer in leading chamber orchestras. She performed the 2012-13 season with the New York

Philharmonic, has played principal cello in Helmuth Rilling's Oregon Bach Festival, the Mostly Mozart Festival Orchestra, is a former member of the Saint Paul Chamber Orchestra, and currently performs and tours regularly with the Orpheus Chamber Orchestra. Premiering new works by many of America's leading composers, Ms. Chapman has performed with the Bang on a Can All-Stars, and is a member of Cygnus, a contemporary music sextet with its own series at Merkin Hall, and residencies at both Sarah Lawrence College and City University of New York. Ms. Chapman has appeared at Jacob's Pillow as a soloist with the Mark Morris Dance Group. She has traveled to Australia with Bang on a Can All-Stars to perform contemporary concertos as part of the Olympic Arts Festival. Ms. Chapman has spent several summers at the Marlboro Music Festival and has toured nationally with Musicians from Marlboro. She has performed at the 92nd Street Y, BargeMusic, Weill Recital Hall at Carnegie Hall, Merkin Hall, the Metropolitan Museum, on NHK Television, and on WNYC, among others. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook, and is the cello instructor at Kean University,

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Princeton University, Rutgers University Extension Division, and the Brevard Music Center.

WAYNE DUMAINE, Trumpet

A native of St. Louis, Wayne DuMaine has lived in the New York City area for 30 years. He is comfortable performing in genres ranging from opera to orchestral to musicals, pop and jazz. Mr. DuMaine can be heard in stage bands at the Metropolitan Opera, as Principal Trumpet of the American Composers Orchestra, Brooklyn Philharmonic and with ensembles including the Orchestra of St. Luke's and Orpheus Chamber Orchestra. He is also a member of the Manhattan Brass, Westchester Philharmonic, and performs with the Hartford Symphony. As an educator, Mr. DuMaine is Director of Bands at the Elisabeth Morrow School, conductor of the EMS Summer String Festival, and has led children's concerts with the Westchester and Brooklyn Philharmonics. He is a member of the performance faculty at Princeton University. He has recorded and performed with Prince.

JOHN FERRARI, Percussion

Percussionist John Ferrari actively performs in classical, jazz, pop, Broadway, film, television, dance music, the avant-garde, and multi-media. He has concertized and given master classes nationally and abroad, and appears on dozens of recordings as percussionist, drummer, and conductor. He is a founding member of the Naumburg Award-winning New Millennium Ensemble, a regular guest artist of The Chamber Music Society of Lincoln Center and Chamber Music Northwest, and has been a member of Meridian Arts Ensemble since 1993. Mr. Ferrari has also appeared with Bang on a Can All-Stars, Da Capo Chamber Players, Perspectives Ensemble, The Group for Contemporary Music, Orpheus Chamber Players, Riverside Symphony, Locrian, Cygnus, Pittsburgh Collective, and the John Hollenbeck Large Ensemble. Broadway shows have recently included *Finding Neverland*, *She Loves Me*, and *Evita*. Recent film scores have included Wes Anderson's *Moonrise Kingdom* and Charlie Kaufman's *Anomalisa*. Mr. Ferrari holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he has served on faculty since 2002. In addition to

being on the performance faculty of Princeton University, Mr. Ferrari also serves on the faculties of Manhattan School of Music and the Elisabeth Morrow School.

BENJAMIN HERRINGTON, Trombone

Benjamin Herrington is one of the founders of the internationally renowned Meridian Arts Ensemble. This group of brass and percussion has performed over 1,000 concerts throughout 16 countries, recorded 15 CDs and, over the past 29 years, received scores of awards and accolades. Mr. Herrington is also in high demand as a New York City-based freelancer. Versatility is the hallmark of his career, as evidenced by performances with The Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, American Brass Quintet, American Composers Orchestra, League of Composers, Wellesley Composer Conference, Sequitur Ensemble, Slee Sinfonietta, numerous Broadway shows, and since 2008, the principal chair in the Radio City Music Hall Orchestra. Prolific in contemporary music, he has premiered and recorded well over 100 new offerings from composers

representing every continent. His most recent collaborations have produced five exciting new works for solo trombone. Mr. Herrington indulges his passion for jazz and experimental music as a member of the avant-rock powerhouse Dr. Nerve and contemporary big band Pittsburgh Collective. Trained at The Juilliard School and New England Conservatory, he now resides in New York City and teaches trombone at Princeton and Columbia Universities.

CHRIS KOMER, Horn

Kansas native Chris Komer is a uniquely versatile musician who is as at home in the concert hall (New York Philharmonic, Metropolitan Opera, Orpheus Chamber Orchestra) and the recording studio (Barbra Streisand, Natalie Cole, Sting) as he is in the jazz club (Lincoln Center Jazz Orchestra, Michael Brecker Quintet, Chuck Mangione). Also a highly sought after chamber music artist, he has performed with the Canadian Brass, the Burning River Brass, Music from Marlboro, and The Chamber Music Society of Lincoln Center, among many others. He just finished a run as principal horn with the latest revival

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of *West Side Story* on Broadway and is currently the Acting Principal Horn with the New Jersey Symphony. He is a member of the performance faculty at Princeton University, and in 2009 he released his first solo piano CD of all original and improvised music entitled *Travlin' Music*. He has also founded a unique artist's retreat in the Rocky Mountains of Montana called the Artist's Refuge at Thunderhead. (www.thunderheadrefuge.com).

ANNA LIM, Violin

Violinist Anna Lim has performed throughout the United States, Europe and Asia as chamber musician, soloist and orchestral player. She is a founding member of the Laurel Piano Trio, praised by *The New York Times* for their "lustrous tone and unerring interpretive intelligence." The group has won prizes at both the Concert Artists Guild Competition and the ProPiano Competition in New York City and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR, the Tanglewood Music Festival, and the Portland Chamber Music Festival. A keen advocate for new music, Ms. Lim

is the violinist of the New Millennium Ensemble, winner of the Naumburg Chamber Music Award. She has premiered and recorded numerous new works, including music of American composers Morton Feldman, Alexander Steinert and Donald Martino. She is a frequent guest of Talea Ensemble, the DaCapo Chamber Players, the New York New Music Ensemble and serves as concertmaster for the orchestra New Paths in Music. She received a BA from Harvard University and completed her diploma at the Mozarteum in Salzburg. Her teachers include Sándor Végh, Arnold Steinhardt, Gerhard Schulz, Ernst Kovacic, and Louis Krasner.

SARAH PELLETIER, Soprano

Soprano Sarah Pelletier has been praised by *The Boston Globe* for possessing "virtues of voice, intelligence and musicianship... with purity of tone and expression". She has appeared as a guest artist at the Spoleto USA, Bard, Brevard, Tanglewood, Ravinia, and Aldeburgh, UK Festivals. Past seasons include multiple appearances with the New England Symphonic Ensemble at Carnegie Hall, Mahler Symphony No. 3 with Boston Ballet, Grieg *Peer*

Gynt at the Brevard Festival, Britten *War Requiem*, Berg *Wozzeck*, and Schwantner *Magabunda* with New England Philharmonic; Loevendie *6 Turkish Folk Poems* and Kraft *Settings of Pierrot Lunaire* with Boston Musica Viva, Bach B Minor Mass with San Francisco Bach Choir, Handel *Messiah* with New Jersey Symphony Orchestra, Schumann *Genoveva* and Handel *Ariodante* with Emmanuel Music, *Four Saints in Three Acts* with Boston Modern Orchestra Project, and Sondheim *Sweeney Todd* with Princeton Festival Opera. Ms. Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy, performing at the Saito Kinen Festival and Maggio Musicale Fiorentino. Ms. Pelletier is featured on Albany and Chesky Records with a 2016 release of *The Complete Songs of Virgil Thomson* for New World Records.

HENRY WHITAKER '17, Trumpet

Princeton senior Henry Whitaker '17 is a music major at Princeton and performs regularly with the Princeton University Orchestra. Henry has played with the National Youth Orchestra of the U.S. and the New York Youth Symphony. Henry is currently third trumpet with Symphony in C. His teachers include Bob Birch, Tom Cupples, Wayne DuMaine, Jim Ross and Ethan Bendorf. In addition to trumpet, Henry plays piano, bass, and steel pan. Henry will graduate in the spring, after which he hopes to continue his studies with a graduate degree in trumpet performance.

SONG TEXTS

Selections from CABARET SONGS

by William Bolcom and Arnold Weinstein

SONG OF BLACK MAX

(As Told by the De Kooning Boys)

He was always dressed in black,
long black jacket, broad black hat,
sometimes a cape,
and as thin, and as thin as rubber tape:
Black Max.

He would raise that big black hat
to the big shots of the town
who raised their hats right back,
never knew they were bowing to
Black Max.

I'm talking about night in Rotterdam
when the right night people of all the town
would find what they could
in the night neighborhood of
Black Max.

There were women in the windows
with bodies for sale
dressed in curls like little girls
in little dollhouse jails.
When the women walked the street
with the beds upon their backs,
who was lifting up his brim to them?
Black Max!

And there were looks for sale,
the art of the smile ---
(only certain people walked that mystery
mile: artists, charlatans, vaudevilians,
men of mathematics, acrobatics and
civilians).

There was knitting-needle music
from a lady organ-grinder
withall her sons behind her,

Marco, Vito, Benno
(Was he strong! Though he walked like a
woman)
and Carlo, who was five.
He must still be alive!

Ah, poor Marco had the syph, and if
you didn't take the terrible cure those days
you went crazy and died
and he did.
And at the coffin
before they closed the lid,
who raised his lid?
Black Max!

I was climbing on the train
one day going far away
to the good old U.S.A.
when I heard some music
underneath the tracks.
Standing there beneath the bridge,
long black jacket, broad black hat,
playing the harmonica, one hand free
to lift that hat to me:
Black Max, Black Max, Black Max.

LADY LUCK

What do you like most about yourself?
What do I like about myself most?
Well, I hate to boast,
but I must say
I like my luck!

Whenever they told me Scram!
I'd never slink out slow
like a hack
to the back
No!
I'd let the door slam!
And lo! And shazam!
Friendship would suddenly show up
like a telegram.

TOOTHBRUSH TIME

It's toothbrush time,
ten a.m. again
and toothbrush time.

Last night and half-past nine
it seemed O.K.
but in the light of day
not so fine
at toothbrush time.

Now he's crashing round my bathroom,
now he's reading my degree,
perusing all my pills
reviewing all my ills
and he comes out smelling like me.

Now he advances on my kitchen,
now he raids every shelf
till from the pots and pans
and puddles and debris
emerges three eggs all for himself.

Oh, how I'd be ahead
if I'd stood out of bed!
I wouldn't sit here grieving,
waiting for the wonderful
moment of his leaving
at toothbrush time,
toothbrush time,
ten a.m. again
and toothbrush time.

I know it's sad to be alone
it's so bad to be alone,
still I should've known
that I'd be glad to be alone.
I should've known, I should've known!
Never should've picked up the phone
and called him.

Hey --- uh, listen, uhm,
(trying to remember his name)
uh, I've got to, uh,
oh, you gotta go too?
So glad you understand.
And by the way,
did you say,
nine tonight again?
See you then.
(piano slams door)
Toothbrush time!

SONG TEXTS

AMOR

It wasn't the policeman's fault
in all the traffic roar
instead of shouting halt
when he saw me he shouted Amor.

Even the ice-cream man
(free ice creams by the score)
instead of shouting Butter Pecan
one look at me
he shouted Amor.

All over town it went that way
everybody took off the day
even philosophers understood
how good was the good 'cuz I looked so good!
The poor stopped taking less
the rich stopped needing more.
Instead of shouting no and yes
both looking at me shouted Amor.
My stay in town was cut short
I was dragged to court.
The judge said I disturbed the peace
and the jury gave him what for!

The judge raised his hand
and instead of Desist and Cease
Judgie came to the stand
took my hand
and whispered Amor.

Night was turning into day
I walked alone away,
never see that town again.
But as I passed the church-house door
instead of singing Amen
the choir was singing Amor.

WAITIN'

Waitin' waitin'
I've been waitin waitin waitin
all my life.
That light keeps on
hiding from me,
but it someday
just might
bless my sight.
Waitin'
waitin'
waitin'