

CAPE SYMPHONY

RAGTIME, BLUES, & ALL THAT JAZZ

The Cape Symphony Orchestra presents [Ragtime, Blues, & All That Jazz](#)
at the [Barnstable Performing Arts Center](#)
Saturday, February 21 at 7:30 PM and Sunday, February 22, 2026 at 3:00 PM

CAPE SYMPHONY

Guest Conductor Byron Stripling, Trumpet, Vocals
Guest Artist Bobby Floyd, Keyboards

THE ORCHESTRA

VIOLIN I

Jae Cosmos Lee, *concertmaster*
Lino Tanaka
Benjamin Carson
Eun-Mi Lee
Norma Stiner
Melissa Carter

VIOLIN II

Heather Goodchild Wade, *principal*
Daniel Faris
Marc Benador
Kaede Kobayashi-Kirker
Svitlana Kovalenko
Deborah Bradley

VIOLA

Danielle Farina, *principal*
Sachin Shukla, *asst. principal*
Irina Naryshkova
Lilit Muradyan
Nissim Tseytlin

CELLO

Jacques Lee Wood, *principal*
Velleda Miragias, *asst. principal*
Norma Kelley
Eleanor Blake

DOUBLE BASS

Luke Rogers
Caroline Samuels
Justin Cao

FLUTE

Erika Rohrberg, *principal* (also piccolo)
Mariellen Sears

OBOE

Mary Cicconetti
Elizabeth England

CLARINET

Mark Miller, *principal*
Janice Smith

BASS CLARINET

Michael Monte

BASSOON

Meryl Summers, *principal*
Rachel Juszcak

FRENCH HORN

Clark Matthews, *principal*
David Rufino
Virginia Morales
Anne Howarth

TRUMPET

Kyle Spraker, *principal*
Tobias Monte
Andrew Sorg
Bijon Watson

TROMBONE

Robert Hoveland, *principal*
Michael Tybursky

BASS TROMBONE

Charles Morris

TUBA

Tyler Woodbury

TIMPANI

Michael Iadevaia, *principal*

PERCUSSION

Paul Gross, *principal*
Daniel Hann

JAZZ BASS

Nick Francese

RAGTIME, BLUES, & ALL THAT JAZZ

After You've Gone

Henry Creamer and Turner Layton, Arr. J. Tyzik

Black Bottom Stomp

Jelly Roll Morton, Arr. J. Tyzik

St. James Infirmary

Joe Primrose, Arr. D. Mackrel, Orch. J. Tyzik

Motherless Child

Traditional, Arr. L. Cook

Maple Leaf Rag

Scott Joplin

Basin Street Blues

Spencer Williams, Arr. W. Gordon and J. Tyzik

I Got My Mojo Workin'

Preston Foster

Singin' the Blues

Con Conrad and J. R. Robinson, Arr. W. Grimes

Bill Bailey

Hughie Cannon, Arr. D. Mackrel

INTERMISSION

Blue Skies

Irving Berlin, Arr. M. Robinson

Hoochie Coochie Man

Willie Dixon

I Want to Be Happy

Vincent Youmans and Irving Caesar, Arr. L. Cook

Battle Hymn of the Republic

William Steffe, Arr. M. Albam

Amen/This Little Light

Traditional, Arr. L. Cook

When the Saints Go Marching In

Traditional, Arr. L. Cook

ABOUT TODAY'S PROGRAM

This terrific CapePOPS! program traces a uniquely American musical lineage, from early ragtime and New Orleans jazz through blues, Broadway, and spirituals. This is music born in communities, shaped by history, and continually renewed on stages like ours through Byron Stripling's unparalleled artistry. Read these Program Notes before or after the show, because from the moment Byron, Bobby Floyd, and the Cape Symphony Orchestra get started, you'll be too busy snapping, clapping, and toe-tapping!

We'll kick things off with **After You've Gone**, with music by Turner Laton and lyrics by Henry Creamer. First recorded in 1918 by Marion Harris, this became a favorite of jazz and pop singers alike for its irresistible swing and bittersweet lyrics. Beneath its lighthearted surface lies a wry tale of lost love. A long list of talent including Louis Armstrong (1929), Judy Garland (1942), Ella Fitzgerald (1962), Frank Sinatra (1984), and Hugh Laurie (2011) have put their unique mark on this song over the years, but Byron Stripling's with the Cape Symphony Orchestra could be your favorite!

Jelly Roll Morton's were some of the first jazz compositions ever published. **Black Bottom Stomp** (1926) is a cornerstone of the genre, bursting with swagger and bridging ragtime's structured rhythms with jazz's freer expression.

Louis Armstrong brought **St. James Infirmary** from folk tradition to lasting fame with his 1928 recording. It's the very definition of mournful, as the narrator laments his beloved and envisions his own funeral. Like many traditional songs, it has multiple sources, versions, and additions, with competing claims and copyrights. Writing credit eventually settled on "Joe Primrose," a pseudonym of music publisher Irving Mills. "St. James Infirmary" has been recorded by hundreds of artists, including Lou Rawls (1963), Joe Cocker (1972), and Arlo Guthrie (2007).

Rooted in African American spiritual tradition, **Motherless Child** expresses the most profound longing and isolation. Recordings date from 1926. Notable 21st century performances include Prince's electrifying rendition at many of his concerts. Today's performance transforms a simple, powerful melody into a rich orchestral meditation.

Maple Leaf Rag (1899) brought ragtime into the mainstream and established Scott Joplin as its leading voice, the "King of Ragtime." With its jaunty syncopation and precise structure, it's easy to see how ragtime became the United States' first great popular music export. Joplin himself never recorded the piece, but his playing is preserved on piano rolls made in 1916 for mechanical player pianos. In his will, he requested that it be played at his funeral.

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Named for the famous street adjacent to the French Quarter of New Orleans, Spencer Williams's **Basin Street Blues** captures the spirit of the city. Lyrical and nostalgic, the song unfolds with swing and warmth. It was recorded by Louis Armstrong in 1928, and afterward by Benny Goodman, Shirley Bassey, Dave Brubeck, Ray Charles, Carol Burnett, Liza Minelli, Harry Connick, Jr., and many others.

Muddy Waters recorded Preston Foster's driving blues anthem **I Got My Mojo Workin'** in 1957, and popularized it through live performances throughout his career. The song brims with confidence and grit. Its infectious groove and call-and-response energy fill the concert hall!

One of the great standards of the 1920s, Con Conrad and J.R. Robinson's **Singin' the Blues** blends melancholy lyricism, smooth swing, and melody and harmonies evoking the elegance of early dance-band jazz. It is one of the first jazz recordings inducted into the Grammy Hall of Fame.

Pianist Hughie Cannon wrote (Won't You Come Home) **Bill Bailey** while working at a saloon where his friend Willard Bailey was a regular customer. Chatting about the state of Bailey's marriage, Cannon dashed off a ditty about Bailey's irregular hours, which Bailey, reportedly, found more amusing than did his wife. Cannon sold the rights to the song to a New York publisher, and it quickly became a hit. Louis Armstrong, Ella Fitzgerald, Pearl Bailey, Aretha Franklin, and Bobby Darin have all recorded it. "Bill Bailey" has often been parodied, including on a 1963 episode of *The Jetsons* in which Jane belts out "Won't You Fly Home, Bill Spacely."

INTERMISSION

Blue Skies (1926) was composed as a late addition to the Rodgers and Hart musical *Betsy*, and quickly became one of Irving Berlin's most popular songs. It was one of the first songs to be featured in a "talkie" (1927's *The Jazz Singer*). Optimistic, buoyant, and melodic, it shines in an orchestral setting that captures its sunny spirit.

"The blues are the roots, and the other musics are the fruits," Willie Dixon famously said. Dixon wrote hundreds of songs for blues legend Muddy Waters and other greats of the time. **Hoochie Coochie Man** (1954) is a towering Chicago blues classic with bold swagger, boastful lyrics, and a heavy, deliberate groove.

Vincent Youmans's **I Want to Be Happy** from the 1925 musical *No, No, Nanette* sparkles with Jazz Age optimism and early Broadway glamour with its bright melody and lively tempo. Benny Goodman, Ella Fitzgerald, Glenn Miller, Doris Day, Bing Crosby and other greats have all recorded it.

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Battle Hymn of the Republic (1856) is, of course, one of the United States' most stirring and instantly recognizable patriotic songs – and you're about to hear it like you've never heard it before. This high-energy extended riff is a jazz masterpiece. Take it away, Bobby Floyd!

Amen/This Little Light is a rousing fusion of gospel and jazz. Audience participation is a must!

"The old timers from New Orleans had no prejudice against any type of music. Classical, Folk Songs, Ragtime, Spirituals, and Gospel were all in their repertoire," says Byron Stripling. **When the Saints Go Marching In** "is bubbling with the passion and joy imbued within the music of New Orleans." Brimming with bright brass and swing, this jubilant finale closes our program with exuberance and joy to raise the rafters!

Thank you for attending "Ragtime, Blues, & All That Jazz."
We hope you had a wonderful time and that we'll see you again soon.

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Program Notes by [Susan Sundermeyer](#). References include Encyclopedia Britannica, jazzartsgroup.org; loc.gov; sandiegosymphony.org.