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BLACK SERIOUS COMPOSERS

by

JANICE Y. WILSON

An Independent Graduate Study

Presented to the Department of Music and the
Graduate School Of Eastern Michigan University in
Partial Fulfillment
of the requirements for the degree of
Master of Arts in Music Education

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PREFACE

This paper on Black Serious Composers is written with the hope that it can be used as a supplement in the teaching of music history or general music on the secondary level. Most students in the schools are aware only of the Black musicians of Blues, Jazz, and Rock. They do not know that Blacks have also written other types of music.

The composers in this study are presented in chronological study. Current textbooks provide a very limited and incomplete account of Black music.

"The school says to the black student 'We will admit you into our school to study music. You may have deficiencies because you are culturally disadvantaged. Of course, it is our music you will study, because your music is not really that important—you know, spirituals and jazz and things like that.' If Black music is not coordinated in the music curriculum there will be white students who lack formal contact with musical ideas and blacks who, unaware of the extraordinary musical genius of our race, may forsake a potential career."¹

INTRODUCTION

The story of Black Music goes back to Africa where music was used to record the past, to make the present more tolerable, and to make the future more secure. There were so many languages and dialects that writing was impractical. Therefore music was transmitted orally, and this oral tradition became the foundation for the development of Black music in the New World. Many Africans were taken to the deep south where they learned the speech of their English and French masters. To this new speech they added their own music and produced songs that were used to provide comfort, to accompany labor, to learn facts, and to share religion.

Many of the slaves also taught themselves to play the less difficult instruments, such as the violin and flute. On the larger plantations slaves were taught by professional musicians who traveled to various other plantations giving instruction in piano, violin, flute, and French horn. Some of the white students took their slaves with them to the College of William and Mary in Williamsburg, Virginia. There the slaves lived in the rooms of their masters because the only separate quarters available were for Indian students. These slaves attended music classes with their masters and learned to play various instruments. In the two decades before the Civil War, there were a few free blacks who were competent musicians.
Several of these musicians went to Europe because there they would not be hindered in their career because of color.

After the War Between the States, the musical life of America resumed. From all parts of Europe, and especially from England, professional musicians came to settle chiefly in Boston, New York, Philadelphia, Charleston, and New Orleans where they taught piano, harpsichord, and violin. In New Orleans, some of the French, German, and Italian musicians who were associated with opera companies and orchestras taught black students, who themselves became music teachers, composers, and conductors.

Almost the entire first group of post-slavery black composers may be regarded as Nationalistic in the sense that they consciously turned to the folk music of their own people as a source of inspiration for their composed music in all fields—concert music, show music, or dance music. They were excellently trained and, consequently, they knew how to write music in the traditional European style when they wanted the music to sell. The instrumental composers wrote program music, drawing heavily upon characteristic Negro melodic idioms and dance rhythms. The song writers set the poems of Black poets to music and made vocal and choral arrangements of spirituals and other folksongs.

In terms of printed music available, Black composers can be traced back only as far as 1820. Historically, though they can be traced back as far as c. 600. Since that time Black composers have written every known type of music. Many of the compositions were not published or were
published late. The composers in the field of concert music generally pursued a career first as a performer or a teacher, thereby insuring a more secure profession for themselves.

One of the first Black music teachers in the new nation was Newport Gardener (1746-1826?), a slave who was sold at the age of fourteen. It was arranged for him to study with Andrew Law, a composer who was one of America's first music critics and the author of several music texts. Gardener taught himself to sing and to read music. Through teaching and the sale of several of his compositions he was soon able to purchase freedom for himself and his family. One of his anthems was performed in a Boston concert in 1825.

There is only limited biographical material available for a great many of the Black composers, especially the very early ones and the later ones of today. These names will be included in a list at the end of this study.
OUHAB, MABED IBN

Mabed Ibn Ouhab, son of a Negro father, was born a slave in Medina, Saudi Arabia. As a slave he tended flocks for his master but was given the chance to take music lessons from Saib Khather Kachith.

Two famous singers heard Mabed singing one of his beautiful "lahns" (melody) one day and summoned him to the Calif to sing for him. The ruler was so impressed he presented him with 15,000 pieces of gold and sent him back to Medina where he became famous as a singer and composer.

Mabed died at Damascus, Syria, in the palace of the reigning Prince in 628.

His music was described as having had all the beauty of the Oriental cantilena, a smooth-flowing melody.
SANCHO, IGNATIUS (1729-1780)

Ignatius Sancho was born to slave parents on board a slave ship off the coast of Guinea en route to the Spanish West Indies in 1729. His father committed suicide rather than submit to slavery and his mother passed away early.

At the age of two, Sancho was taken to England and given to three sisters. The Duke of Montague saw how he was mistreated, befriended him and gave him an opportunity to go to school in England. The Duke gave the boy the name Ignatius when he had him baptized at Carthagena, in Spain. The surname "Sancho" was after Don Quizote's Sancho. After the Duke died, the Duchess of Montague made Sancho her butler. Upon her death she provided him with an annuity.

Sancho later married a young woman from the West Indies and had six children. He opened a grocery store to supplement his funds. In addition he wrote pamphlets and composed pieces of music, a number of which were published. One of his publications was A Theory of Music.

Sancho died December 14, 1780 and was buried in Westminster, in England.
de SAINT GEORGES, CHEVALIER (1745-1799)

Chevalier de Saint Georges was born at Basse-Terre, Guadaloupe, December 25, 1745. He was a creole, son of a Negro mother and French father. His father, a comptroller general, left him a comfortable inheritance which enabled him to go to Paris where he became a member of the elite crowd. His flamboyance made him a popular idol of the day.

While in Paris, Chevalier became a pupil of François Joseph Gossec, the French composer and conductor of the Paris opera. In 1772-73, Chevalier performed as violinist in two of his original concertos at the Concert des Amateurs. These first two compositions were followed by six original string quartets. His work is contemporaneous with that of Johann Christian Bach (1772) and Haydn (1768). Chevalier's works were written in the style of the day—late Baroque and Classical.

After gaining fame as a violinist, Chevalier followed Gossec as director of the Concert des Amateurs, and continued to compose. In 1777, he turned his attention to the theatre, where he produced "Ernestine" a comedy in three acts. The libretto, written by someone else, was unappealing so the work did not survive. Only fragmentary melodies exist.

In 1778, Chevalier wrote a new comedy, "La Chasse", which included several Ariettes. That same year he wrote a second series of quartets which secured for him the position of director of the concerts at the theatre.
of Mme de Montesson.

His musical career was interrupted briefly when he accompanied the Duke of Orleans into political exile. He later returned to Paris to resume his musical activities.

In 1761, Chevalier became one of the gendarmes of the royal guard and for two years was captain of the National Guard. During this time he gave concerts with other famous artists in Paris. After being accused of making private use of regimental funds, he was dismissed from the service. He was imprisoned for over a year before being reinstated as commander of his regiment.

Chevalier died a poor man on June 2, 1799. He was the first authenticated black composer of a serious nature. His quartets were described by Frederick H. Martens as being written in a clear, flowing, ethereal style. His melodies in the rondos well characterized the sentimental and melancholy mulatto.

His "The Annonymous Lover" is in the Library of the Paris Conservatory. The existence of many of his works can be verified by title only since the music has long since been lost. Only one of his works has been reprinted in the past 200 years.
BRIDGETOWER, GEORGE POLGREEN (1779-1860)

George Polgreen Bridgetower was born in Biala (or Viala) Poland in 1779. His father, John Frederick Bridgetower was an African, who had emigrated to Poland. His mother, Marie Ann, was of German Polish descent. They were the parents of two sons, H. Bridgetower, a cellist, and George Bridgetower, a violinist, who was concertizing throughout Europe at an early age.

At the age of ten, George had taken Paris by storm with his first major violin concert given April 13, 1789. The next year he repeated his success in London at the Drury Lane Theater where he was sponsored by the Prince of Wales, who later became George IV.

In a letter written by Abt Vogler, on July 7, 1790, and recorded in Bossler's Musical Correspondence, we read,

"On Wednesday, June 2, I attended a concert in Hanover Square, where two young heroes of the violin vied with each other, and all lovers of art and music for three hours enjoyed the most pleasing entertainment.

The quartet was by young violin virtuosi, whose combined ages would not be forty years, and playing which surpasses every expectation. The first violin was played by [Franz] Clement from Vienna, the second by [George] Bridgetower of Africa who is ten years old."

Bridgetower's parents recognized his musical ability early and did

their best to develop it. One of his teachers was Franz Joseph Haydn. He also met Beethoven, who became such an admirer and friend that they appeared in concerts together.

In 1790, John Bridgetower was in London with young George, who had become known as a violin prodigy of exceptional gift and talent. At this time his mother was living in Dresden with her other son. While in London, Bridgetower attended the Handel Commemoration and pulled organ stops for the organist, John Bates. He was also engaged as a performer for the Haydn-Salomon concerts of 1791, and the concerts of Barthlemon in 1792 and again in 1794 when he played a concerto by the violinist, Viotti. George continued to study even after becoming first violinist at the home of the Prince of Wales at Brighton, England.

Beethoven wrote of him at this time,

"At home, on May 18. Although we have not spoken, I do not hesitate for all that, to speak of the bearer, Mr. Bridgetower, as a master of his instrument, a very skillful virtuoso worthy of recommendation. Besides concertos, he plays in quartets in a most praiseworthy manner and I wish very much that you would make him better known. He has already made the acquaintance of Lobkowitz, Fries and many other distinguished admirers. I believe that it would not be unwise to bring him some evening to Theresa Schonfeld's who I know has many friends." - Beethoven

Bridgetower was considered one of the outstanding violinists and composers of his day. In 1803 he asked the assistance of his friend, Beethoven, in one of his concerts. This was willingly given and the first of a series of concerts by these two artists took place in May.

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Beethoven became the first interpreter of the famous "Kreutzer Sonata" of Beethoven. The sonata had been written for Bridgetower but after an argument over a female acquaintance of both men, Beethoven dedicated the sonata to Rudolph Kreutzer, of Paris. 6

Little is known about Bridgetower's later life although he continued to give concerts in various countries. The date of his marriage is also unknown, but he is said to have outlived his wife, and to have bequeathed the sum of $5,000 to his wife's sister, a Miss Drake. A daughter, who lived in Italy is said to have been his only offspring.

Bridgetower's works were worthy of notice. Manuscripts found in the British Museum bear his signature.

6Cuney-Hare, op. cit., p. 8.
SNAER, SAMUEL (1834-?)

Samuel Snaer was a native of New Orleans. He was a pianist, violinist, cellist, instructor of violin and piano, and organist at St. Mary's Church, as well as a composer.

Modesty prevented his publishing many of his pieces. After composing a piece he would pass the manuscripts around to his friends and many of these were never returned to him. However, "Sous sa Fenêtre," which he wrote at eighteen, was published by Louis Grunewald in New Orleans. He also composed popular dances of the day—polkas, mazurkas, quadrilles, and waltzes.

Snaer studied string and played violin in a number of European orchestras.

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BARES, BASILE (1846-?)

Basile Bares was born in New Orleans, Louisiana, January 2, 1846.

After moving to Paris, he began his studies under Eugene Prevost, director of the Orleans Theater and the opera house orchestras. Bares studied harmony and composition under Professor Pedigram.

The dance compositions of Bares were very popular. His salon pieces for piano, written in the style of the period, show an effective use of the glissando, an embellishment that was in vogue and that he had heard in the Mexican and Spanish Creole music of New Orleans.

In 1867 Bares performed at the Paris Exposition.
BURLEIGH, HARRY T. (1866-1949)

Harry T. Burleigh was born in Erie, Pennsylvania, December 2, 1866. He was the grandson of a blind slave who had been dismissed by his Maryland owners when he was unable to work. His mother, although a college graduate, supported the family by working as a janitor in a local school and later as a maid, after her husband's death. Burleigh often accompanied his mother to the home of the Russells where she worked as a maid. Here he heard several pianists who entertained in the drawing room.

Burleigh had little formal training in music, until he was twenty-six, although he did sing in the churches and synagogues of Erie whenever the opportunity arose. It was there that his musical talent was recognized by the mother of composer Edward MacDowell. In 1892 she succeeded in obtaining for Burleigh a scholarship to the National Conservatory of Music in New York. There he had the opportunity of studying with Christian Fritsche, Robin Goldmark and John White, composers and teacher of composition. He also met Anton Dvorak who was teaching there at the time. They became friends and spent many evenings together writing music and singing.

About 1898 Burleigh began to compose songs of his own. At first these were sentimental ballads in the popular style of the time, but later
as his skills developed he turned his talent to writing fine poems. In 1900, when he became a music editor with G. Ricordi and Company, he began to publish his compositions.

Later he received an honorary Master's degree from Atlanta University and an honorary Doctor of Music degree from Howard University. Then in 1917 he was recipient of the Spingarn Award for distinguished contributions to the progress of the Negro in Music.

Burleigh sang at the St. George Episcopal Church in New York, and was the first Negro to sing at the Temple Emmanu-El in New York. During the 1900's he concertized extensively in the United States and in Europe. His appearances in England included a command performance before King Edward VII. On one occasion when he sang a composition by Paderewski, the pianist himself played the accompaniment.

Burleigh was the earliest of the black nationalistic composers. He was also the first Negro to achieve national distinction as a composer, arranger and concert singer. He has won an international reputation in the special field of the art song. His Negro Spirituals are set in the manner of fine art songs. There is always a keen sense of melody that in never overpowered by the accompaniment which sets and sustains a dominant emotional mood throughout the song. The chromatic harmonies used within the basically diatonic coloring do not destroy the balance between piano and vocal line.

Burleigh's "The Young Warrior", inspired by World War I, became a marching song of the Italian Army. His "Ethiopia Saluting The Colors", 
based on a poem by Walt Whitman, tells of a black slave woman watching a United States army passing in review. The simple melody of the song in the minor mode. There is no actual spiritual melody but the idiom is definitely Negroid, with a great deal of syncopation. The accompaniment, in a steady four beat meter, represent the marching feet of the army.

Burleigh wrote over ninety songs, more than fifty choral pieces and fifty arrangements of spirituals for the solo voice. He died October 12, 1949 in Stamford, Connecticut.
COLERIDGE-TAYLOR, SAMUEL (1875-1912)

Samuel Coleridge-Taylor was born in London, England, in 1875. His father, an African from Sierra Leone, was a physician who was a member of the Royal College of Physicians and the Royal College of Surgeons. But this career was ruined when he became negligent in his medical duties, so he deserted his wife and son and returned to Africa. Thus Samuel remembered little of his father, even though he was encouraged by his mother to write him regularly.

His mother was an Englishwoman, Alice Hare, who remarried and raised her son in Croydon. Her second husband was a man named Evans.

Coleridge-Taylor was given a child's violin at the age of five and was taught the elementary positions by Benjamin Holman, his first teacher. He did not use a large violin until he became a student at the Royal College of Music. His second teacher was Joseph Beckwith. From his apartment window, Beckwith had watched Coleridge-Taylor playing marbles with one hand while holding his violin in the other. Beckwith, intrigued by this, invited the lad in to play for him. He later stated,

"At one of my pupil's concert he was so small that I had to stand him on some boxes that he might be seen by the audience
above the ferns.\textsuperscript{8}

Coleridge-Taylor was described as being very shy during his boyhood. He was well liked by his classmates but had no close intimate friends. He was frequently called upon to play for the class or lead them in singing. On one occasion, at the age of nine, he had to write an original setting to "God Save The Queen" and the class was required to learn to sing it.

In 1890, he entered the violin department of the Royal Academy of Music and graduated in 1894 with honors. In 1895 he won the Lesley Alexander Prize in Composition.

While he was still a student at the Royal Academy, Novello and Company published his anthem, "In Thee O Lord". In 1893 he gave his first chamber music concert at which he played three of his own compositions. He subsequently gave frequent performances of chamber music while at the Academy. In 1896, one of his symphonies was performed under the direction of Sir Charles Villiers Stanford, a composer and professor at the Academy.

In 1899, Coleridge-Taylor married Jessie S. Fleetwood Walmsley, a young English girl whom he had met while a student at the Royal College of Music. They had two children, Hiawatha and Gwendolyn, both of whom became musicians.

Coleridge-Taylor supported himself for a while by public appearances and teaching violin at the Croydon Conservatory of Music. In 1902,  

he became conductor of the Royal Rochester Choral Society, and in 1904, director of the Handel Society in London. In 1906 he founded the String Players' Club in Croydon. During this time he was also professor of composition at Trinity College of Music. He appeared as guest conductor of many orchestral and choral organizations outside England, particularly in performances of his own music. His three tours to the United States were made in 1904, 1906 and 1910. The last year of his life, he was professor of music at the Guildhall School of Music. He was the first musician of African blood to receive world recognition.

After hearing the Fisk Jubilee Singers in 1899, Coleridge-Taylor became interested in musical themes based on the folk music of the Negro. His symphonic works based on Negro melodies of Africa and America became his most distinctive contributions to music. He met the poet, Paul Lawrence Dunbar in England, and not only performed with him but set a few of his poems to music.

One of Coleridge-Taylor's most famous works is the "Song of Hiawatha". He began this work while still a student at the Royal Academy and completed it at the age of twenty-three. During the time he worked on this trilogy, he was still unknown as a composer, so he willingly sold the copyright of "Hiawatha's Wedding Feast" for a very small sum. He received only 250 pounds for the second and third parts of the trilogy.

In the midst of his many concert engagements, Coleridge-Taylor suddenly became ill. While looking over some scores that had been sent to him, he found himself in such great pain, he broke down sobbing:
"I am too young to die. I am only thirty-seven." But this despair was brief for he later said he looked forward to meeting such "a crowd of musicians." At intervals he was semi-conscious and murmured things about his friends and his music. One recurring statement was, "When I die, the papers will call me a Creole".9

Soon after midnight, becoming restless, Coleridge-Taylor thought about his "Violin Concerto". Propped up by pillows, he seemed to imagine an orchestra before him and an audience behind him. Unconscious of his surroundings he conducted the work, beating time with both arms and smiling his approval here and there. The smile never left his face and the performance was never completed. He sank back on his pillows and died.

The music played at his funeral included the chorale from Hiawatha's Wedding Feast one line of which reads "Chibiabos, the sweetest of all singers, the best of all musicians" This line was also engraved on his tombstone. The slow movement from his unpublished "Violin Concerto in G Minor", the composition on which he was working at the time of his death, was also performed along with a selection from one of his Sorrow Songs, Op. 57, "When I am Dead, My dearest". The funeral march from his "The Death of Minnehaha" closed the service.

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9Ibid.
H. Lawrence Freeman was born in Cleveland, Ohio, in 1875. His musical talent was evident at an early age. By the time he was seven he could "pick out songs and melodies by ear." At ten, he organized a boys' quartet, and arranged music for them to sing. He sang soprano, played the piano and acted as director of the group.

Freeman began his formal music study when he was seventeen. His teacher was Johann Beck, the founder of the Cleveland Symphony Orchestra, with whom he studied composition. Freeman left Cleveland and settled permanently in New York where he worked as music director of several opera companies. Five of the fourteen operas he composed were produced in either concert or stage version.

He won the Harmon Award for excellence in composition in 1930.

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JENKINS, EDMUND T. (1895 (?) - 1926)

Edmund T. Jenkins was born in Charleston, South Carolina. While a student at Morehouse College in Atlanta, he was invited to make a trip to London with the Jenkins Orphan Band, directed by his father. There he performed at the Royal Academy of Music and won various prizes for his excellence on the clarinet and piano, as well as his fine compositions. Jenkins never returned to his country but remained in Paris where he died when he was little more than thirty years of age.
WHITE, CLARENCE CAMERON (1880-1960)

Clarence Cameron White was born in Clarksville, Tennessee in 1880. He spent his early childhood in Oberlin, Ohio, where his father practiced medicine. After the death of his father, White's mother remarried and the family moved to Washington, D. C., where he attended public school and later Howard University. After graduating from Howard, White studied at the Conservatory of Music in Oberlin, Ohio, with the hope of becoming a concert violinist. He then returned to Washington, D. C., where he took a position as a violin teacher in the newly founded Washington Conservatory of Music and in the public schools. Subsequently he taught at West Virginia State College for six years, then later at Hampton Institute.

White moved to London where he continued his studies in England with the Russian violinist, Michael Zacharewitsch. He was also first violinist in the String Players' Club of Croydon which was conducted by Samuel Coleridge-Taylor. In 1928, White visited Haiti to study folk-lore and to collect musical material. Two years later he was awarded a fellowship by the Rosenwald Foundation to study in Paris with Raoul Laparra. While there, he completed an opera, "Ouanga", which is based on the life of the Haitian liberator, Dessalines.

Among the awards received by White were the Harmon Foundation Award, the David Bispham Medal for his opera, and the Benjamin Award
in the category of "tranquil music" for his "Elegy". He also received an honorary Master of Arts degree from Atlanta University and an honorary Doctor of Music degree from Wilberforce University in Wilberforce, Ohio.

The first published works of White were salon pieces and teaching materials written in the conventional style of the time. He later turned to the folk music of his people as a source of inspiration for his work. His arrangements of spirituals and violin compositions are based on these idioms.
Robert Nathaniel Dett was born in Drummondsville, Ontario, in 1882. In this Canadian community were former slaves who had escaped from the United States. It was from these ex-slaves that Dett heard the old spirituals as well as the new spirituals they had created after arriving in Canada. While still a boy, his piano playing gave evidence of a sympathetic touch and talent in improvisation. At the age of fourteen Dett played a recital in which he performed selections of Beethoven, Chopin, McDowell, and even some of his own little pieces.

Dett obtained his early musical training at the Niagara Falls Collegiate Institute and at the Oliver Willis Halstead Conservatory in Lockport, New York. In 1908 he received the Bachelor of Music Degree from Oberlin Conservatory in Oberlin, Ohio.

For a three year period starting in 1908, Dett toured briefly as a concert pianist while teaching at Lane College in Jackson, Tennessee and the Lincoln Institute, in Jefferson City, Missouri. In later years he continued his musical studies at the American Conservatory of Music in Chicago, the University of Pennsylvania, and at Harvard. While at Harvard, he won the Bowdoin Prize for an essay, "The Emancipation of Negro Music" and the Francis Boott Prize for motets on a Negro motive. At Columbia University Dett studied with Arthur Foote.
Dett received an honorary Master of Music degree from Eastman School of Music, and honorary Doctorate degrees from Howard University and Oberlin College. In 1929 Dett traveled to France to study with Nadia Boulanger at the American Conservatory at Fontainebleau. He received the Palm and Ribbon Award from the Royal Belgian Band in Europe.

Among his achievements Dett organized the Musical Arts Society at Hampton Institute. Dett also taught at Sam Houston, in Tyler, Texas and Bennett colleges in Greensboro, North Carolina, and maintained a music studio in Rochester, New York. In Canada he organized and led a one hundred voice all white choral group in the celebration of Music Week. Dett also conducted a Negro WAC chorus in Battle Creek, Michigan during World War II and developed excellent choral groups at Hampton Institute, Lane College, and Lincoln University.

Dett's compositions encompass both racial and nonracial themes. His "In The Bottoms" suite gives pictures of moods or scenes peculiar to Negro life in the river bottoms of the Southern sections of North America.

"Prelude", the first in the suite, is nightfall. "His Song" is the song of a suppressed Negro who sits in the quiet of evening improvising an air to satisfy a nameless yearning of the heart. "Honey" expresses the colloquial term for endearment. "Barcarolle" paints the pleasure of a sunshine morning or the waters. "Dance (Juba)" portrays the social life of the people. "Juba" is the stamping on the ground with the foot and following it with two staccato parts of the hands in 2/4 time. Some-
times all would join in to urge on a solo dancer to more frantic endeavors.
PRICE, FLORENCE (1888-1953)

Florence Price was born in Little Rock, Arkansas, in 1888, but settled permanently in Chicago.

She was a graduate of the New England Conservatory of Music, in Boston, Massachusetts, where she studied with George Chadwick and Frederick Converse. Further study was done at Chicago Musical College and the American Conservatory of Music in Chicago.

In 1925, she earned the Wanamaker Award for her "Symphony in E Minor" which has since been performed by the Chicago Symphony under the director of Frederick Stock. She has composed a number of solo concertos, organ works, and chamber music. Price was the first Negro woman to win recognition as a composer.
STILL, WILLIAM GRANT (1895- )

William Grant Still, born in Woodville, Mississippi in 1895, has a racially mixed background of American Indian, Negro, Irish, and Spanish blood. His father, a graduate of Alcorn A & M College in Mississippi, was a cornetist, a music teacher, and leader of one of the local brass bands. When Still was three months old, his father died and his mother, who was also a teacher, took him to Little Rock, Arkansas to live with her mother and sister.

During Still's early childhood, his mother and grandmother often sang spirituals to him. When he was nine years old, Mrs. Still married Charles B. Shepperson, a postal clerk, who had such a great love for operatic music he saved enough money to buy a phonograph and a large collection of classical music. The phonograph was the wind-up type and everyone in the household always had something to say about the speed at which the recordings were played. Still became so interested in music, he began to neglect his chores to listen to the recordings. He also attended operas that came to Little Rock. His step-father would buy the librettos and explain the stories and the music to him. After the performance, the family would discuss the opera. Still soon learned to identify the instruments of the orchestra. His favorite was the violin.

One day, in the privacy of his "workroom", Still began working on
something very secretive. The family had no idea what he was up to but when they discovered the stepfather's tools missing, they assumed that he was making a boat. However, at the end of the week, he emerged with a hand-made violin that actually played. He was then able to play along with the recordings of concertos on the violin. His parents soon bought him a violin and arranged for lessons.

At the age of sixteen, Still graduated from high school as class valedictorian. He wanted to study music but his parents objected and suggested science or medicine. Although this was not what Still wanted, he obeyed. While studying science he continued to play and compose. He was selected violinist of a newly formed string quartet at Wilberforce College in Wilberforce, Ohio, where he was enrolled. When he did not approve of the music he wrote new pieces. While they often did not use the accepted law of instrumentation and sometime had parts missing, the composition were interesting.

While at Wilberforce, he learned to perform on the oboe, baritone, piccolo, and other wind instruments. He substituted for players during concerts or rehearsals when they were absent. He also assisted players who were having difficulties with their parts, which helped him in his knowledge of orchestration and arranging. He was soon elected band leader.

Still spent his money buying books and scores of music and attending concerts. He received help from his teachers and on several occasions had his compositions played by the band and orchestra.
Samuel Coleridge-Taylor was Still's idol. He studied Coleridge-Taylor's music and also tried to wear his hair in a "bush" like his idol. But he soon gave up after his straight hair would not stand up. He decided to be great enough to wear his hair in any style that suited him.

During summer vacation, Still composed serious classical music and entered it in contests all over the country. He had few successes because his music was such a departure from convention, the judges were unable to understand what the music or the composer were trying to say.

Still talked to his mother again about changing his major to music and about transferring to Oberlin College. But she insisted that he return to Wilberforce and complete his science courses because she knew that most Negro musicians were economically insecure. So he returned to Wilberforce. Although not really interested in his courses, Still managed to get fairly good grades. Then two months before graduation, he left school and began to drift. He worked as an office boy, and also wrote arrangements for and played with W. C. Handy's band in Memphis, Tennessee. But he soon tired of traveling with the band because of discrimination practices in lodging and meals, the late hours of performing, the early practice hours and the small pay, so he left the band.

A small inheritance from his father enabled Still to attend the Oberlin Conservatory of Music in Oberlin, Ohio, where he studied composition. After a year, he returned to New York and accepted a job as the recording director of the Black Swan Phonograph Company.
Later grants made it possible for Still to attend the New England Conservatory of Music in Boston, Massachusetts, where he began the serious study of composition under the American composer, George Chadwick, and Edgar Varèse, the avant-garde French composer. For some time Varèse had wanted to teach, without fee, a talented Negro to write in an avant-garde style. Still studied with Varèse for two years and developed his compositional skill to a high level. He had first met Chadwick in 1923 when the "Shuffle Along" Orchestra with which he played landed in Boston. Chadwick, who was president of the conservatory gave Still a scholarship and taught him the importance of writing "American" music.

During World War I, Still enlisted in the Navy as a mess attendant. This was the only job available to a Negro except for that of a steward. When his superior officers discovered his musical ability, he was put to work in the officer's mess playing the violin.

About 1925, Still decided to devote himself to the development of the Negro idiom and the treatment of Negro subjects in his programmatic works, thus drawing inspiration from the folk music of his people.

In 1935 he worked as an arranger and staff composer for WCBS and WNBC radio in New York. His arrangements for Donald Vorhees on WCBS led to commissions from such persons as Paul Whiteman, Artie Shaw, and Sophie Tucker.

The first public performances of Still's serious compositions centered around his works involving "twentieth century" techniques.
Later he drew away from this style and used his experience with modern idioms in forming his own style. He wrote:

"Melody, in my opinion, is the most important musical element. After melody comes harmony; then form, rhythm, and dynamics. I prefer music that suggests a program to either pure or program music in the strict sense. I find mechanically produced music valuable as a means of study; but even at its best it fails to satisfy me completely.

The exotic in music is certainly desirable. But if one loses sight of the conventional in seeking strange effects, the results are almost certain to be so extreme as to confound the faculties of the listeners. Still, composers should never confine themselves to materials already invented, and I do not believe that any one tonality is of itself more significant than another.

I am unable to understand how one can rely solely on feeling when composing. The tongue can utter the letters of the alphabet, but it is the intellect alone that makes it possible to combine them so as to form words. Likewise a fragment of a musical composition may be conceived through inspiration or feeling, but its development lies altogether within the realm of intellect." 9

The whole key to Still's style is melody. He rarely repeats a melody in its original form. Most of his melodies are definitely Negroid. In one sense, he is a nationalist in that he drew upon the nation's folk-music resources as inspiration for many of his works. Not only those of the Negro, but also those of the Indian, Spanish-American, and Anglo-American. For a period of about fifteen years Still wrote in this nationalist style, using all kinds of Negro music-spirituals, worksongs, blues, jazz, and characteristic dances. He made it a point, though, not to arrange spirituals except when he was required to do so in his commercial arranging. His piano pieces show a definite change in his style.

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9 William Grant Still, "An Afro-American Composer's Point of View," in American Composers on American Music, ed. by Henry Cowell (California: Stanford University Press, 1933), Chapter XXVII.
They are impressionistic and embrace more than one tonal plane.

Still tries to avoid listening to the works of others beyond getting acquainted with them for fear of being influenced, consciously or unconsciously. This is done because of a reluctance to assimilate what does not belong to him.

He further states that "in composing I often use material that I have had in my notebook for a number of years. Just as often I rely on inspiration for the material needed. In the latter instances I seek first of all special attunement with the cosmic forces, for I believe that inspiration comes to man from Divine sources. My musical tastes are quite varied although I am inclined to prefer those composers whose trend is modern. Wagner has undoubtedly influenced me more than any other composer". 10

Still, a very religious man, begins work on each of his compositions with a prayer. All of his compositions bear this inscription: "With humble thanks to God, the Source of Inspiration."

Some of his "firsts" include his being the first Negro to employ blues and jazz in a symphonic work. He was writing the "Afro-American Symphony" at the same time George Gershwin was writing his "Rhapsody in Blue" which also uses the blues idiom. The "Afro-American Symphony" was performed in 1931 by the Rochester Philharmonic Symphony under Howard Hanson. This was the first time in history that a major symphony orchestra had played a symphonic work written by a Black composer.

Still also became the first American Negro to lead a major orchestra in the performance of serious music when he conducted the Los Angeles Philharmonic Orchestra in one of his own compositions in 1936.

He was the first Black to conduct a radio orchestra composed entirely of white men and the first black to lead a major orchestra in the deep south, when he appeared with the New Orleans Philharmonic at Southern University in 1955.

Among the awards which Still has received are the Guggenheim Fellowship, the Rosenwald Fellowship; and the Harmon Award given for his contributions to music in 1927.

Still resides in Los Angeles where he enjoys gardening and making toys for his grandchildren. He has three children by his first wife, Grace Bundy, and two children by his second wife, Verna Arvey, the distinguished writer and critic.

In 1945 Still entered a contest sponsored by the Cincinnati Symphony Orchestra which offered a $1,000 war bond to the composer who would create a suitable overture for performance at the celebration of its Golden Jubilee. Of the thirty-nine compositions submitted to the judges (identified only by pseudonyms), Still’s "Festive Overture" was chosen the winning entry by a unanimous vote.

His first full-length musical film score was "Pennies From Heaven". He served as music advisor for "Stormy Weather" and wrote background music for "Lost Horizons". His works for television use have been heard as background music for "The Perry Mason Show" and "Gunsmoke".

The composition, "Darker America", was intended to suggests the triumph of a people over their sorrows through fervent prayer. At the outset, the strong "Theme Of The American Negro" is announced by the
strings in unison. Following a short development, The English horn announces the "Sorrow Theme" which is followed by the "Theme of Hope", played by muted brasses. The program for these pieces was compiled after the creation of the music. Still criticizes this work as being too fragmentary and containing too much material not sufficiently well organized.

Still's opera, "Blue Steel", tells the story of a black worker of Birmingham, Alabama named, Blue Steel.

Haiti is the setting for Still's opera, "Troubled Island", which deals with the life of the Emperor Dessalines, whose brief moment of power and glory had a tragic ending. The libretto is by the well-known black poet, Langston Hughes. This was the first opera written by a black composer to be produced by a major opera company. However, the leading roles were by white singers in blackface make-up.

The West Indies, Africa, and Harlem provide the settings for Still's three ballets. "Sahdji" takes place in Africa and calls for a chorus which comments on the action, and a bass chanter who recites African proverbs. "La Guiablesse", which has its stage location on the island of Martinique, uses West Indian and Louisiana Creole material. "Lennox Avenue" depicts scenes in the Negro section of New York. It tells the story of a drunken man from the south who has one dollar to spend in Harlem. He loses it to a young man in a crap game. The young man's sweetheart wants it and flirts with him to get it. The young man is unaware of the fact that his "sweetheart" just happens to be married. Her husband and the lover start
fighting and an officer of the law comes along and breaks it up. The dollar is lost during the fight so a dance contest is proposed with the dollar being the prize. Two boys compete for the lost dollar but the drunken man from the south steps in and outdances them. He wins his dollar back. There are several sounds of Harlem heard by the drunken man. A philosopher is on the street speaking against dissipation to the man from the south. He also hears sounds emerging from the nearby Mission, then from a rent party, and later from a street orator. Finally the voices of those seeking salvation and those wanting pleasure combine in the sound of Lennox Avenue. The man from the south observes all this and is tempted by it all. Finally, unable to decide about how to spend his dollar, he falls asleep on the curb of Lennox Avenue.

"Highway I", an opera, is the story of Bob and Mary who work at a service station along Highway I. Bob and Mary had promised Bob's dying mother that they would rear his younger brother, Nate. The couple sacrifice everything and Nate finally graduates from college. Mary is very happy because she knows this will be the beginning of a new life for her and Bobby. But after graduation, Bob does not try to find work. Instead he sleeps while Bob and Mary work. When she becomes sarcastic with him he mistakes the sarcasm for compliments. Nate tries to make passionate love to Mary. When she laughs at him, he stabs her. The neighbor, Aunt Lou, runs for the sheriff. Bob, thinking Mary is dead,

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*A rent party is a type of party given for the purpose of raising money for the next month's rent. Generally a fee is charged to attend the apartment party where drinks and dinners are sold. There may or may not be gambling tables.*
decides to take the blame for his brother but Mary regains consciousness and identifies Nate as the culprit. Bob falls on his knees by Mary as Nate is taken away.

Still was interested in the legendary continent of Mu when he wrote "From A Lost Continent". Mu is said to have been engulfed in the Pacific Ocean for many centuries. He attempted to imagine the concept of the music at that age. He employs special syllables whose vowels are assigned the Latin vowel sounds, thereby creating an archaic feeling. These syllables connote no particular meaning, but convey certain moods and emotions.

"Old California" was written in commemoration of the 160th anniversary of the city of Los Angeles. It is programmatic music. First come the Indians, and then the Spaniards. After that the Americans arrive and the three groups merge.

"Poem for Orchestra" is based on a poem by Verna Arvey, Still's wife. It depicts man undergoing toil and tribulation, but overcoming evil and redeeming himself and the world through an understanding of God.

In "And They Lynched Him On A Tree" Still departed from a strictly racial emphasis and attacked social injustice. It is a joint creation of Still and Katherine Garrison Chopin, which is unique in that it is scored for white chorus, Negro chorus, orchestra (or piano), contralto soloist and narrator. Katherine Chopin's poem was inspired by the tragedy of mob lawlessness in regard to racial prejudice in the United States. It voices her conviction that lynching is a serious flaw in
the fabric of American democracy. This choral work tells the story of
a Negro who has just been lynched by a mob during the night. As they
leave, other Negroes come out of hiding to find his dead body. The
mother of the dead man is with them as they grope in the darkness. The
tree is found and the mother sings her dirge. The Negro chorus joins
her and they retell the story of the man's life. She is heartbroken, but
as the whites and Negroes sing together, the song becomes vibrant in
impartial protest against such lawlessness. There are pleas for a new
tolerance to wipe this shadow of injustice and intimidation off the land.

"In Memoriam (The Colored Soldiers Who Died for Democracy)"
was written in 1943. The League of Composers commissioned sixteen
American composers to write on patriotic themes. Still's inspiration
was the announcement from the press release that the first American
soldier to be killed in World War II was a Negro soldier. He then
thought of all other Negro soldiers fighting for democracy.

"Africa", "Afro-American Symphony", and "Symphony in G
Minor" comprise a trilogy. "Africa" is a symphonic poem in three
movements. It represents an American Negro's fanciful conception
of the beginnings of his race. Built on folklore, its movements are
entitled, "Land of Peace", "Land of Romance", and "Land of Super-
stition".

"Afro-American Symphony" has four movements. Still uses a
choice of instruments which produce a peculiar "whining effect" in his
blues movement. In the third movement he adds the banjo to the score because of its association with the Negro in Southern United States. He invents his own melody and does not quote Negro folk song. His main purpose was to present a typically American idiom in symphonic form. He devised an original theme in the manner of the blues and constructed the symphony around it. Each movement is prefaced with excerpts from the poems of Paul Lawrence Dunbar, explaining that the symphony was intended to portray black Americans of the period following the Civil War, the "Sons of the Soil". The movements are (1) Longing (2) Sorrow (3) Humor (4) Aspiration. When this work was performed in Berlin, and audience broke a twenty year tradition and clamored for an encore of the Scherzo from the Symphony. The reaction of the audience in Budapest was the same.

"Symphony in G Minor" was given the subtitle "Song of a New Race" by Leopold Stokowski, who introduced it with the Philadelphia Orchestra in 1937. It was composed as abstract music, with no thought of a program. It is the outgrowth of the "Afro-American Symphony". It points musically to changes wrought in a people though the progressive and transmuting spirit of America.

Still's works for young people included "The Little Song That Wanted to Be a Symphony", "The Prince and the Mermaid", "The American Scene", and a number of songs used in the major school songbook series. Many of his compositions still have not yet appeared in print.
DAWSON, WILLIAM LEVI (1898-1970)

William Levi Dawson was born in Anniston, Alabama, in 1898. He left home to attend Tuskegee Institute in Tuskegee, Alabama. At Tuskegee, he was given the job of caring for all the band instruments and soon learned to play most of them.

After graduating from Tuskegee, Dawson attended Washburn College in Topeka, Kansas and later, the Horner Institute of Fine Arts in Kansas City, Kansas where he graduated with honors in composition. Because of his race he was not allowed to participate in the commencement exercises. He continued his studies with Felix Borowski at the Chicago Musical College and Adolph Weidig, at the American Conservatory. While in Chicago, Dawson served as first trombonist in the Chicago Civic Orchestra. In 1930 and 1931 he won the Rodman Wanamaker Contest for composition.

Eventually, Dawson returned to Tuskegee as the director of music and conductor of the Tuskegee Institute Chorus. While in Alabama, Dawson visited Birmingham to attend a concert featuring his works. He had to seek special permission because of the strict segregation laws there.

Dawson's most notable symphonic work is "Negro Folk Symphony, No. 1". It's world premiere was at Carnegie Hall under conductor,
Leopold Stokowski, in 1934. After returning from a visit to West Africa in 1952, Dawson revised his symphony, infusing it with the spirit of the African rhythms he had heard there. The work is in three movements, the first and third of which are in traditional sonata-allegro form. Each movement has a subtitle: Movement I-"The Bond of Africa"; Movement II-"Hope in the Night"; Movement III-"O Let Me Shine!". The composer says about this work, "A link was taken out of a human chain when the first African was taken from the shores of his native land and sent to slavery". One motive appears in each movement, sometimes in full and majestic statement, at other times in transformation. Dawson used original melodies written in the style of spirituals for the first theme of Movement I and for all themes in Movement II. He quoted actual spirituals for the second theme of Movement I and for all themes in the last movement. A programmatic effect was achieved, suggesting such scenes as the shout, toiling in the fields, and the day of freedom.

Dawson was directly inspired by Dvorak's views on nationalism in music. His aim was "to write a symphony in the Negro folk idiom, based on authentic folk music but in the same symphonic form used by the composers of the European romantic-nationalistic school". He has written several choral works and spirituals.

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SWANSON, HOWARD (1909- )

Howard Swanson was born in Atlanta, Georgia in 1909. His mother was a musician and encouraged his early interest in piano, although the family was poor. At the age of nine, Swanson's family moved to Cleveland, Ohio.

After graduating from high school there, he got a job as a greaser in a locomotive roundhouse, then worked as a letter carrier and still later as a postal clerk. At the age of twenty, Swanson entered the Cleveland Institute of Music where he studied composition with Herbert Elwell. He supported himself during this period by working in the Cleveland Post Office. After completing studies at the Cleveland Institute, Swanson received a Rosenwald Fellowship that enabled him to study composition with Nadia Boulanger in Paris for two years. Upon his return to the United States he worked at the Internal Revenue Service of the Treasury Department. It was at this time that he began to compose intensively.

Swanson first attracted attention as a composer of promise when contralto Marian Anderson sang one of his songs, "The Negro Speaks of Rivers" in a recital in January, 1950. His expressive songs interweave the text, melody, and accompaniment.

His "Short Symphony" won the New York Critics Circle Award as the best new orchestral work during the 1950-51 season. It is predominantly
neoclassical in texture and has been described as "an attempt to apply fugue principle to the sonata-allegro scheme".\textsuperscript{15} It has three movements: Allegro Moderato; Andante; Allegro Giocoso-Andante Con Moto. Swanson's aim in this work was to achieve "the depth, seriousness, and intensity inherent in a large work".\textsuperscript{16}

The second movement is in three-part song form (A B A) with emphasis on call and response between instruments of contrasting timbres. The final movement is a sonata-rondo. Its contrasting sections differ in tempo as well as in musical material.


BONDS, MARGARET (1913- )

Margaret Bonds was born in Chicago, Illinois. She received encouragement in her study of music from her mother, an accomplished organist, and also from the National Association of Negro Musicians which gave her several scholarships. Margaret Bonds earned a master's degree in music from Northwestern University, in Evanston, Illinois, and later studied at Julliard School of Music in New York. She is the recipient of a Rosenwald Fellowship, a Roy Harris scholarship, and a Wanamaker Award.

Her compositions include several scores for stage in addition to a number of concert pieces.
Ulysses Kay, born in Tuscon, Arizona in 1917, came from a very musical family. His mother and sister were pianists and his brother, a violinist. Kay was the nephew of Joe "King" Oliver, the New Orleans jazz cornetist who taught Louis Armstrong to play the trumpet. Kay soon learned to play the piano, violin and saxophone. At school he participated in the glee club, marching band, and dance orchestra. Privately he studied piano, violin, and saxophone. Kay's "Uncle Joe" refused to teach him cornet until he was older. He wanted Kay to learn to play the piano first because he considered it the basic instrument best suited for providing the full harmonic and textural content of music.

In 1938, Kay graduated from the University of Arizona with a degree in public school music. Music theory fascinated him so he left Arizona for New York and entered the Eastman School of Music where he received his Master of Arts degree in composition. He also studied at the Berkshire Music Center and at Yale with Paul Hindemith. A brief visit to the home of William Grant Still during his college years encouraged Kay in his determination to become a composer.

Kay was drafted for military service during World War II. While in the Navy, he continued to compose and arrange. He also played saxophone, flute, piccolo, and piano in the Navy Band. After the war, Kay
studied composition at Columbia University on a Ditson Fellowship.

Kay was one of four American composers sent to the Soviet Union by the United States State Department in 1959. The purpose of this delegation was to establish contacts and exchange experiences with Soviet composers.

"The youngest of our guest, Ulysses Kay, was represented at the concert by an overture, "New Horizons". This small-scale work expresses the indisputable creative talent of its composer. He served in the Second World War, believing that with the coming of peace, new bright horizons would be discovered as in so poetically related to the overture....., not suspecting that, alas, the sky would again be covered with clouds." 17

After his trip to the Soviet Union, Kay was sent on other musical missions to Yugoslavia, Italy, France, and England.

In addition to the Ditson Fellowship, Kay has received a Julius Rosenwald Fellowship, a Ford Foundation Grant, a Prix de Rome for residence at the American Academy in Rome for the years 1949-50 and 1951-52, a George Gershwin Prize, a Fulbright Scholarship to Italy, and a grant from the American Academy of Arts and Letters. His most recent awards have been a Guggenheim Fellowship in 1964-65 and honorary Doctor of Music degrees from Lincoln College in Jefferson City, Missouri, in 1963 and from Bucknell University in Lewisburg, Pennsylvania, in 1966. He has also won several prizes for his works.

Since 1953, Kay has worked as music consultant for Broadcast Music, Inc., in New York City. He has also served as visiting professor of music

17Shaporin, Pravda, trans. by Theodore Melnechuk and Robert Karlowich, October 17, USSR
at Boston University and the University of California at Los Angeles. In September 1968, he was appointed Professor of Music at Herbert H. Lehman College of the City University of New York.

Kay's music contains a mixture of both neo-classic and romantic elements. He has evolved a polyphonic style that utilizes the procedures of imitative counterpoint with great freedom and freshness. The majority of his works are written in the traditional forms—overtures, concertos, suites, symphonies, quartets, and cantatas.

In 1948 his distinguished film score for "The Quiet One" launched Kay into composing for this medium. Continuing this work, he has scored several films as well as various television documentaries for CBS and NBC.

One of his compositions, "Markings" is in tribute to the late United Nations Secretary General, Dag Hammarskjold.

"Serenade" was written in the classical tradition. It is almost a symphony, with four movements, a moving elegy and a bustling finale. Kay prefers contrapuntal elaboration and melodic variation to the nineteenth century sonata principles, however, and has paired the movements slow-fast, slow-fast, in eighteenth century manner.
George Theophilus Walker was born in Washington, D.C. in 1922. He was a graduate of Oberlin College from which he received a Bachelor of Music degree in piano. He then studied with pianist, Rudolf Serkin, at the Curtis Institute of Music where he earned an Artist Diploma in piano. From the American Academy in Fontainebleau, France, he received a diploma in piano. A doctor of Musical Arts degree and an Artist Diploma in piano were the results of his work at the Eastman School of Music. For additional study, Walker went to Europe to study composition with Nadia Boulanger and piano with Clifford Curzon.

To date, Walker has received over twenty awards, among which are a Fulbright Fellowship to France, a Guggenheim Fellowship, a John Hay Whitney Fellowship and a grant from the Rockefeller Foundation. He was awarded a Town Hall recital in New York by Efrem Zimbalist, the opera singer, in 1945, and later appeared as soloist with the Philadelphia Orchestra under the direction of Eugene Ormandy.

Walker concertized extensively for several years under the management of National Concert Artists and Columbia Artists. In between concert tours, he taught at the New School for Social Research in New York, at Smith College in Northampton, Massachusetts and at the University of Colorado. He is presently Professor of Music at Rutgers University.
Walker's "Passacaglia" from the Address for Orchestra has a "ground" over which fourteen variations are played. His "Piano Sonata, No. 1" has three movements. The first movement is in sonata-allegro form. The second movement is theme and variations based on a Kentucky folk song, "O Bury Me Beneath the Willow". The third movement is of a rondo-like construction. The first contrasting theme is based on a folk song found in Carl Sandburg's "Songbag".
Hale Smith was born in Cleveland, Ohio in 1925. After military service he received both a Bachelor of Music and a Master of Music degree in composition from the Cleveland Institute of Music. He was one of several black artists nurtured at the celebrated Karamu House in Cleveland, Ohio. In 1955, Karamu House presented a full program of Smith's music. It was at Karamu also that he had the opportunity to write scores for such stage productions as Lorca's "Yerma" and "Blood Wedding".

In 1959, Smith went to New York where he worked as music editor for several music publishers - the Edward B. Marks Music Corporation, the Frank Music Corporation, and Sam Fox Music Publishers. In 1968 he was appointed to the teaching staff at C. W. Post College of Long Island University. He is presently an Associate Professor of Music at the University of Connecticut in Storrs, Connecticut.

Smith's "Evocation" is based on a tone row with faint but definite rhythmic affinities with jazz phrasing. His "In Memoriam-Beryl Rubenstein" is a setting of poems by Langston Hughes and Russell Atkins. "Faces of Jazz" offers excellent material for teaching young intermediate pianists technical and musical problems in a language familiar to them. In "Contours for Orchestra", Smith employs serial technique. It has a sound typical of contemporary music in that it is dissonant and contrapuntal, with unusual combinations or orchestral sounds and emphasizes
call and response relationships between the various instruments.
PERRY, JULIA (1927- )

Julia Perry, a native of Akron, Ohio, studied voice, piano, and composition at the Westminster Choir School in Princeton, New Jersey. After receiving her bachelor's and master's degrees from the Choir School, she continued her studies at Julliard and the Berkshire Music Center. Later she went to work with Luigi Dallapiccola in Florence, Italy, and Nadia Boulanger in Paris, France. While in Europe, Julia Perry organized and conducted a series of concerts under the sponsorship of the United States Information Service.

She won the Fountainebleau Award and a Boulanger Grand Prix for her Violin Sonata.
ANDERSON, THOMAS J. (1928- )

Thomas J. Anderson was born in Coatesville, Pennsylvania, in 1928. Both his parents were teachers, in fact, his mother was a music teacher. As a teen-ager, Anderson made various tours with a jazz orchestra and much of his music today reflects the influence of this jazz tradition as well as primitive and avant-garde styles.

In 1950, Anderson graduated from West Virginia State College and the following year received a Master's Degree in Music Education from Pennsylvania State College. Further study was done at the Cincinnati Conservatory of Music, and in 1958 he earned a doctorate in composition from the State University of Iowa. In 1969, after post-doctoral study at the Aspen School of Music, Anderson assumed the position of composer-in-residence to the Atlanta Symphony Orchestra.

Among the awards won by Anderson are two MacDowell Colony Fellowships, a Copley Foundation Award, and a From Foundation Award. He has also held teaching positions at West Virginia State College, Langston University in Langston, Oklahoma, and Tennessee A & I University in Nashville, Tennessee.

Anderson's "In Memoriam Zach Walker" was written in memory of Zachariah Walker who was lynched in Coatesville in 1911. It is strongly influenced by jazz and avant-garde music and based on a twelve-bar blues structure.
Arthur Cunningham was born in Piermont, New York, in 1928. While still in his teens he wrote several pieces for his own jazz band.

Cunningham did his undergraduate study at Fisk University in Nashville, Tennessee, and received a Master of Arts degree in theory and conducting from Columbia University in New York. Further study was done at the Julliard School of Music and at the Metropolitan School of Music with composer Wallingford Riegger.

While Cunningham is an accomplished pianist, he has also performed as timpanist and double bass player, and on occasion, has even conducted. His output to date is prodigious. He has written 400 songs in a ballad-jazz-rock style, nearly 100 piano pieces in various styles both sacred and secular choral music, a ballet for string quartet, a jazz quartet, art songs, chamber works, many pieces for jazz orchestra, 3 works for symphony orchestra, 19 for chamber orchestra, scores for stage works, music manuals, and works for performance by children. Frequently he wrote the texts, poems or prose upon which his pieces are based.

"Engrams", one of Cunningham's piano works, is so titled because:

"the sounds are memory tracings. It has no time signature and was composed from a row in three forms... original, retrograde and mirror of retrograde, and adjusted to please
my ear. It progresses from the dark of my mind to the light of reality". 

This composition was written in July, 1969.

"Lullabye for a Jazz Baby" was written in 1969 for Andre Kostelanetz. It is described as:

"a scenario... a vignette wherein I present the several steps which must be taken to lull a jazz baby to sleep".

Cunningham describes the form thus:

"patter of running feet, objections by the baby, spanks, lullabye, serenade lullabye, blues scherzo/dream/sugar hill lullabye, charleston, spank."

One of the poems written by Cunningham, which appears before one of his works is:

"Let Others Dream
What They Dream
I Dream Music

I Am A Source Person
My Body
Its Height Width Length And Color
Is My House
The Earth
My Estate
The Universe
My Place

Call Me What You Will
Call My Music
Music."

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18&20 Natalie Hinderas, *Music By Black Composers*, (Desto Records DC-7102/3)

19 Arthur Cunningham, *The Black Composer in America* (Desto Records DC-7101)
SCHUYLER, PHILIPPA DUKE (1932-1967)

Philippa Duke Schuyler was born in New York City in 1932. Her father, George was a black journalist, a novelist, and editor of the "Pittsburgh Courier". Her mother was a Caucasian.

Philippa's mother taught her to read and write simply words by the time she was two years old. After being tested at New York University, Philippa was found to have an I.Q. of 185 and an E.Q. (educational quotient) of 200. At the age of three, she began writing poetry, playing the piano, and composing music. By the time she was four, Philippa had composed ten pieces, breaking Mozart's record of one at that age. At age five, she played her first public recital at Fuld Hall in Newark, New Jersey and was also a regular fixture at N.B.C. When Philippa was six, she appeared on the C.B.S. Program, "We, the People" where she performed some of her own works and works by other composers.

Philippa's parents recognized that her I.Q. would cause her to be frustrated in the public school system, so they sent her to a private school. She continued to compose and by the time she was eight years old, had played her own works at the New York World's Fair. At the age of ten Philippa graduated from the eighth grade of the Sacred Heart Annunciation Girl's School in New York, having finished the course there in three years. While in school she was down-graded by her
teachers to keep the other girls from being discouraged.

Philippa then enrolled in Father Young's High School in New York. At twelve, she participated in a contest sponsored by Wayne University in Detroit where she won First and Second Prizes for her compositions "Manhattan Nocturne" and "Rumpelstiltskin" from the "Fairy Tale Symphony". The same year, the Detroit Symphony Orchestra played her "Manhattan Nocturne" which she had orchestrated.

After high school, Philippa did not go to college. Instead, she was tutored in languages, history, psychology, and other subjects while she concertized as a child prodigy. She spoke fluent French, Spanish, and Italian. She made her debut at the age of thirteen, playing the Saint-Saens "Second Piano Concerto" with the New York Philharmonic-Symphony. This same program included her orchestration of her own scherzo, "Rumpelstiltskin". At fourteen, she repeated the performance of the concerto with the Boston "Pops" Orchestra.

Since Philippa's parents refused to commercialize on her talent, all the money received for these concerts was given to charity or used to pay for her piano lessons.

In later years, Philippa was quoted as saying, "Only when I was thirteen did my parents show me my clippings, press releases, and inform me that I had had a career for the past nine years. Before then I had played for enjoyment, without the realization of the weighty importance of each concert.

I even felt anxious, at thirteen, when I heard the New York Philharmonic Young People's Orchestra, under the direction of Rudolph Ganz, give the first performance of
my symphonic tone poem, "Manhattan Nocturne". 'They're playing it too slow!' I thought in anguish, to myself at the rehearsal, and though this was remedied at the performance, I lived years of self-torture listening to each note... My teacher, Otto Cesana always insisted that I copy scores and parts of my orchestral works myself, so I would realize the significance of it."

Town Hall recitals were presented in 1953 and 1954 in New York by Philippa. She repeated this performance at Lewisohn Stadium along with Thomas Scherman conducting some of her works. She appeared as soloist with the Brooklyn Philharmonic under Seigfried Landau, when they toured Spain. From December, 1958 to June, 1959, Philippa was on a world concert tour. She returned to the United States to make her debut at Carnegie Hall and then resumed her concert tours. Over a ten year period, she traveled to sixty countries. Among the unfortunate experiences that befell her in Africa were being kidnapped in Nigeria, being poisoned in West Africa, and being in the Congo when the Revolution there broke out. Her book, *Adventures in Black and White* tells about these and other experiences that took place during her travels.

Although Philippa had survived many hazardous experiences during her years of concert touring, she was killed in a plane crash in 1967.

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FISCHER, WILLIAM (1935- )

William Fischer was born in the Mississippi delta in 1935. His childhood was spent in Jackson, Mississippi, and New Orleans, Louisiana.

His educational background includes degrees from Xavier University in New Orleans, Colorado College in Colorado Springs, and in the University of Vienna and the Academy of Music in Vienna.

Among the various grants and awards that Fischer has received are a Fulbright Grant and awards from the Rockefeller Foundation, the Stern Family Fund, and the German State Government. Currently he is the musical director for Atlantic Records.

His works include three operas, five orchestral pieces, vocal and instrumental works, four electronic pieces, works for solo instruments and chamber groups, two concertos for jazz quintet and symphony orchestra. His electronic pieces generally call for live-tape mixtures.
WILSON, OLLY (1937- )

Olly Wilson, born in St. Louis, Missouri in 1937, was encouraged by his parents to study music while he was still in grammar school. As a result, his clarinet playing in his high school band won for him a scholarship to Washington University in St. Louis. After receiving a Bachelor of Music Degree there, Wilson earned a Master of Music Degree at the University of Illinois and a Doctor of Philosophy composition at the University of Iowa.

He has played double bass not only with the symphony orchestras of St. Louis, Missouri, and Cedar Rapids, Iowa, but with jazz groups as well. His teaching experience has included positions at Florida A & M University, West Virginia University of Indiana, and the Oberlin Conservatory of Music.

In 1967, Wilson studied electronic music at the Studio for Experimental Music at the University of Illinois. In 1968, he was awarded the Dartmouth Arts Council Prize for an electronic piece entitled "Cetus". This was the first international competition for electronic compositions and over one hundred entries from electronic studios all over the world were judged anonymously by established electronic music composers Milton Babbitt, Vladimir Ussachevsky, and George Balch Wilson. Only three of the six finalists winners were Americans.
The title "Cetus" refers to "an equatorial constellation whose arch-like configuration was suggested to him by the form of the work. This musical structure is the result of an evolutionary process in which basically simple timbres, textural combinations, and rhythmic events become more complex before returning ultimately to simpler relationships.

The mutation of a few basic electronic signals by means of filters, signal modifiers, and recording processes was employed and enhanced by means of certain instruments which permit improvisation by synthesized sound."22

Some of the passages in "Cetus" are improvised by Olly Wilson, others by classical tape studio procedures. The master of this work was prepared on a two-channel tape and should be performed with multiple speakers surrounding the auditor.

In "Piano Piece For Piano and Electronic Sound", the composer indicates where keys are to be struck or played in clusters; where strings are to be plucked inside the piano with the fingernail; and how the piano is to be prepared with the following items placed inside: (1) lightweight wood ruler with metal edge (2) three three inch diameter metal rings (notebook type) (3) three metal protractors approximately 3 3/4 inches in length.

CHAMBERS, STEPHEN A. (1940– )

Stephen A. Chambers was born in Asheville, North Carolina in 1940. He received his education at the Manhattan School of Music, the New York College of Music, and the New School for Social Research, in New York. He has been taught and influenced by some of New York's finest young avant-garde composers and musicians, among them are Chou-Wen-Chung, Charles Whittenberg and the jazz experimenters Hall Overton and Ornette Coleman. Chambers was the recipient of the Bennington Composers' Conference Fellowship four times and the ASCAP Composers' Award three times.
KERR, THOMAS H. JR.

Thomas Kerr was born in Baltimore, Maryland. He holds three degrees from the Eastman School of Music where he served on the staff from his junior year on. He has been a member of the faculty of Howard University's School of Music in Washington, D. C. for twenty-seven years, and has served as Head of the piano department for the past four. In 1942, Kerr received a Rosenwald Fellowship in composition and in 1944 he won the contest sponsored by Composers and Authors of America.

One of his composition, "Anguished American Easter 1968" (for organ) was written on the Good Friday after the assassination of Martin Luther King, Jr. and performed at the King Memorial Service in Washington, D. C. at the National Cathedral on Palm Sunday, 1969 and simultaneously in cathedrals in Germany, Holland, France, and Denmark.
In recent years, serious efforts have been made to encourage black musicians in the fields of composition and conducting. In New York, an interracial orchestra, the Symphony of the New World, with Benjamin Steinberg as director, was organized in 1965. It immediately established the policy of commissioning works from black composers. Robert Shaw, conductor of the Atlanta Symphony Orchestra, has commissioned works by several black composers and has played the works of a number of others. Among other orchestras that frequently perform works by Black composers are the Baltimore Symphony Orchestra, the Dallas Symphony Orchestra, the Minneapolis Symphony Orchestra, the Nashville Symphony Orchestra under Thor Johnson, and the University of Miami Symphony Orchestra under Fabien Sevitzky.

In 1969, the black composer, Thomas J. Anderson, was appointed composer-in-residence to the Atlanta Symphony Orchestra--a notable "first" in the history of American music. In Washington, D. C. the National Symphony appointed a black, John Carter, composer-in-residence. Also in 1969, Paul Freeman became the associate conductor of the Dallas Symphony Orchestra.
BIBLIOGRAPHY


APPENDIX
OTHER BLACK COMPOSERS

Brady, William
Connor, A. J. R.
Douglas, John T.
Hemenway, James
Williams, Henry

The composers listed above wrote ca. 1820-1860. They wrote the types of pieces popular during that period—minuets, cotillions, marches, overtures, and sentimental ballads.

The black composer, Richard Milburn wrote the melody for the song, "Listen to the Mockingbird" which was published in 1855 under the name Alice Hawthorne (pseudonym for Septimus Winter), the person who transcribed and arranged the melody. Milburn's name was dropped from the score during the Fifties.

Billups, Kenneth
Carter, Charles
Carter, John
Clark, Rogie
Diton, Carl Rossini-1886
Hancock, Eugene
Harris, Robert
Hairston, Jester

Hill, Edwin

Kalawant, Naubat Khan-1600

Macarty, Eugene-1821

David Baker was born in Indianapolis, Indiana in 1913. He received his bachelor's and master's degrees in music education from Indiana University in Bloomfield, Indiana.

Baker has written over one hundred works for chamber groups, jazz ensembles, piano, vocal, and orchestra. In addition to composing, he has written three theory manuals and a book on jazz improvisation. He is presently teaching at Indiana University.

Orchestral
Reflections - symphony orchestra and jazz ensemble

Chamber
A Summer's Day in 1945 - jazz ensemble and tape recorder

Choral
But I am A Worm - chorus, jazz ensemble and string orchestra
Lutheran Mass - chorus and jazz ensemble
Psalm 22: A Modern Jazz Oratorio
The Beatitudes - chorus, dancers and orchestra

Noel Da Costa was born in Lagos, Nigeria in 1930. His family took him to the West Indies when he was very young, and at the age of eleven, Noel and his family moved to New York. In New York, Noel studied at Queens College of the City University of New York, and at Columbia University. A Fulbright Grant enabled him to study with Luigi Dallapiccola in Florence, Italy.
Chamber
In the Circle (1969) four electric guitars, bass, and percussions

Art Song
The Confessional Stone - (1969) - Soprano and ten instruments

Choral
The Last Judgement - (1970) - women's choir, piano, and percussions

Wendell Morris Logan was born in Thomson, Georgia in 1940. He earned a Master's Degree in Music from Southern Illinois University, and a Doctor of Philosophy Degree in Music from the State University of Iowa. He is presently teaching at Florida A & M University.

Coleridge-Taylor Perkinson was born in New York in 1932. He earned his bachelor's and master's degrees in composition from the Manhattan School of Music in New York. He served as composer-in-residence for the Negro Ensemble Company while in New York and wrote music for several plays. Perkinson became the first associated conductor of the Symphony of the New World when it was organized in 1965. He has composed music for television and radio programs, documentary films, ballet groups, and movie films. In 1964, the Ford Foundation commissioned him to write a concert piece for the black opera star, George Shirley.

His works include "Concerto for Viola and Orchestra", music for the film, "Crossroads Africa", and "Attitudes", written for George Shirley.

Frederick Charles Tillis was born in Galveston, Texas in 1930. He earned his Master of Arts and Doctor of Philosophy Degrees in composition at the State University of Iowa. He has written eleven works for concert
band or orchestra, a suite for unaccompanied viola, several works for solo voice, piano, and electronic sounds.
RECORDINGS

ANDERSON, THOMAS J.

Chamber Symphony
J. Dixon, Royal Philharmonic
Composers Recordings, Inc. S-258

CUNNINGHAM, ARTHUR

Engrams
Natalie Hinderas, Piano
Desto 7102/3

Lullaby For A Jazz Baby
Hughes, Oakland Youth Orchestra
Desto 7107

DAWSON, WILLIAM

Negro Folk Symphony
Stokowski, American Symphony
Decca 710077

DETT, ROBERT NATHANIEL

In The Bottoms Suite
Percy Grainger, Piano
Decca A 586

In The Bottoms Suite
Natalie Hinderas, Piano
Desto 7102/3

Juba Dance (arr. orch.)
H-J. Walther, Hamburg Philharmonic
MSB 780

Listen to the Lambs
Cornwall, Mormon Tabernacle Choir
Philips NBL 5012
KAY, ULYSSES

Brass Quartet
American Brass Quintet
Folkways

Choral Triptych
Pinkham, Festival Chorus and Orchestra
Cambridge

Concerto for Orchestra
Perlea, La Fenice Theater Orchestra
Remington 199-173

Fantasy Variations
Lipkin, Oslo Philharmonic
Composers Recordings, Inc. S-209

How Stands The Glass Around?
What's In A Name?
David Randolph Singers
Composers Recordings, Inc.

Round Dance and Polka
Camerata, London Symphony
Composers Recordings, Inc.

Round Dance and Polka
Camerata, New Symphony Chamber Orchestra
London LL 1213

Serenade for Orchestra
Whitney, Louisville Orchestra
Louisville Recordings 8

Short Overture
Hughes, Oakland Youth Orchestra
Desto 7107

Sinfonia In E
Barati, Oslo Philharmonic
Composers Recordings, Inc.

Umbrian Scene
Whitney, Louisville Orchestra
Louisville Recordings
SMITH, HALE

Evocation
Natalie Hinderas, Piano
Desto 7102/3

In Memoriam—Beryl Rubenstein
Shaw, Chamber Orchestra and Kulas Singers
Composers Recordings, Inc. S-182

STILL, WILLIAM GRANT

Festive Overture
Lipkin, Royal Philharmonic Orchestra
Composers Recordings, Inc. S-259

Songs of Separation
Hughes, Oakland Youth Orchestra and Cynthia Bedford
Desto 7107

Three Visions
Natalie Hinderas, Piano
Desto 7102/3

To You, America
United States Military Academy Band
Resta PFCM. CB 177

SWANSON, HOWARD

Concerto for Orchestra
B. Steinberg, Budapest Philharmonic
Silhouettes In Courage 5001/2

Night Music
Mitropoulos, New York Ensemble
B. AXTL 1054

Seven Songs
Thigpen, Goeb, Weber
Desto 6422

Short Symphony
Litschauer, Vienna String Opera Orchestra
Composers Recordings, Inc. S-254
Vanguard VRS 434

Suite for cello and piano
C. Stern and a. Bogin
SPA. 54
WILSON, OLLY

Cetus
University of Illinois
Turnabout 34301
Title page of Richard Milburn's *Listen to the Mocking Bird*, 1855.
(Courtesy New York Public Library, Schomburg Collection.)
LIST OF WORKS

ANDERSON, THOMAS

Orchestral
Chamber Symphony
In Memoriam Zach Walker
New Dances
Squares
Symphony in Three Movements

Chamber
Personals

Band
Rotations

Piano
Five Portraits of Two People

BARES, BASILE

Piano
Basile's Galop
Delphine Valse Brillante
Elodia - polka mazurka
La Capricieuse Valse
La Créole - march
Les Variétés du Carnaval
Les Violettas Valse
Merry Fifty Lancers
Minuet Polka de Salon

BONDS, MARGARET

Piano
Spiritual Suite

Ballet
Migration
BONDS, (CONT'D)

Art Songs
The Ballad of the Brown King
The Negro Speaks of Rivers
Three Dream Portraits
To A Brown Girl Dead

Choral
Mass in D Minor

BRIDGETOWER, GEORGE

Chamber
Diatonica Armonica
German Flute and Harpsichord
Mandolin
Minuets for Violin

Piano
Forty-One Pianoforte Studies

Ballad
Henry

BURLEIGH, HARRY

Chamber
Six Plantation Melodies - violin and piano
Southland Sketches - violin and piano

Piano
From the Southland

Song Cycle
Down By The Sea
Saracen Songs
Who's Dat Yonder

Art Songs
Ethiopia Saluting the Colors
In the Wood of Finvara
The Prayer

Ballads
Adoration
Dream Land
Five Songs of Lawrence Hope
BURLEIGH, (CONTD)

Jean
Little Mother of Mine
Love Found the Way
Myrra
One Year (1914-1915)
O Perfect Love
The Dove and the Lily
The Grey Wolf
The Jungle Flower
The Soldier
The Young Warrior

CHAMBERS, STEPHEN

Chamber
#1 Elements - strings, flutes, clarinets, piano, glass, bamboo chimes

Chamber
#2 Sound Images - percussions, brasses, basses and six female voices

Piano
Sound-Gone

COLERIDGE-TAYLOR, SAMUEL

n.b. works are listed by opus number instead of by classification.

Opus 1  Quintet in G Minor
Opus 2  Nonet in F Minor
Opus 3  Suite de Pieces
Opus 4  Ballade in D Minor
Opus 5  Fantasiestucke
Opus 6
Opus 7  Zara's Ear-Rings
Opus 8  Symphony in A Minor
Opus 9  Two Romantic Pieces
Opus 10  Quintet in A
Opus 11
Opus 12  Southern Love Songs
Opus 13  Quartet in D Minor
Opus 15  Land of the Sun
Opus 16  Hiawathan Sketches
Opus 17  African Romances
Opus 18  Morning and Evening Service in F
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Opus 57 Sorrow Songs
Opus 58 Four African Dances
Opus 59 #1 Twenty-Four Negro Melodies
       # 2 Romance
Opus 60
Opus 61 Kubla Khan
Opus 62 Incidental Music to "Nero"
Opus 63 Symphonic Variations on an African Air
Opus 64 Scenes de Ballet
Opus 65 Endymion's Dream
Opus 66 Forest Scenes
Opus 67 Part-Songs (SATB)
Opus 68 Bon-Bon Suite
Opus 69 Sea-Drift
Opus 70 Incidental Music to "Faust"
Opus 71 Three Fours, Valse Suite
Opus 72 Thelma
Opus 73 Ballade in C Minor
Opus 74 Incidental Music To The "Forest of Wild Thyme"
Opus 75 The Bamboula
Opus 76 A Tale of Old Japan
Opus 77 Petite Suite de Concert
Opus 78 Three Impromptus
Opus 79 Incidental Music to "Othello"
Opus 80 Concerto in G Minor
Opus 81 Two Songs
Opus 82 #1 "Hiawatha" Ballet Music
       # 2 "Minehaha"

n. b. works without opus numbers

Chamber
A Lovely Little Dream-salon orchestra
Fantaisiestuck in A Major- violoncello
Six Easy Pieces- violin
Variations in B Minor- violoncello

Piano
Four Lyrics
Melodies
Papillon
Two Improptus
Two Oriental Waltzes
COLERIDGE-TAYLOR, (CONTD)

Organ
Interlude
Three Short Pieces
Two Albums

CUNNINGHAM, ARTHUR

Orchestral
Adagio for String Orchestra and Oboe
Lullabye for a Jazz Baby

Chamber
Eclalette- unaccompanied cello

Piano
Concentrics
Engrams

Opera
His Natural Grace- one act, mini-rock opera

Stage Works
Ostrich Feathers- children's rock musical
Patsy Patch and Susan's Dream- Children's musical
Shango

DAWSON, WILLIAM

Negro Folk Symphony # 1
Scherzo

Chamber
Sonata in A- violin and piano
Trio in A- violin, cello, piano

de SAINT GEORGES, CHEVALIER

Opera
Ernestine- Comedy in three acts
La Chasse
La Fille- Gaycon
L'Amour
Le Marchand de Manons
The Anonymous Lover
DETT, NATHANIEL R.

Orchestral
Enchantment Suite (with harp)
Symphony in E minor
Tropic Winter-suite

Chamber
Listen To the Lambs- fantasia for violin

Piano Suites
Cinnamon Grove
Enchantment
In the Bottoms
Magnolia
Symphonic Suite in E minor
Tropic Winter

Oratorio
The Chariot Jubilee
The Ordering of Moses

Art Songs
A Thousand Years or More
Magic Moon of Molten Cold

Choral
Don't Be Weary, Traveler
I'll Never Turn Back No More
Listen To The Lambs
Music In the Mine

FISCHER, WILLIAM

Chamber
A Quiet Movement
Batucada Fantastica- for two tapes and two percussionists
Gift of Lesbos- cello, piano, and tape
Time I- saxophone, viola, cello, percussions, and tape

FREEMAN, H. LAWRENCE

Symphonic Poem
The Slave

Opera
The Martyr
FREEMAN, (CONT'D)

Octoroon
The Plantation
The Prophecy
The Tryst
Valdo
Vendetta
Voodoo

Ballet
The Zulu King

JENKINS, EDMUND

Piano
African War Dance
Prélude Réligieuse
Sonata in A Minor

KAY, ULYSSES

Orchestral
A Short Overture
Aules
Concerto For Orchestra
Fantasy Variations
Markings
Overture of New Horizons
Portrait Suite
Presidential Suite
Reverie and Rondo
Serenade For Orchestra
Sinfonia in E
Suite for Orchestra
Suite From the Ballet: "Danse Calinda"
Suite From the Film: "The Quiet One"
Symphony
Trigon
Umbrain Scene

Chamber
Ancient Saga-piano and strings
Brass Quartet- two trumpets and two trombones
Brief Elegy- oboe and string
Partita in A- violin and piano
KAY, (CONT'D)

Pieta- English horn and strings
Serenade No. 2- four horns in F
Six Dances
String Quartet No. 2
String Quartet No. 3
Suite for Flute and Oboe
Suite For Strings
Triptych on Texts of Blake- soprano, violin, cello, and piano
Trumpet Fanfares- four trumpets

Band
Concert Sketches
Forever Free
Short Suite For Concert Band
Solemn Prelude
Trigon

Piano
Four Inventions
Ten Essays For Piano
Two Short Pieces For Piano- 4 hands

Organ
Organ Suite
Two Meditations

Opera
The Boor- one act
The Juggler of Our Lady- one act

Cantata

Choral Triptych
Inscriptions From Whitman
Phoebus, Arise
Song of Jeremiah

Art Songs
Three Pieces After Blake- soprano and orchestra

Choral
A Lincoln Letter
A New Song
A Wreath For Waits
Choral Triptych
KAY, (CONT'D)

Christmas Carol
Come Away, Come Away Death
Emily Dickenson Set
Flowers in the Valley
Four Hymn- Anthems
Grace to You and Peace
How Stands the Glass Around?
Hymn- Anthem on "Hanover"
Stephen Crane Set
Tears, Flow No More
The Birds
The Epicure
The Light That Shines
Triumvirate
Two Dunbar Lyrics
What's In A Name?

KERR, THOMAS

Piano
Easter Monday Swagger
Scherzino

Organ
Anguished American Easter

PERRY, JULIA

Orchestral
Episode for Orchestra
Short Piece for Orchestra

Chamber
Pastoral for flute and strings
Violin Sonata

Opera
The Battle
The Cask of Amontillado

Art Songs
Homunculus, C. F. for soprano and percussionists
Seven Contrasts- baritone and chamber ensemble
Stabat Mater- contralto solo and string orchestra
PERRY, (CONT'D)

Choral
Fragments of Letters of Saint Catherine- chorus and orchestra

PRICE, FLORENCE

Orchestral
Concert Overture on Negro Spirituals
Symphony in E Minor

Chamber
Negro Folksongs in Counterpoint for String Quartet

Symphonic Poems
Symphonic Tone Poem

Choral
Little Negro Dances for chorus and orchestra

SCHUYLER, PHILLIPPA DUKE

Orchestral
Rumpelstiltskin from "Fairy Tale Symphony"

Symphonic Poem
Manhattan Nocturne

Piano
Eight Little Pieces
Pianologue
Six Little Pieces
Sleepy Hollow Sketches

SMITH, HALE

Orchestral
Contours for Orchestra
Music for Harp and Orchestra

Chamber
Epicedial Variations- violin and piano
Faces of Jazz

Piano
Beyond the Rim of Day
Evocation
SMITH, (CONTD)

Stage Works
Blood Wedding
Yerma

Art Songs
In Memoriam- Beryl Rubenstein

SNAER, SAMUEL

Orchestral
Graziella- overture for full orchestra

n. b. no indication of types
Grand Scene Lyrique
Le Chant des Canotiers
Le Chant du Depart
Rapelle-toi
Vampire

STILL, WILLIAM GRANT

Orchestral
A Deserted Plantation
Africa
Afro-American Symphony
Archaic Ritual
Can't Cha Line 'Em
Danzas de Panama
Darker America
Dismal Swamp
Ebon Chronicle
Festive Overture
Five Suites For Young Americans
Five Symphonies
From The Black Belt
Kaintuck
Little Red Schoolhouse
Old California
Pages From Negro History
Pastorela
Patterns
Plain Chant For America
Poem
Prelude for Strings and Piano
STILL, (CONTD)

Rhapsody
Symphony in G Minor
Symphony No. 3
Symphony No. 4 (Autochthonous)
The American Scene
The Little Song That Wanted to be a Symphony
The Peaceful Land
The Prince and the Mermaid
Wood Notes

Chamber
Incantation and Dance - piano and oboe
Suite for Violin and Piano

Band
From the Delta
To You America

Piano
Quit dat Fool'nish
Seven Traceries
Three Visions

Symphonic Poem
From the Black Belt
From the Heart of a Believer
From the Journal of a Wanderer
From the Land of Dreams
Levee Land
Log Cabin Ballads

Opera
A Bayou Legend - three acts
A Southern Interlude - two acts
Blue Steel
Costaso - three acts
Highway I
Minette Fontaine - three acts
Miss Sally's Party
Mota - three acts
The Pillar - three acts
Troubled Island - three acts

Ballet
La Guiablesse
STILL, (CONTD)

Lenox Avenue
Sahdji

Motet
The Voice of the Lord

Art Songs
Breath of a Rose
Kaintuck
Levee Land
Song for the Valiant
Song of Separation
Twelve Negro Spirituals

SWANSON, HOWARD

Orchestral
Music for Strings
Night Music
Short Symphony
Symphony No. 1
Symphony No. 3

Chamber
Nocturne - violin and piano
Sound Piece - brass quintet
Suite - cello and piano
Symphony No. 2 - string quartet

Piano
Four Preludes for Piano
Piano Sonata

Concerto
Concerto for Orchestra
Concerto for Piano and Orchestra

Art Songs
Ghosts in Love
In The Time of Silver Rain
Joy
Junk Man
Night Song
Pierrot
SWANSON, (CONTD)

Still Life
The Negro Speaks of Rivers
The Valley

WALKER, GEORGE

Orchestral
Address for Orchestra
Passacaglia from the "Address for Orchestra"

Chamber
Antifonys for Chamber Orchestra
Perimeters for Clarinet and Piano
Sonata for Cello and Piano
Sonata for Violin and Piano
String Quartet

Piano
Sonata No. 1
Sonata No. 2
Spatialis
Spektra

Concerto
Concerto for Trombone and Orchestra

Art Songs
Fifteen Songs
Five Songs for Voice and Piano

Choral
Gloria In Memoriam (SATB)
Stars (SATB)
Ten Works for Chorus
Three Lyrics for (SATB)

WHITE, CLARENCE

Orchestral
A Night in Sans Souci
Elegy
Kutamba Rhapsody
Meringue
Negro Rhapsody
Symphony in D Minor
Tambour
WHITE, (CONTD)

Chamber
Bandanna Sketches - violin and piano
Piece for Strings and Timpani
String Quartet on Negro Themes
Violin Suite "From the Cotton Fields"

Concerto
Violin Concerto No. 2 in E Minor

Opera
Ouanga

Art Songs
Five Songs, Op. 39
Forty Negro Spirituals

WILSON, OLLY

Orchestral
Three Ballets
Three Movements for Orchestra

Piano
Cetus
Piano Piece for Piano and Electric Sound

Art Songs
And Death Shall Have No Dominion - tenor and percussions
Chanson Innocent - Contralto and two bassoons
Wry Fragments - tenor and percussions