

SONGS OF THE SOUL:
AN EXPLORATION OF MUSIC BY AFRICAN AMERICAN COMPOSERS

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ABSTRACT

When considering the breadth of American song literature, the works of African American composers are not as commonly found within the standard repertoire. When songs by African American composers are performed in recital, they are typically limited to arrangements of spirituals. While these pieces certainly deserve a place in song recitals, this limited programming leaves audiences unaware of the rich history of contributions made to the genre of art song by African American composers. Hopefully, by programming a collection of songs by African Americans on this recital, this repertoire might receive deserved exposure.

The composers discussed in this document represent various time periods, educational backgrounds, and life experiences. More specifically, the five musicians on this program can be divided into two musical groups: Modernists and Traditionalists. The Modernists, Robert Owens and H. Leslie Adams, were born in the 1920s and 1930s, while the Traditionalists, Camille Nickerson, Hall Johnson, and Margaret Bonds, were born between 1888 and 1913. The pieces featured on this program by Modernist composers are original compositions, while the Traditionalist's pieces are arrangements of American folk tradition. Together, they present a rich variety of African American classical music of the twentieth century.

African Americans are not one-dimensional and neither is the music that emanates from these composers. The pieces performed on this recital contain elements of jazz, blues, and other musical idioms commonly found in the African American tradition. The poetry, much of it written by African Americans, presents a depiction of a culture not only filled with struggle, but

rich in pride, music, and love.

This document is designed for the musician who is dedicated to the teaching, performing, and preservation of American song literature. It is my hope that the music programmed on this recital will provide a glimpse into the wealth of art songs by African American composers and inspire others to explore this rich and multifaceted repertoire.

DEDICATION

To the youths who seek to see their reflection in music history books, desire to learn more about the contribution of their forefathers to classical music, and are willing to boldly march into their own artistic greatness, this manuscript is respectfully dedicated.

To the past, present, and future composers of color, I will forever speak your names.

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“Because I had loved so deeply,
Because I had loved so long,
God in His great compassion
Gave me the gift of song.”

-Paul Laurence Dunbar

For placing all of these important individuals in my path and for Your unmerited grace and mercy, I thank You, Father.

CCJ

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CHAPTER 1

INTRODUCTION

The music on this program represents two different aspects of African American art music: Modernists and Traditionalists. It presents a variety of African American responses to European classical vocal music through the incorporation of traditionally American musical elements including folk song, spirituals, blues, and jazz. The selected composers are from two different generations. The Modernists were born in the 1920s and 1930s, while the Traditionalists were born between 1888 and 1913. The pieces featured on this program by Modernist composers are original compositions, while the Traditionalist's pieces are arrangements of American folk tradition. The Modernists sought to develop a new sound by incorporating modern classical techniques with the popular music of their youth. The Traditionalists took folk melodies and subjected them to classical tenets by using harmonic structure and form commonly attributed to Western Europe. The Traditionalists were concerned with demonstrating their mastery of classical techniques. On the contrary, the Modernists were less concerned with proving their ability to compose in the classical style, and more interested in defining aspects of their blackness into the Western art tradition. Together, they present a rich variety of African American classical music of the twentieth century.

The Modernist composers on the program are Robert Owens and H. Leslie Adams. To analyze the intricacies of their modernist style, it is important to identify the state of American music that contributed to their sound. They were born at a time when America's popular music included jazz and Broadway musicals. World War I had ended in victory for the United States and people wanted to celebrate. Public dance halls, clubs, and speakeasies were locations where many people went to unwind and enjoy this new, exciting music. The advent of the radio and the

availability of the phonograph introduced jazz to the masses. Oftentimes, jazz music was free in form, not following traditional classical formal structure. Jazz was influenced by earlier art forms such as ragtime and blues with its syncopated rhythms and blue notes. The 1920s and 30s were also Broadway's prime years. The music of Cole Porter, Rodgers and Hart, the Gershwins, and others provided a great supply for those who demanded entertainment. Tuneful melodies and heartfelt lyrics helped to make the music of Broadway appealing and ultimately a lasting part of America's musical makeup. These show tunes also became a part of the repertoires of many pop singers. Owens and Adams experienced these sounds and infused them into their compositions.

The goal of many Modernists was to accomplish something that had never been done before, presenting a philosophical notion that material of previous centuries should be used as a building block. The early twentieth century was a time of rapid change in technology, society, and the arts. New musical movements arose including expressionism, neoclassicism, and minimalism among many other 'isms'. European composers including Milhaud and Poulenc experimented with new compositional styles and techniques. Music and the rules by which we govern the composition of the art form continued to evolve in previously unimaginable ways. Along with new techniques and musical devices, composers used instrument pairings in exciting ways.

Composer and performer Gunther Schuller (1925–2015) coined the term “Third Stream” to denote a type of classical-jazz fusion. This is in stark contrast to the belief that art music is “High Art” or “serious music” and its aesthetic value cannot be compared to popular or folk music.¹ Musicologist Philip Tagg contends that popular music, unlike art music, is meant for mass distribution mainly to socio-culturally heterogeneous groups and that African American

¹ Philip Tagg, “Analysing Popular Music: Theory, Method and Practice,” *Popular Music*, Vol. 2, Theory and Method (1982): 41, accessed February 14, 2016, http://www.jstor.org/stable/852975?origin=JSTOR-pdf&seq=1#page_scan_tab_contents.

music, specifically, was not conceived to be distributed as notation due to its large number of musical parameters.² However, other American composers such as Gershwin and Copland used this new, and rather controversial, trend of pairing classical music with jazz in many of their most lauded works to make a distinctively American sound. Composers in the early twentieth century such as Debussy and Stravinsky had taken interest in combining the two genres long before Schuller put a name to the style. This speaks to the universality of modernism in that musicians around the globe, regardless of race or color, were looking to affect music in a new way.

Owens and Adams are among the many African American composers moving the modernist conversation forward by combining the harmonic language commonly found in jazz music, the popular music of their childhood, with compositional techniques common to the Western art song tradition. Yet, the poetry each composer chose to set differs nationalistically with Owens setting his *Drei Lieder für Bariton mit Klavierbegleitung* to the German text of Hermann Hesse. As a resident of Europe for most of his adult life, Robert Owens studied piano performance and composition in Paris and soon became a well-known actor in Germany. Owens, like many African American musicians in the post-World War II era, was able to flee the confines of institutional racism in the United States and gain substantial artistic opportunities in Europe. His fascination with European language, music, and drama is perhaps the reason he uses German text and sets song cycles to many German poets including Hermann Hesse. Inspiration from the music of Schubert and Schumann also led Robert Owens to adopt a new culture as his own, addressing the universality of his art songs.³

² Tagg, “Analysing Popular Music.”

³ Jamie M. Reimer, “An American Abroad: The Life and Career of Robert Owens”, *Faculty Publications: School of Music*, Paper 24 (2010): 15, accessed October 3, 2015, <http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1025&context=musicfacpub>.

Art song developed into a distinctive genre in the early nineteenth century, most notably through the vocal works of Austrian composer, Franz Schubert. Other composers had written for voice and piano, but it was Schubert's ability to provide a new balance between words and music that helped to distill the essence of the romantic spirit in song. This unique hybrid of High Art poetry and music is propelled by the use of imagery allowing the singer to *see* a story through the composers' musical language and interpretation of preexisting text. This is precisely the concept that Owens and Adams use in the song cycles found on this program. Intriguing composition is combined with vivid illustrations through the poetry of Hermann Hesse and a host of African American poets associated with the Harlem Renaissance in an effort to have a profound cerebral effect on the listener.

On the heels of this European renaissance of high quality poetry married to expressive melodies, harmonies, and rhythms was what would become the American art song tradition. Song in the United States is usually attributed to the parlor songs and minstrel music of Stephen Foster. Born in Pennsylvania, Foster composed tunes such as "Oh! Susanna," "Camptown Races," and "Beautiful Dreamer." Other American composers traveled to Europe to study and brought back many of the sensibilities of the French and German composers. Edward MacDowell and Charles Griffes were among the early American composers who skillfully crafted the aesthetic values of the European tradition and set in motion a consideration for the American-born art song composer. They then used their knowledge to continue to establish the development of a distinctively American style. Other notable American composers who championed song as a genre in the first half of the twentieth century include Mrs. H. H. A. (Amy) Beach, Charles Ives, Virgil Thomson, Randall Thompson, and Aaron Copland. Although a full account of American art song is beyond the scope of this introduction, it is important to mention some of the composers who helped to shape this art form as a serious genre.

The Traditionalists, Camille Nickerson, Hall Johnson, and Margaret Bonds, born between 1888 and 1913, took the oral tradition of folk song and structured it in such a manner that it combined Western harmonic structure with sophisticated rhythms and African American rhetoric. They consciously turned to the music of their people as a source of inspiration for their compositions. American music at the turn of the century was comprised of a diverse array of styles. From ragtime and blues to Tin Pan Alley and Sousa band music, an eclectic cross-cultural hybridization was brewing. New Orleans jazz, with its multi-ethnic mix of African American, Latin American, Creole, Caribbean, European, and Native American culture was beginning to get recognized outside of the South. Bohemian composer Antonín Dvořák accepted the post of director of the newly established National Conservatory of Music in New York in 1892 and premiered his *Symphony No. 9, "From the New World"*, which contained themes invented in the spirit of African American melodies. Before its New York premiere in 1893, Dvořák stated:

I am now satisfied that the future music of this country must be founded upon what are called negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. ... These are folk-songs of America, and your composers must turn to them.⁴

Dvořák's challenge to American composers to develop a distinctly American music provided the perfect backdrop for African Americans to showcase their compositional skill and to legitimize their music.

Each composer's musical response was also shaped by personal experiences stemming from the socio-political events of the times. Although the works of African American composers at the turn of the century contributed to the culmination of the Harlem Renaissance, the social climate leading up to this new movement was riddled with a lack of democracy toward black

⁴ Eileen Southern, *The Music of Black Americans: A History, Third Edition*, (New York: W. W. Norton & Company, Inc., 1997), 267.

people. Jim Crow segregation was firmly established in the South as evidenced through racially motivated incidents including harassment, violence, and lynching of black southerners.

According to American historian Henry Louis Gates, Jr., “With white supremacy challenged throughout the South, many whites sought to protect their former status by threatening African Americans who exercised their new rights.”⁵ Millions of African Americans relocated during what is known as the Great Migration to cities including Chicago, Detroit, and New York in hopes of creating a new and better life for themselves.

Harlem was the central focus of black intellectual life at the time. Writers, poets, painters, musicians, and even playwrights in Harlem, New York banded together to protest against the quality of life for black people in the United States and celebrate the influence of African heritage on American culture. The Harlem Renaissance of the 1920s brought about a deeper awareness of the black experience to America as a whole.⁶ This social, artistic, and intellectual movement showcased and enhanced a public understanding of the beauty and complexities of African American culture. One of the goals of certain figures of the Harlem Renaissance was to find outlets for group expression and self-determination as a means of achieving equality and civil rights. In his essay “The Negro Artist and the Racial Mountain,” Langston Hughes expresses, “...We younger Negro artists who create now intend to express our dark-skinned selves without fear or shame.”⁷

One mode of expression composers like Nickerson, Johnson, and Bonds chose was to celebrate the authenticity of the Southern dialect spoken by many African Americans. Nickerson

⁵ Kwame Anthony Appiah and Henry Louis Gates, *Africana: The Encyclopedia of the African and African American Experience* (New York: Basic Civitas Books, 1999), 1211.

⁶ Eileen Southern, editor, *Readings in Black American Music, Second Edition*, (New York: W. W. Norton & Company, Inc., 1983), 273.

⁷ Helen Walker-Hill, *From Spirituals to Symphonies: African-American Women Composers and Their Music* (Westport, CT: Greenwood Press, 2002), 31.

especially focused on the dialect of the Louisiana Creoles from her native New Orleans culture. The Louisiana Creole people are commonly of mixed heritage, often having cultural ties to French, Spanish, African, and Native American ancestry. These mixed-race descendants of early colonial inhabitants of Louisiana eventually became their own unique ethnic group with a dialect that is a blend of the European French language with influences from west and central African languages. According to Nickerson, slaves on the plantations of colonial Louisiana found difficulty in understanding the French language and developed a language all their own that is still used today.⁸ Camille Nickerson's arrangements of melodies that use the folk language of her people presents a contrast to the refined German poetry Robert Owens uses in his composition.

Dvorak's challenge to American composers also prompted many African Americans to be meticulous in their arrangements of the folk melodies of their people. This helped to bring attention to their compositions as serious music. One of the earliest to accept the challenge was H. T. Burleigh. Henry (Harry) Thacker Burleigh was an African American singer, composer, and arranger. Born in Erie, Pennsylvania in 1866, Burleigh was the first to bring the spiritual to the concert stage with pieces such as his 1916 arrangement of "Deep River." His ability and desire to dictate written notation and assign accompaniment and standard harmonization to African American spirituals for voice and piano was unprecedented. In 1892, he began study at the National Conservatory of Music in New York, which was led at the time by Dvořák. Burleigh copied manuscripts for Dvořák and sang many spiritual melodies for him, one of which Dvořák used in the first movement of his *Symphony No. 9, "From the New World"* ("Swing Low, Sweet Chariot").⁹ Upon the completion of his music studies, Burleigh went on to set spirituals in the

⁸ Camille Nickerson, foreword to *Five Creole Songs* (Boston: Boston Music, 1942).

⁹ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation, 2005), 249.

manner of art songs and made them available to the most famous concert singers of the day.

African American artists such as Roland Hayes, Marian Anderson, and Paul Robeson would end their recital programs with Burleigh's arrangements and thus, helped to introduce a repertory that had been previously unexplored.

More than an arranger of spirituals, H. T. Burleigh also composed between 200–300 sacred and secular songs.¹⁰ His first compositions were copyrighted in 1898 and were set to texts by his wife, poet Louise Alston.¹¹ His works for voice span the years 1898–1949 and his art song sets music to the poetry of Walt Whitman, James Weldon Johnson, and Langston Hughes, among others. His many honors include the Spingarn medal in 1917, honorary degrees from Atlanta University and Howard University, as well as an appointment to the board of directors of the American Society of Composers, Authors, and Publishers (ASCAP) of which he was also a charter member.¹² As a singer, Burleigh performed for the king and queen of England and President Theodore Roosevelt. Harry Thacker Burleigh died in 1949 at the age of 82.

The contributions of early to mid-twentieth century African American composers to the classical vocal repertoire help to reveal the rich depth of American music as a whole. The Traditionalists, though they were well-educated musicians, decidedly preserved their heritage through the High Art arrangements of their spirituals and folk songs. They were interested in making traditional material more contemporary and legitimate, thus exhibiting to America and the rest of the world that African Americans should be respected as composers of serious music. I would like to believe that they knew the importance of being a link between the music of their ancestors and the generation that was to come. The Modernists, also musically well trained,

¹⁰ Randy Jones, "Biographies: H. T. Burleigh (1866–1949)," *Afrocentric Voices in Classical Music*, accessed January 6, 2015, <http://www.afrovoices.com/burleigh.html>.

¹¹ Ibid.

¹² Ibid.

turned to the popular music of their youth as inspiration. By this time, African American idioms were widely accepted as authentic American music. Altogether, these pioneers of American music laid the foundation for many African American composers who expanded the vocal art song medium.

African Americans are not one-dimensional and neither is the music that emanates from these composers. The composers on this program bring their own personal experiences and beliefs to the music. Today, new African American composers offer a fresh and unique perspective on the African American voice in art song and spirituals. These new musicians have taken the torch and continue to light new paths into the twenty-first century for American song.

CHAPTER 2

THE PROGRAM: POETRY, MUSIC, AND PERFORMANCE

The first half of the program includes two song cycles by living composers, Robert Owens (b. 1925) and H. Leslie Adams (b. 1932).¹³ Although both cycles employ compositional techniques common to the Western art song tradition, they also include harmonic language commonly found in jazz music. The second cycle uses poetry by writers of the Harlem Renaissance, a cultural movement seminal to the African American musical experience.

The second half of the program includes African American folk song arrangements with origins at the turn of the twentieth century. The first set of songs is from the Louisiana Creole tradition. Louisiana Creole music, like most early folk music, is an oral tradition preserved primarily in the form of recordings rather than sheet music. For this reason, I felt it important to highlight some of the written contributions of this African American subculture.

The program will end with five arrangements of Negro spirituals. I believe that it is essential to pay homage to this inspirational folk tradition and important element of African American music history. By doing so, a full-circle approach to the African American experience is displayed through solo classical song literature.

¹³ See Appendix A.

Drei Lieder für Bariton mit Klavierbegleitung, Op. 20
Hermann Hesse, Poet; Robert Owens, Composer

1. The Poet

Hermann Hesse (1877–1962) was a German-Swiss author best known for his 1927 novel *Steppenwolf*. In his autobiography, Hesse expressed that at an early age, he possessed “keen, subtle, and finely developed senses” that would later serve him in his “intellectual world.”¹⁴ Hesse’s deep sense of self and the beauty and complexities of his surroundings would become evident in several of his novels, short stories, and poems. A common thread throughout many of Hesse’s works is homesickness, a theme that is palpable in the three poems chosen by Robert Owens.¹⁵ Hermann Hesse won the 1946 Nobel Prize for Literature.¹⁶

“*Fremde Stadt*”¹⁷

*Wie das so seltsam traurig macht:
Ein Gang durch eine fremde Stadt,
Die liegt und schläft in stiller Nacht
Und mondbeglänzte Dächer hat.*

How strange—how sad it is
To wander through the empty streets
Of a sleeping city, the moon shining
Down on thatched roofs.

*Und über Turm und Giebel reist
Der Wolken wunderliche Flucht
Still und gewaltig wie ein Geist,
Der heimatlos nach Heimat sucht.*

And high above the chimney sweeps,
The clouds flow by, mysteriously
Like lost, wandering ghosts,
Seeking for a place called home.

*Du aber, plötzlich übermannt,
Ergibst dem wehen Zauber dich
Und legst Dein Bündel aus der Hand
Und weinst lang und bitterlich.*

Then suddenly, stillness overwhelms you—
You give into this strange magic,
Drop the heavy load from your shoulder
And weep long and sob bitterly.

¹⁴ Hermann Hesse, *Autobiographical Writings* (New York: Farrar, Straus and Giroux, Inc., 1972), 44.

¹⁵ Hermann Hesse and James Wright, *Poems by Hermann Hesse Selected and Translated by James Wright* (New York: Farrar, Straus and Giroux, Inc., 1970), Translator’s Note.

¹⁶ “The Nobel Prize in Literature 1946”, Nobel Foundation, accessed December 20, 2015, http://www.nobelprize.org/nobel_prizes/literature/laureates/1946/index.html.

¹⁷ Translations for “*Fremde Stadt*” and all subsequent poetry found in *Drei Lieder für Bariton mit Klavierbegleitung, Op. 20* by Robert Owens.

“Eine Geige in den Gärten”

*Weit aus allen dunkeln Talen
kommt der süße Amselschlag
und mein Herz in stummen Qualen
lauscht und zittert bis zum Tag.*

*Lange mondbeglänzte Stunden
liegt mein Sehnen auf der Wacht,
leidet an geheimen Wunden
und verblutet in die Nacht.*

*Eine Geige in den Gärten
klagt herauf mit weichem Strich
und ein tiefes Müdewerden
kommt erlösend über mich.*

*Fremder Saitenspieler drunten,
der so weich und dunkel klagt,
Wo hast Du das Lied gefunden,
das mein ganzes Sehnen sagt?*

From far away—from distant, dark valleys—
The blackbird’s sweet song reaches my ear,
And my heavily beating heart listens
And quivers ‘til dawn.

The moon shines down
For hours on my knowing Longings—
They suffer from hidden wounds,
Which bleed all through the Night.

A fiddler in the garden
Bows his melancholy tones
Up to my ears and a sudden tiredness
Lulls me to sleep.

Gypsy fiddler, down in the garden—
Where do you find those soothing tones,
Which comfort my restless Longings?

“Im Nebel”

*Seltsam, im Nebel zu wandern!
Einsam ist jeder Busch und Stein,
Kein Baum sieht den anderen,
Jeder ist allein.*

*Voll von Freunden war mir die Welt,
Als noch mein Leben licht war;
Nun, da der Nebel fällt,
Ist keiner mehr sichtbar.*

*Wahrlich, keiner ist weise,
Der nicht das Dunkel kennt,
Das unentrinnbar und leise
Von allen ihn trennt.*

*Seltsam, im Nebel zu wandern!
Leben ist Einsam sein.
Kein Mensch kennt den andern,
Jeder ist allein.*

How odd, to wander through the fog!
Each bush and each stone is alone,
One tree does not fathom the next tree,
Each tree stands alone.

Once the world was full of friends,
As my life still glowed brightly;
Now that the fog has settled in,
I can perceive no one.

Truly, no one is wise,
That hasn’t gone through this darkness,
That separates him—quietly but relentlessly—
From everyone else.

How very curious it is to wander through the fog!
Living means: being alone.
One person does not fathom another person,
Each one remains alone.

2. Textual Analysis

The first two poems were both written in 1919 with “*Im Nebel*” in 1911. In all three works, Hesse presents an explicit depiction of loneliness. In “*Fremde Stadt*,” the wanderer finds himself in a strange and empty place, a place where even the clouds float by as though they themselves are searching for home. He then realizes that this feeling is real and overwhelming as he begins to cry convulsively. The sentiment of “*Eine Geige in den Gärten*” presents someone who is in a dark place with only the moon providing a glimmer of light. The speaker laments about the wounds hidden deep within his soul. The wounds are bleeding. Yet, he hears music from “a fiddler in the garden” that silences his pining long enough to drift into slumber.¹⁸ Finally, in “*Im Nebel*,” the wanderer, yet again, finds himself in a place of unwanted solitude. He compares his feelings of uncertainty to fog and describes people as inanimate objects such as bushes, stones, and trees that stand alone. In one line of the poem, he alludes to the notion that every wise person has gone through this state of uncertainty at some point or another. He then makes the bold statement that “Living means: being alone.”¹⁹

Owens wisely arranges the three poems so that one can imagine the same individual character presenting these sentiments of loneliness and despair. In my point of view, the person might be in a dark room, at night, with only the sounds from the outside world permeating his self-imposed exile. The individual may be suffering from a bout of depression caused by a significant loss or similar event. He is searching for a place called “home.” Perhaps he had found home in the form of a loved one or possession and longs for a sense of completion once again.

¹⁸ “*Eine Geige in den Gärten*,” stanza 3, verse 1.

¹⁹ “*Im Nebel*,” stanza 4, verse 2.

3. The Composer

Robert Lee Owens III (b. 1925) was born into a musical family in Denison, Texas. Shortly after his birth, the family moved to Berkeley, California.²⁰ He first studied piano with his mother starting at the age of four. At eight years old, Robert told his father that he wanted to live in Germany because he was so moved by the music of composers like Schubert and Schumann.²¹ By this time, he was already composing, and began performing publicly at age ten. Owens wrote and performed his first piano concerto at age 15. After a short stint in the military, Mr. Owens continued his piano studies at L'École Normale de Musique in Paris under the guidance of Jules Gentil and world-renowned pianist Alfred Cortot, who was appointed to the faculty of the Conservatoire de Paris by Gabriel Fauré. After his study in Paris, Owens returned to the United States to teach in Albany, GA. He remained for only two years before leaving for Hamburg in 1959. Early on, he picked up work as a stage actor and eventually set up his permanent residence in Munich in 1964. His fascination with European language, music, and drama is perhaps the reason he uses German text and sets song cycles to many German poets including Hermann Hesse.

In 1970, Robert Owens completed his first opera, *Kultur! Kultur!*. It was met with great acclaim in Germany, where Mr. Owens currently resides.²² Recently, Owens translated the opera into English and with the help of soprano Dr. Jamie Reimer, *Culture! Culture!* was published in 2014.²³ In 1998, his work for voice and piano, *Drei Leider für Bariton mit Klavierbegleitung, Op.20*, was published by Orlando-Musikverlag (München). The song cycle expresses feelings of

²⁰ Reimer, “An American Abroad.”

²¹ Ibid.

²² Ibid.

²³ University of Nebraska–Lincoln, “Reimer completes work to publish Robert Owens opera,” last modified January 29, 2014, <http://newsroom.unl.edu/announce/artsatunl/3014/16610>.

heart-wrenching loneliness and restless longing for a sense of home. On the liner notes of his 2003 CD entitled, “Tearless” (Donnie Ray Albert, baritone), Owens writes:

The human tragedy—the wonders of life striving for explanations and answers to eternal questions searching for truths—questioning given values facing threatening and frightening facts of life. Going far beyond the borders of race and color—reflections upon the beauty and depth of thoughts in sound and song. Coping with the syncopations of the soul. Understanding the emotions: the joys and sufferings of mankind. What is love? Really!!!! What is life? Really!!!! All of this lies in the words of these wise poets. My intentions are to pursue these paths in music. Listen carefully—rejoice and cry with me.²⁴

4. The Music

TABLE 1. Musical elements of *Drei Lieder für Bariton mit Klavierbegleitung, Op. 20*

Song Title	“ <i>Fremde Stadt</i> ”
Key Signature	F Minor
Meter	3/4
Expression and Tempo Markings	<i>Maestoso appassionato</i>
Vocal Range	A ₂ - C ₄
Tessitura	C ₃ - C ₄
Dynamic Range	<i>p - f</i>
Form	Ternary
Language	German

Song Title	“ <i>Eine Geige in den Gärten</i> ”
Key Signature	C Minor
Meter	2/4; brief alternating measures of 3/4 and 4/4
Expression and Tempo Markings	<i>Allegro ma non troppo</i>
Vocal Range	A ₂ - E ₄
Tessitura	C ₃ - G ₃
Dynamic Range	<i>mp - mf</i>
Form	Ternary (AA ¹ BA ²)
Language	German

²⁴ Robert Owens, liner notes to *Tearless: Song Cycles of Robert Owens*, Donnie Ray Albert, baritone, Robert Owens, piano, Cinnabar Records CNB102, CD, 2003.

Song Title	“ <i>Im Nebel</i> ”
Key Signature	C ^b Major
Meter	2/4; brief alternating measures of 3/4 and 4/4
Expression and Tempo Markings	<i>Largo</i> (♩ = 44)
Vocal Range	C ^b ₃ - E ^b ₄
Tessitura	E ^b ₃ - B ^b ₃
Dynamic Range	<i>mp</i> – <i>mf</i>
Form	Ternary (AA ¹ BA)
Language	German

Thoughts on Performance

Robert Owens’ *Drei Lieder für Bariton mit Klavierbegleitung, Op. 20*, calls for a richness of tone, fine German diction, and a dramatic projection that conveys the message of a person who is crying out in an effort to be heard by anyone who will listen. Much of the vocal line in all three pieces employs a syllabic treatment of the text. This lends itself toward a more conversational, recitative approach to the set. However, the singer should resist the temptation to stress each syllable and strive to find the balance between vowel-to-vowel singing and crisp, clear consonants. “*Im Nebel*” should be especially treated with a sense of long, arching phrases. The musical accompaniment, full of lush jazz chords, is too elegant for anything less.

Nightsongs
Various Poets; H. Leslie Adams, Composer

1. The Poets

For H. Leslie Adams' song cycle *Nightsongs*, the composer chose six texts based on the poems of five noteworthy African American poets: Langston Hughes, Georgia Douglas Johnson, Clarissa Scott Delany, James Weldon Johnson, and Leslie Morgan Collins.

The prolific poet and playwright Langston Hughes was born in Joplin, Missouri in 1902, though he spent most of his childhood in Lawrence, Kansas. In his 1940 autobiography, Hughes wrote, "I was unhappy for a long time, and very lonesome, living with my grandmother. Then it was that books began to happen to me, and I began to believe in nothing but books and the wonderful world in books — where if people suffered, they suffered in beautiful language, not in monosyllables, as we did in Kansas."²⁵

Hughes has been called "The Poet Laureate of the Negro Race" and was a seminal figure of the Harlem Renaissance.²⁶ He was among the first to use jazz rhythms and dialect in an effort to depict black life in his work. Hughes used his art to portray the world of working-class blacks in America as lives constructed of struggle, laughter, and music. Along with his sixteen collections of poems, Hughes wrote short stories, non-fiction books, plays, children's books, novels, and an autobiography. Langston Hughes died in Harlem, New York on May 22, 1967. His works continue to be published and translated throughout the world today.

²⁵ Langston Hughes, *The Big Sea: An Autobiography* (New York: Hill and Wang, 1993), 16.

²⁶ Allanda Constantina Small, "H. Leslie Adams' *Nightsongs*: Poetry, Music, and Performance" (D.M.A. diss., University of Southern Mississippi, 2007), 15.

Georgia Douglas Johnson (1880?–1966)²⁷ was an American poet, playwright, and musician. Born in Atlanta, Georgia, Johnson moved to Washington, D.C. where she began to write poems and short stories. A classically trained musician, Johnson also wrote twenty-eight plays, making her a standout among African American women playwrights of her era. Georgia Johnson was another important figure in the Harlem Renaissance. For over forty years, Johnson hosted many authors and friends in her home including Langston Hughes, Countee Cullen, Clarissa Scott Delany, and Zora Neale Hurston.²⁸ James Weldon Johnson describes Georgia Johnson's poems as "songs of the heart,"²⁹ while scholar Marta Effinger describes her playwriting as an "innovative precursor to black feminist discourses."³⁰ Her first volume of poetry, *The Heart of a Woman* (1918), includes the poem of the same name, which Adams uses in his song group.

Though her time on earth was brief, Clarissa Scott Delany (1901–1927) was a contributor to the literary movement of the Harlem Renaissance and also became an educator and social worker. Delany was born in Tuskegee, Alabama and educated in New England. Her father, Emmett Jay Scott, was secretary to Tuskegee Institute (now University) founder and civil rights leader Booker T. Washington. After graduating from college with honors, Delany traveled through Europe then returned to the United States to teach at Dunbar High School in

²⁷ Judith L. Stephens (editor), *The Plays of Georgia Douglas Johnson: From the New Negro Renaissance to the Civil Rights Movement* (Urbana and Chicago: University of Illinois Press, 2006), 45.

²⁸ Carmine D Palumbo, "Georgia Douglas Johnson (ca. 1877–1966)," *New Georgia Encyclopedia*, accessed December 21, 2015. <http://www.georgiaencyclopedia.org/articles/arts-culture/georgia-douglas-johnson-ca-1877-1966>.

²⁹ James Weldon Johnson (editor), *The Book of American Negro Poetry* (New York: Harcourt Brace Jovanovich, Inc., 1950), 181.

³⁰ Stephens, *The Plays of Georgia Douglas Johnson*, 44.

Washington, D.C. This is around the time that she would attend the Saturday night salons at Georgia Douglas Johnson's residence.

Clarissa Scott Delany published four poems: "Solace" (1925), "Joy" (1926), "The Mask" (1926), and "Interim" (1927). Author Lorraine E. Roses writes, "The only four poems she published are somewhat mysterious; they do not refer to specific obstacles she faced as a black woman. Rather her verses are charged with a melancholy tone that attempts to embrace the hope of healing for a troubled soul."³¹ Clarissa went on to serve as a social worker collecting statistics for a study of the delinquency and neglect of black children in New York. She died of kidney disease at the age of 26. Her poem "Interim" is retitled by Adams as "Night Song" and appears as the fourth piece in the song group.

James Weldon Johnson's list of accolades and contributions to American society are astounding: Poet, novelist, songwriter ("Lift Ev'ry Voice and Sing"), United States consul to Venezuela and Nicaragua (appointed by President Roosevelt), civil rights activist (NAACP leader), lawyer, and educator. Johnson was born in Jacksonville, Florida in 1871. Upon graduating from Atlanta University (now Clark Atlanta University) in 1894 and Columbia University in 1904, he became principal of his former high school in Jacksonville. He was also appointed as the first black lawyer admitted to the bar in Duval County, Florida.³²

His most enduring works, "God's Trombones" and "The Autobiography of an Ex-Colored Man," best represent Johnson's significance to the literary movement. He also edited three anthologies: *The Book of Negro Spirituals*, *The Second Book of Negro Spirituals*, and *The Book of American Negro Poetry*. Along with his brother, J. Rosamund, James worked on Broadway in musical theater in the early 1900s. The pair also composed "Lift Ev'ry Voice and

³¹ Small, *H. Leslie Adams' Nightsongs*, 20.

³² *Ibid*, 21.

Sing,” with James originally writing the lyrics as a poem that J. Rosamund would later set to music. Long dubbed the “Negro National Anthem,” the song was entered, on its 90th anniversary, into the Congressional Record (1990).³³ James Weldon Johnson died in an automobile accident in 1938.

Leslie Morgan Collins (1914–2014) was an American author and professor. Collins was among the first to receive a degree from Dillard University, a historically black university in New Orleans, Louisiana (1936).³⁴ This Alexandria, Louisiana native went on to teach composition and literature at several southern schools and ultimately became Professor Emeritus at Fisk University in Nashville, Tennessee. Collins’ literary works have garnered many awards and recognition from several substantial foundations. His writings received international acclaim when, in 1976, his poem “Creole Girl” was read by Princess Grace of Monaco on a British Broadcasting Corporation (BBC) telecast.³⁵

“Prayer”

(Text by Langston Hughes, 1902–1967)

I ask you this,
Which way to go?
I ask you this,
Which sin to bear?
Which crown to put
Upon my hair?
I do not know,
Lord God,
I do not know.

³³ Susan Heller Anderson, "Chronicle," *New York Times*, April 18, 1990, accessed December 23, 2015, <http://www.nytimes.com/1990/04/18/style/chronicle-738590.html>.

³⁴ Crystal A. deGregory, “A Eulogy: The HBCU Tradition,” *HBCUstory, Inc.*, March 7, 2014, accessed December 23, 2015,

<https://hbcustory.wordpress.com/2014/03/07/a-eulogy-thehbcu-teaching-tradition/>.

³⁵ Small, *H. Leslie Adams’ Nightsongs*, 23.

“Drums of Tragedy”
Original title: “Fantasy in Purple”
(Text by Langston Hughes)

Beat the drums of tragedy for me.
Beat the drums of tragedy and death.
And let the choir sing a stormy song
To drown out the rattle of my dying breath.

Beat the drums of tragedy for me.
And let the white violins whirl thin and slow.
But blow one blaring trumpet note of sun
To go with me to the darkness where I go.

“The Heart of a Woman”
(Text by James Weldon Johnson, 1871–1938)

The heart of a woman goes forth with the dawn,
As a lone bird, soft-winged, so restlessly on,
Afar o’er life’s turrets and vales does it roam
In the wake of those echoes the heart calls home.

The heart of a woman falls back with the night,
And enters some alien cage in its plight;
And tries to forget it has dreamed of the stars
While it breaks, breaks, breaks
on the sheltering bars.

“Night Song”
(Text by Clarissa Scott Delany, 1901–1927)

The night was made for rest and sleep,
For winds that softly sigh,
It was not made for grief and tears,
So then, why do I cry?
The wind that blows through leafy trees
Is soft and warm and sweet;
For me the night is a gracious cloak
to hide my soul’s defeat.
Just one dark hour of shaken depths,
Of bitter black despair—
Another day will find me brave,
And not afraid to dare!

“Sence You Went Away”
(Text by James Weldon Johnson)

Seems lak to me de stars don’t shine so bright,
Seems lak to me de sun done loss its light,
Seems lak to me der’s nothin’ goin’ right,
Sence you went away.

Seems lak to me de sky ain’t half so blue,
Seems lak to me dat ev’rything wants you,
Seems lak to me I don’t know what to do,
Sence you went away.

Oh, ev’rything is wrong,
De day’s jes twice as long,
De bird’s forgot his song
Sence you went away.

Seems lak to me I jes can’t he’p but sigh,
Seems lak to me ma th’oat keeps gittin’ dry,
Seems lak to me a tear stays in my eye
Sence you went away.

“Creole Girl”
(Text by L. Morgan Collins, 1914–2014)

When you dance, do you think of Spain,
Purple skirts and clipping castanets,
Creole Girl?

When you laugh, do you think of France,
Golden wine and mincing minuets,
Creole Girl?

When you sing, do you think of young America,
Grey guns and battling bayonets?

When you cry, do you think of Africa,
Blue nights and casual canzonets?

When you dance, do you think of Spain,
Purple skirts and clipping castanets,
Creole Girl?

2. Textual Analysis

Published in May 1925, Langston Hughes' "Prayer" deals with a person who is struggling with uncertainty. The individual is unsure of the path that he must choose so he decides to pray to God for the ultimate answer. In his prayer, he humbly admits that he needs divine help to find his way. Interestingly, Hughes was not a fan of organized religion and had even become a blasphemous anti-Christian as a young adult.³⁶ In the verses of some of Hughes' poems, one can feel the speaker questioning the existence of God and whether or not to believe.³⁷

"Drums of Tragedy" (originally titled "Fantasy in Purple") was published in September 1925.³⁸ The speaker knows that he is headed into darkness but rather than going gloomily, he would rather the sounds of drums, voices, trumpets, and violins drown out the inevitable sound of his "dying breath."³⁹ The poem could be seen from a multitude of perspectives, but I envision the speaker as an African American who is forced to give up his heritage and take on a new identity, thus representing the duality of humanism and survival. He chooses to use the drums—the connection to his African ancestry—as a metaphor for his last bit of fight.

In "The Heart of a Woman," we discover the essence of someone whose spirit takes flight, like a bird ceaselessly flying over nature's peaks and valleys. However, her spirit endures so much heartache and pain that it breaks as she tries to forget about her own hopes and dreams of success. According to Adams, the poem is about one longing for some sort of freedom from a

³⁶ Faith Berry, "Langston Hughes: Before and Beyond Harlem" (New York: Lawrence Hill and Company, Publishers, Inc., 1983), 9–10.

³⁷ Poems such as "A Christian Country," "Christ in Alabama," and "Goodbye, Christ" illustrate this notion. Berry, *Langston Hughes*, 10.

³⁸ *Ibid*, 337.

³⁹ "Drums of Tragedy," verse 4.

“bondage that is not physical, but mental and emotional, and how the individual reacts to these circumstances.”⁴⁰

Originally titled “Interim,” “Night Song” suggests that the night should be a time of respite and quietude, but instead becomes a time of reflection on the “grief and tears” of the day.⁴¹ The poem was aptly titled because it represents a transitory period, or an interim, between the fears and defeat of one day into a new day that finds the speaker “not afraid to dare!”⁴²

James Weldon Johnson chose to use dialect in his poem “Sence You Went Away,” possibly to depict a character not as educated or cultivated as he was. The dialect he uses is not uncommon and can be found in many poems, folk songs, and stories depicting the language of early African Americans. In my estimation, the use of dialect simply helps the reader to understand that the loss of a loved one, either through death or romantic separation, is a wound that can be felt across socioeconomic strata. With the understanding that pain affects everyone, this particular poem can trigger bittersweet memories for its readers.

L. Morgan Collins’ “Creole Girl” makes references to the Spanish, French, American, and African influences that constitute the Creole heritage of Southern Louisiana. In the poem, the speaker asks several questions of the Creole girl to see how she feels about being of mixed ancestry and if she ever thinks about her original homeland. To me, the Creole girl is a metaphor used to represent all people of Creole heritage in an effort to question if the specific details of their mixed ancestry influence their lives.

⁴⁰ Small, *H. Leslie Adams’ Nightsongs*, 37.

⁴¹ “Night Song,” verse 3.

⁴² “Night Song,” verse 12.

3. The Composer

Noted composer H. Leslie Adams (b. 1932) was born in Cleveland, Ohio. He studied music at an early age, beginning piano lessons with neighbor and violinist Dorothy Smith at the age of four. Adams' parents were not musicians, but always encouraged their son in his artistic endeavors. He studied piano and voice in high school and went on to graduate from the Oberlin Conservatory of Music with a B.M. in Music Education. After earning his M.M. in Composition from the California State University at Long Beach, Adams completed a Ph.D. in Composition from the Ohio State University. As a music educator, Mr. Adams has held high school appointments, and faculty positions at Stillman College, Florida A&M University, and The University of Kansas (Lawrence).

The compositions of H. Leslie Adams are as varied as his musical style. Dr. Adams has composed symphonies, ballets, chamber works, song collections, choral compositions, one opera ("Blake" [1985]), and one musical drama ("Slaves" [2005]). *Nightsongs* was composed early in his career (1961) and published in 1978. Uncertainty, death, hopes, dreams, desires, sadness, heartbreak, and even racial ambiguity are prevalent themes in the poetry of this work. Adams chose to draw his texts from African American poets identified with the Harlem Renaissance. Also known as the "New Negro Movement," this social, intellectual, and cultural phenomenon showcased and enhanced a public understanding of the beauty and complexities of African American culture.

Commonly called a song cycle, Adams prefers to call *Nightsongs* a "song group."⁴³ Although the songs do not share a storyline, Adams feels that they do have some common thematic elements as he states, "Nightsongs are just a group of poems that share a theme. All

⁴³ Small, *H. Leslie Adams' Nightsongs*, 25.

poets are black; all express a particular cultural experience. The poems were written at a time when there was more of an ethnic commonality. People at that time felt more connected.”⁴⁴

4. The Music

TABLE 2. Musical elements of *Nightsongs*

Song Title	“Prayer”
Key Signature	G \flat major
Meter	Common Time
Expression and Tempo Markings	<i>Adagio espressivo</i> (♩ = 60)
Vocal Range	E \flat_4 - G \flat_5
Tessitura	E \flat_4 - E \flat_5
Dynamic Range	<i>mp - f</i>
Form	Binary
Language	English

Song Title	“Drums of Tragedy”
Key Signature	E \flat minor
Meter	Common Time
Expression and Tempo Markings	<i>Allegretto marcato</i> (♩ = 126)
Vocal Range	E \flat_4 - B \flat_3
Tessitura	F $_4$ - F \flat_5
Dynamic Range	<i>pp - ff</i>
Form	Ternary
Language	English

Song Title	“The Heart of a Woman”
Key Signature	A \flat major
Meter	12/8
Expression and Tempo Markings	<i>Andante appassionato</i> (♩. = 72)
Vocal Range	E \flat_4 - G \flat_5
Tessitura	E \flat_4 - E \flat_5
Dynamic Range	<i>p - f</i>
Form	Ternary
Language	English

⁴⁴ Small, *H. Leslie Adams’ Nightsongs*, 25.

Song Title	“Night Song”
Key Signature	G minor
Meter	Common Time
Expression and Tempo Markings	<i>Moderato con moto</i> (♩ = 112)
Vocal Range	D ₄ – A ₅
Tessitura	F [#] ₄ – E ₅
Dynamic Range	<i>pp - ff</i>
Form	Ternary
Language	English

Song Title	“Sence You Went Away”
Key Signature	G major
Meter	Common Time
Expression and Tempo Markings	Moderately moving and very expressively (♩ = 92)
Vocal Range	E ₄ – G ^b ₅
Tessitura	G ₄ – F ₅
Dynamic Range	<i>pp - f</i>
Form	Ternary
Language	English

Song Title	“Creole Girl”
Key Signature	D major
Meter	3/4
Expression and Tempo Markings	<i>Allegretto</i> (♩ = 112)
Vocal Range	D ₄ – A ₅
Tessitura	A ₄ – F [#] ₅
Dynamic Range	<i>pp - ff</i>
Form	Ternary
Language	English

5. Thoughts on Performance

H. Leslie Adams is quite clear about the impression he wants to leave with audiences by the dynamic and expressive markings he places in his music. An example can be found in the opening song from the group. Throughout “Prayer” Adams uses traditional breath symbols, but in measure 34, he writes the word “breath” above the symbol possibly so that the singer will

have enough momentum to move toward the climax of the piece (measure 39). Also, the simplicity of the rhythms in the accompaniment of the opening verse allows the singer to “float” (a type of vocal production in which the singer uses a head voice dominated vocal technique) the vocal line, while the second verse builds intensity assisted by the syncopated rhythms found in the accompaniment.

Syncopated rhythms are in abundance in “Drums of Tragedy.” It is important that the singer emphasizes words like *beat*, *tragedy*, and *stormy* to further convey the emotion found in the text. The phrase “But blow one blaring trumpet note of sun”⁴⁵ is vividly painted with the highest vocal line of the piece. I find this passage easier to sing if I use soft consonants and elongated vowels rather than the pressurized consonants many singers might employ to stress the text. Another tricky area for singers may be the brief moments of chromaticism that Adams uses within the piece, for example measures 22 and 32-33. Stressing the final [th] in the word “breath” in measure 39 may help to portray the character’s loss of breath.

In “The Heart of a Woman”, Adams says, “The beauty tempers the harshness of whatever the poet is expressing.”⁴⁶ I feel that the singer should approach this piece from a sense of beauty, employing the tenets of *bel canto* such as *legato* phrasing and evenness of tone. Although eighth note rests tend to break the poetic phrasing, the singer should think in terms of long, arching phrases. I tend to stress the word “woman” to emphasize the duple rhythms.

Upon looking at the sheet music for “Night Song,” it seems that it would be easy to sing and learn because the tessitura sits lower than most of the other songs and the melodic line is devoid of large leaps. On the contrary, the piece is deceptively difficult because Adams uses rhythmic variety and extended tertian chords throughout the opening of the accompaniment.

⁴⁵ “Drums of Tragedy,” verse 7.

⁴⁶ Small, *H. Leslie Adams’ Nightsongs*, 38.

Though the piano accompaniment provides support and rhythmic direction for the singer, it does not indicate clear pitch and rhythm for the vocal line.

“Sence You Went Away” continues in the same manner as “The Heart of a Woman” as both are slow, expressive pieces that tap into the deepest emotions or affections of the listener. The singer should first translate the dialect to Standard English to understand fully how the text should speak to the listener. It is only then that the singer should revisit the song *without* overemphasizing the dialect. My viewpoint is that this piece is more of a love letter to the one that got away, or was somehow taken away. There is no need to showcase one’s prowess in singing in dialect. In terms of emotional intensity, one of the many shining moments found in this piece occurs between measures 69 through 71. The piece reaches its height of intensity in the accompaniment and in the vocal line, yet Adams chooses to dramatically *decrescendo* on the word “tear.”

Finally, in “Creole Girl” we find a powerful ending to the song group. Adams uses syncopated dance rhythms in the piano accompaniment. Still, the singer should soar above the musical accompaniment by using *legato* phrasing. This is indicated by the long notes placed at the end of each line (i.e. “dance,” “Spain,” “skirts,” “castanets,” etc.). From measures 38 through 54 (*meno mosso ma non troppo*), the singer should aim to be honest and clear in his portrayal of the text. Adams assists the singer by removing the dance rhythms in the piano accompaniment, albeit temporarily, found in the rest of the piece. The text also suggests a reflection on portions of the Creole girl’s heritage that may not be as glorious (“guns,” “battling,” “cry[s]”). Vocally, the singer should manage the breath carefully while maintaining a high soft palate for the last pitch of the piece (“girl”), which is held on a high note for four measures.

It is important to note that H. Leslie Adams' "Nightsongs" is published in three keys: High Voice, Medium Voice, and Low Voice. The tables shown in this document represent the high (original) keys. However, I have chosen to sing the pieces in the medium key to suit my baritone voice, and to be able to implement a wide array of emotions and vocal variety in a comfortable manner.

**Selections from *Five Creole Songs*
Camille Nickerson, Arranger**

1. The Composer

Camille Nickerson's (1888–1982) inspiration to explore the Creole folksongs⁴⁷ came directly from her experiences growing up in New Orleans, Louisiana. Nickerson was familiar with the music and dialect of her native culture having lived in the French Quarter at the turn of the century. She heard many of these songs in her home, neighborhood, and church. Nickerson was also born into a talented musical family. Her father, violinist William Nickerson, conducted an orchestra (aptly named the “Nickerson Ladies’ Orchestra”) and founded a music school aimed at educating African Americans in the community. Camille Nickerson went on to earn B.M. and M.M. degrees in music from the Oberlin Conservatory with additional studies at the Juilliard School and Columbia University. She was a lauded educator having taught at Howard University from 1926–1962. Camille arranged, performed, and educated others about the Louisiana Creole culture and was widely recognized as “The Louisiana Lady”.

On her *Five Creole Songs*, Ms. Nickerson writes:

The Creole folk songs herein represented originated on the plantations of the French and Spanish colonists of Louisiana much in the same manner as the spirituals and works songs of the American Negro. But, whereas the latter folk music is in part a product of Anglo-Saxon environment, the former reflects the influence of a Latin regime; hence there are differences in the two folk creations.⁴⁸

⁴⁷ Melodies sung in Louisiana Creole by Louisiana Creole people. The language is a mixture of French with influences from west and central African languages. The Louisiana Creole people are of French, Spanish, and/or African descent.

⁴⁸ Camille Nickerson, foreword to *Five Creole Songs* (Boston: Boston Music, 1942).

“*Chère, mo lemmé toi*”⁴⁹

Chère, Mo lemmé toi
Chère, Mo lemmé toi
Oui, Mo lemmé toi
‘vec tou mo coeur mo lemmé toi.

Dear, I love you so
Dear, I love you so,
Yes, I love you dear
With all my heart I love you so.

Chère, Mo lemmé toi
Chère, Mo fou pou toi
Oui, Mo lemmé toi
Comme ‘tit co chon lemmé labou.

Dear, I love you so
Dear, I’m crazy ‘bout you
Like a pig loves mud,
Oh Honey dear, I do love you.

Si jamais mo pas lemmé vou
Si jamais mo pas lemmé vou
Mo prend couteau, oui, prend couteau
Et coupé mo vieux la cou.

If ever I cease to love,
If ever I cease to love,
I’ll go, by heck, and break my neck,
If ever I cease to love.

“*Michieu Banjo*”

Gardez piti Mulatte la, Michieu Banjo,
Comment li insolent!

See that Mulatto over there, Mister Banjo
Comin’ down the line!

Chapeau su’ côté, Michieu Banjo,
Badine à la main;
Mouchoir dans so poche, Michieu Banjo,
Cigar dan so gros la bouche.

Hat turned on one side, Mister Banjo,
Walkin’ cane in hand,
Smokin’ a big cigar, Mister Banjo,
Struttin’ to beat the band.

Cheveux bien glacé, Michieu Banjo,
Crävat, rouge assez!
Pantalón “Plein plein”, ‘tit Banjo,
Bottes qui apé fait “Crinc, crinc!”

Hair all smooth an’ slick, Mister Banjo,
Come and see him quick!
Trousers that go “flop flop”, ‘ster Banjo,
New shoes that cry “Crank, Crank!”

Yeux qui apé roulé, Michieu Banjo,
Fleur dans so boutonnière, ‘tit Banjo,
Joué li même capab,
Mais laid jus’ comme le Diab’!

Eyes a-rollin’ up an’ down, Mister Banjo,
Necktie flyin’ ‘roun, ‘ster Banjo,
Wearin’ a diamon’ pin,
But he’s ugly as homemade sin!

⁴⁹ Translations for “*Chère, mo lemmé toi*” and “*Michieu Banjo*” by Camille Nickerson.

2. Textual Analysis

“*Chère, Mo Lemmé Toi*” is an old tune sung on Mardi Gras Day, the last day of the Carnival celebration, when a young man musters up the courage to express his heart’s longing to his beloved. “*Michieu Banjo*” is a satirical song, which pokes fun at the town dandy as he struts about wearing fine clothes and playing his banjo while everyone else pokes fun at the fact that he is a *mulatto*.⁵⁰ The poem uses a French-based *patois* commonly spoken by the older generation of Louisiana Creoles. Like many other dialects, the language omits prepositions and articles, and splits verbs.

3. The Music

TABLE 3. Musical elements of “*Chère, mo lemmé toi*” and “*Michieu Banjo*” from *Five Creole Songs*

Song Title	“ <i>Chère, mo lemmé toi</i> ”
Key Signature	B \flat major
Meter	2/4
Expression and Tempo Markings	<i>Moderato</i> with marked rhythm ($\text{♩} = 92$)
Vocal Range	B \flat_3 – E \flat_5
Tessitura	D $_4$ - D $_5$
Dynamic Range	<i>pp</i> - <i>f</i>
Form	Ternary
Language	French Creole

⁵⁰ *Mulatto* is an archaic term used to represent a biracial or multiracial person.

Song Title	“ <i>Michieu Banjo</i> ”
Key Signature	G major
Meter	2/4
Expression and Tempo Markings	Gaily, but not too fast – with marked rhythm (♩ = 116)
Vocal Range	D ₄ - D ₅
Tessitura	D ₄ - D ₅
Dynamic Range	<i>p</i> - <i>f</i>
Form	Binary
Language	French Creole

4. Thoughts on Performance

The singer should know that the pronunciation of the French creole is similar to that of its parent language, French. A sense of color should be used when expressing the text to represent the authenticity of the character. In “*Chère, Mo Lemmé Toi*,” the backdrop of the scenery is Carnival, a festive time of the year. “*Michieu Banjo*” is full of satire and therefore, the singer should make an effort to stress the text through clear diction and emphatic acting choices.

Spirituals

Hall Johnson and Margaret Bonds, Arrangers

1. The Composers

Composer, arranger, and choral director, Francis Hall Johnson (1888–1970) was born into an upper-middle class family in Athens, Georgia. His upbringing was not characteristic of most blacks in the mid-1880s. His father was born a free man in Maryland and was a college graduate in 1862, before the Emancipation Proclamation and the Thirteenth amendment.⁵¹ William Decker Johnson went on to become an ordained minister in the African Methodist Episcopal Church and president of Allen University in Columbia, South Carolina.⁵² Hall's mother, Alice, was a slave until age eight, but entered college at age fourteen and formally studied classical music. His grandmother, a former slave, who exposed him to the slave songs, also influenced Johnson.⁵³ Johnson earned a bachelor's degree in music from the University of Pennsylvania. Upon moving to New York City in 1914, Johnson played the violin with the Southern Syncopated Orchestra, as well as the Negro String Quartet, performed on Broadway ("Shuffle Along" [1921], "Runnin' Wild" [1923]), and formed the Hall Johnson Choir, a professional performing ensemble appearing in several motion pictures of the day.⁵⁴

Johnson began focusing on arranging and composing Negro spirituals after sitting in orchestra pits on Broadway for many years listening to "barbershop-quartet" styled arrangements that he felt were inauthentic.⁵⁵ He decided to draw upon his roots mixed with his formal training to present a style of African American spiritual that is full of rich harmonies and expression. He

⁵¹ Eugene Thamon Simpson, *Hall Johnson: His Life, His Spirit, and His Music* (Lanhan, Maryland: The Scarecrow Press, Inc., 2008), 1.

⁵² *Ibid.*

⁵³ *Ibid.*, 2.

⁵⁴ John Haag, "Hall Johnson (1888–1970)," *New Georgia Encyclopedia*, accessed October 3, 2015, <http://www.georgiaencyclopedia.org/articles/arts-culture/hall-johnson-1888-1970>

⁵⁵ *Ibid.*

became a champion of the genre and coached famous vocalists and conductors including Marian Anderson, Robert McFerrin, Shirley Verrett, Harry Belafonte, and Leonard De Paur.

Hall Johnson expresses his view on the Spiritual, stating:

True enough, this music was transmitted to us through humble channels, but its source is that of all great art everywhere—the unquenchable, divinely human longing for a perfect realization of life. It traverses every shade of emotion without spilling over in any direction. Its most tragic utterances are without pessimism, and its lightest, brightest moments have nothing to do with frivolity. In its darkest expressions there is always a hope, and in its gayest measures a constant reminder. Born out of the heart-cries of a captive people who still did not forget how to laugh, this music covers an amazing range of mood. Nevertheless, it is always serious music and should be performed seriously, in the spirit of its original conception.⁵⁶

The four Hall Johnson Spiritual arrangements that I chose represent a snapshot of the Christian faith, in particular, the crucifixion, glory, and power of Jesus Christ.

Margaret Bonds (1913–1972) was born into a musical family in Chicago, Illinois. Her mother, Estella C. Bonds, was a highly respected piano teacher and was friends with several well-known musicians of the day. She initially studied piano with her mother and wrote her first composition (“Marquette Street Blues”) at age five. While in high school, she also studied piano with renowned composer Florence Price, and a staple in the choral world, William Levi Dawson.

Her formal education includes a bachelor’s and master’s degree in music from Northwestern University in Evanston, Illinois, with further study at the Juilliard School.⁵⁷ During her time at Northwestern, she had her first direct exposure to racism. In an interview with James Hatch, Bonds had this to say about the experience:

⁵⁶ Charles Hobson, “Hall Johnson: Preserver of Negro Spirituals,” *The Crisis*, November 1966, 483.

⁵⁷ William J. Zick, “Margaret Allison Bonds (1913–1972): African American Composer, Pianist & Musical Director,” *AfriClassical.com: African Heritage in Classical Music*, accessed January 12, 2016, <http://chevalierdesaintgeorges.homestead.com/bonds.html#3>.

I was in this prejudiced university, this terribly prejudiced place--I was looking in the basement of the Evanston Public Library where they had the poetry. I came in contact with this wonderful poem, "The Negro Speaks of Rivers," and I'm sure it helped my feelings of security. Because in that poem he [Langston Hughes] tells how great the black man is: And if I had any misgivings, which I would have to have--here you are in a setup where the restaurants won't serve you and you're going to college, you're sacrificing, trying to get through school--and I know that poem helped save me.⁵⁸

Bonds would eventually meet Langston Hughes in 1936, and went on to compose music to several of his poems including "The Negro Speaks of Rivers." She continued to perform and compose throughout her career, which spanned nearly forty years. In the same interview with Hatch, she addresses her feelings about her music and the music of the African American composers of the day:

I realized, very young, that I was the link...between Negro composers of the past. ...I hear the young Negroes today. Many of them are trying to reconcile atonality with the Negro idiom and they just don't go together. I think, if anything, if I deserve any credit at all, it's that I have stuck to my own ethnic material and worked to develop it.⁵⁹

Bonds' compositional output features songs, orchestral works, solo piano pieces, choral compositions, two ballets, and one Mass. Composed in 1963 (Pub. 1965, Bryn Mawr), *He's Got the Whole World in His Hands* speaks of God as our creator and protector. This arrangement was commissioned by the great American soprano Leontyne Price.⁶⁰

⁵⁸ Margaret Bonds, Interview by James Hatch, Los Angeles, December 28, 1971. Quoted in Helen Walker-Hill, *From Spirituals to Symphonies: African-American Women Composers and Their Music* (Westport, CT: Greenwood Press, 2002), 156.

⁵⁹ Ibid, 144.

⁶⁰ Ibid.

“I Gotta Lie Down”

I gotta lie down,
How shall I rise?
‘Pear befo’ de jedgmen’ bar?

Dark was der night, ‘an col’der groun’,
On which my Lord was laid,
Great drops of sweat like blood ran down,
In agony He prayed.

Dear Father, remove dis bitter cup,
If such Dy sacred will,
If not, content I’ll drink it up,
Dy pleasure I’ll fulfill.

I would not live a sinner’s life,
I’ll tell you de reason why,
I’m scared my Lord might call on me,
An’ I wouldn’ be ready to die.

Dey’ll wrap me in white linen,
An’ dat’s gonter hol’ me fas’,
Dey’ll lay me in my silent tomb,
An’ dat’s gon’ be my las’!

“Take My Mother Home”

I think I heard Him say,
When He was strugglin’ up de hill,
I think I heard Him say,
“Take my mother home.”

I think I heard Him say,
When dey was spittin’ in ‘Is face,
I think I heard Him say,
“Take my mother home.”

Den I’ll die easy,
Take my mother home.

I think I heard Him say,
When dey was rafflin’ off ‘Is clo’es,
I think I heard Him say,
“Take my mother home.”

I think I heard Him cry,
When dey was nailin’ in de nails,
I think I heard Him cry,
“Oh, take my mother home!”

I’ll die dis death on Calvary,
Ain’ go’n ter die no mo’, Lord,
I’ll die on Calvary,
Ain’ go’n ter die no mo’, Brother,
Ain’ go’n ter doe no mo’.

I’ll die easy,
Take my mother home.
I’ll die so easy ef you take my mother home.”

I think I heard Him say,
When He was dyin’ on de cross
I think I heard Him say,
“Take my mother home.”

I think I heard Him cry,
When He was givin’ up de ghos’,
I think I heard Him cry,
“Please, take my mother home.”

“Oh, Glory!”

Oh, Glory!

Oh, Glory!

There is room enough in Paradise,
To have a home in Glory.

Jesus, my all, to Heav'n is gone,
To have a home in Glory,
He whom I fixed my hopes upon,
To have a home in Glory.

His track I see and I'll pursue
To have a home,
The narrow way till Him I view,
To have a home.

“Ride on, King Jesus! (King of Kings)”

Ride on, King Jesus!
No man can-a hinder me.
Ride on, King Jesus, ride on!
No man can-a hinder me.

For He is King of kings,
He is Lord of lords,
Jesus Christ, duh first an' las',
No man works like Him.

King Jesus rides a milkwhite horse,
No man works like Him.
Duh river of Jerdin He did cross.
No man works like Him.

For He is King of kings,
He is Lord of lords,
Jesus Christ, duh first an' las', Oh!

King Jesus rides in de middle o' de air, Oh!
He calls duh saints from ev'rywhere. Ah!

Ride on, King Jesus!
No man can-a hinder me.
Ride on, King Jesus, ride on!
No man can a hinder me.

“He’s Got the Whole World in His Hands”

He’s got the whole world in His hand,
He’s got the whole world in His hand,
He’s got the whole world in His hand,
He’s got the whole world in His hand.

He’s got the wood and the waters in His hand,
He’s got the wood and the waters in His hand,
He’s got the sun and the moon right in His hand,
He’s got the whole world in His hand.

He’s got the birds and the bees right in His hand,
He’s got the birds and the bees right in His hand,
He’s got the beasts of the field right in His hand,
He’s got the whole world in His hand.

He’s got you and me right in His hand,
He’s got you and me right in His hand,
He’s got ev’rybody in His hand,

He’s got the whole world in His hand,
He’s got the whole world in His hand.

2. Thoughts on Text

The spirituals represented in this final group were chosen and placed in an order that would best illustrate the life, Passion, and power of Jesus Christ. It is important to note that the four Hall Johnson arrangements are not from a song cycle. However, three of the four songs (all except “Oh Glory”) are a part of his Easter cantata entitled *Son of Man*, which premiered in New York’s City Center in 1946. In “I Got to Lie Down,” one can interpret the lyrics in a myriad of ways. Johnson originally placed this piece in his “Gethsemane” section of *Son of Man*. I choose to sing the piece from the perspective of a speaker casting off his negative ways because he knows that eventually he will have to appear before the Lord on Judgment Day. In each verse,

Johnson tells the story of Christ’s suffering on the cross. “Take My Mother Home” is based on the biblical narrative from St. John 19: 26–27 when Jesus was crucified on the cross at Golgotha’s hill.⁶¹ The song takes us through Jesus’ arrest up to the moment of his death. In “Oh Glory,” we find that Jesus has taken his rightful place in Glory, Heaven, and the speaker desires to follow in his tracks in an effort to have a home in Glory as well. “Ride on, King Jesus! (King of Kings)” is a sort of coronation song that crowns Jesus Christ as “King of kings” and “Lord of lords.”⁶² This celebratory anthem is then followed by the program’s final song, “He’s Got the Whole World in His Hands.” The song is clear in its depiction of God as the Father of mankind and nature. I chose to conclude the program with this piece to provide an inspirational ending to the program.

3. The Music

TABLE 4. Musical elements of “I Gotta Lie Down”

Song Title	“I Gotta Lie Down”
Key Signature	D minor
Meter	<i>Alla breve</i>
Expression and Tempo Markings	<i>Moderato</i> ($\text{♩} = 60$)
Vocal Range	D ₄ - E ₅
Tessitura	D ₄ - D ₅
Dynamic Range	<i>pp - f</i>
Form	Binary
Language	English

⁶¹ Hall Johnson, *The Hall Johnson Collection* (New York: Carl Fischer, 2003).

⁶² “Ride on, King Jesus! (King of Kings),” stanza 2, verses 1 and 2.

TABLE 5. Musical elements of “Take My Mother Home”

Song Title	“Take My Mother Home”
Key Signature	E \flat major
Meter	<i>Alla breve</i>
Expression and Tempo Markings	<i>Lento</i> without tempo markings
Vocal Range	B \flat_3 - E \flat_5
Tessitura	E \flat_4 - C $_5$
Dynamic Range	<i>pp</i> - <i>ff</i>
Form	Truncated Rondo (ABACBA)
Language	English

TABLE 6. Musical elements of “Oh, Glory!”

Song Title	“Oh, Glory!”
Key Signature	G major
Meter	3/4
Expression and Tempo Markings	Slow, strict time throughout
Vocal Range	A $_3$ - F $_5$
Tessitura	A $_3$ - D $_5$
Dynamic Range	<i>pp</i> - <i>mf</i>
Form	Binary
Language	English

TABLE 7. Musical elements of “Ride on, King Jesus! (King of Kings)”

Song Title	“Ride on, King Jesus! (King of Kings)”
Key Signature	D \flat major
Meter	Common Time
Expression and Tempo Markings	<i>Maestoso moderato</i> ($\text{♩} = 116$)
Vocal Range	A \flat_3 - F $_5$
Tessitura	D \flat_4 - D \flat_5
Dynamic Range	<i>pp</i> - <i>ff</i>
Form	Binary
Language	English

TABLE 8. Musical elements of “He’s Got the Whole World in His Hands”

Song Title	“He’s Got the Whole World in His Hands”
Key Signature	B \flat major
Meter	Common Time
Expression and Tempo Markings	<i>Religioso</i> without tempo markings
Vocal Range	A ₃ - F ₅
Tessitura	B \flat ₃ – D ₄
Dynamic Range	<i>mp</i> - <i>ff</i>
Form	Modified Strophic
Language	English

4. Thoughts on Performance

A sense of reverence should be employed in the majority of the songs from this final set of the program. Songs with written dialect (“I Got to Lie Down,” “Take My Mother Home”) should stress the text without overemphasizing the dialect. Songs written in Standard English should be sung as such. Hall Johnson was very clear about how he wanted his arrangements to be performed.⁶³ Baritone William Warfield reflects, “One of [Johnson’s] big beefs was that singers performed his spirituals too fast.”⁶⁴ Margaret Bond’s arrangement of “He’s Got the Whole World in His Hands” includes a repetitive melody over an expressive accompaniment. The singer should find places where coloring of the text can be of use to express the various entities that God holds in his hands. For example, I aim for a tenderness in the voice when singing of the “birds and the bees,” but tend to use even greater warmth and depth of sound when speaking of the “beasts of the field.”

On the program, I have selected medium and low arrangements of each spiritual to suit my baritone range. In *The Hall Johnson Collection*, “Oh Glory!” is presented in the low key,

⁶³ Simpson, *Hall Johnson*, 335.

⁶⁴ *Ibid.*

while “I Got to Lie Down” is arranged for both high and medium voice.⁶⁵ “Ride On, King Jesus! (King of Kings)” is printed in high, medium, and low keys, and “Take My Mother Home” is arranged for medium voice. The version of Margaret Bond’s arrangement of “He’s Got the Whole World in His Hands” presented on the program was transposed down a third by myself using computer software. The original, and only published key, is D major.

⁶⁵ Johnson, *The Hall Johnson Collection*.

CHAPTER 3

THE IMPORTANCE OF PRESERVING AND PERFORMING ART SONGS BY AFRICAN AMERICAN COMPOSERS

“The stereotype may be defined as any preconceived idea as to what a Negro should or can do. Those hoping to climb to the top in serious music have had to contend with the idea that a Negro’s function is solely to sing spirituals, or to play jazz and clown.” – William Grant Still⁶⁶

Still’s response to the notion of a stereotype associated with African American composers of serious music offers speculation as to why black composers have often been overlooked in the performance and publication of art songs. The creative talents of African American composers and poets are well known within the realms of popular and sacred music. A bevy of names can be listed in the genres of Rhythm and Blues, gospel, and jazz. However, the classical vocal literature from the black composer is generally unknown and therefore not appreciated by voice students and teachers on a grand scale.

With the proliferation of the Internet, art music by talented African American composers is accessible to all. However, one must pursue an extensive search for published music by these composers. Much of the music written in the past fifty years remains largely unpublished or available only in individual copies from the composers themselves. Why might this be? Is the music simply unworthy of public consumption? It is not within the scope of this document to provide the answers as to why this is the case, but I recommend that musicians and academics investigate the deserving works of these composers.

⁶⁶ Bette Yarbrough Cox, *Central Avenue: Its Rise and Fall, 1890–c. 1955: Including the Musical Renaissance of Black Los Angeles* (Los Angeles: Beem Publications, 1996), 50.

The number of anthologies and published song cycles composed by African Americans is disproportionate to their white counterparts. Edgar Rogie Clark's "Negro Art Songs: Album by Contemporary Composers," the first of its kind, has long been out-of-print and, aside from a few other anthologies, collections of contemporary art songs by African American composers are virtually absent from mainstream publications. Willis Patterson's first anthology of works by African American composers, which presents forty-one songs by twenty-four composers, is readily available in many public and university libraries and proves to be an invaluable resource to begin exposure to the art song compositions of African Americans.⁶⁷ But there are more contemporary collections that should be considered.⁶⁸

A survey of popular song collections in the personal libraries of a few of my colleagues reveals only three African American composers: Harry T. Burleigh, Hall Johnson, and Moses Hogan. Not surprisingly, only the spiritual arrangements of these musicians are found within these libraries. The traditional recitalist's view of song literature by African American composers has been limited primarily to arrangements of spirituals. Bearing this in mind, studio teachers should be thorough in showcasing all aspects of the contributions of various cultures within the spectrum of American art song when helping their students pick music for recitals, auditions, and competitions.

Amidst the backdrop of social unrest in American history is a national dialogue regarding the need for inclusiveness throughout our society. Recognizing the music of African American composers of song can contribute to this dialogue and increase the diversity of repertoire taught to young singers. Music used as a communicative tool can serve to highlight the positive

⁶⁷ William Brown, foreword to *A New Anthology of Art Songs by African American Composers*, by Margaret R. Simmons and Jeanine Wagner (Illinois: Southern Illinois University Press, 2004), viii.

⁶⁸ See Appendix D.

achievements of all Americans. This builds pride within underrepresented groups. It also allows one to potentially see new and interesting perspectives and gain insight into different cultures.

As singers prepare recitals, academic or professional, I encourage them to consider the breadth of song literature composed by African Americans. The preservation of this music is best served through repeated high caliber performances, lectures, and articles published in scholarly journals. This document is designed for the musician who is dedicated to the teaching, performing, and preservation of American song literature. Teachers and students can use this document as an introduction to African American composers and their music in various literature and history courses. Researchers may find this document useful as groundwork to correlate with other topics dealing with African American and/or non-African American composers across various genres.⁶⁹ Budding African American composers and singers have access to this document as a supplemental guide to their classroom textbooks to show them that they are, indeed, present and well represented in the broad spectrum of classical music.

From spirituals and anthems to the integration of popular music idioms like jazz found in the works of Robert Owens and H. Leslie Adams, African American composers of song have solidified their place in the genre. Poetry written by African Americans has come of age, and offers a variety of texts and subject matter relevant to the present time. Yet, the melodic beauty and poetic genius of these artists suffers from a lack of recognition. To ignore this body of work is to diminish the value of the contribution of American culture to Western art music. However, through consistent recital programming and scholarly research on the music of African American

⁶⁹ Hildred Roach, *Black American Music: Past and Present* (Boston: Crescendo Publishing Co., 1973), vii.

song composers, this beacon of artistic expression might shine an even brighter light on the creative talent that America has to offer to the realm of classical music.

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APPENDIX A
RECITAL PROGRAM

DMA RECITAL

Sunday, February 21, 2016
Recital Hall
3:30 p.m.

CHRISTOPHER C. JORDAN, BARITONE
CINDY ST. CLAIR, PIANO

**SONGS OF THE SOUL:
AN EXPLORATION OF MUSIC
BY AFRICAN AMERICAN COMPOSERS**

PROGRAM

Drei Lieder für Bariton mit Klavierbegleitung

Fremde Stadt
Eine Geige in den Gärten
Im Nebel

Robert Owens
(b. 1925)

Nightsongs

Prayer
Drums of Tragedy
The Heart of a Woman
Night Song
Sence You Went Away
Creole Girl

H. Leslie Adams
(b. 1932)

INTERMISSION

From *Five Creole Songs*

Chère, mo lemmé toi
Michieu Banjo

arr. Camille Nickerson
(1888–1982)

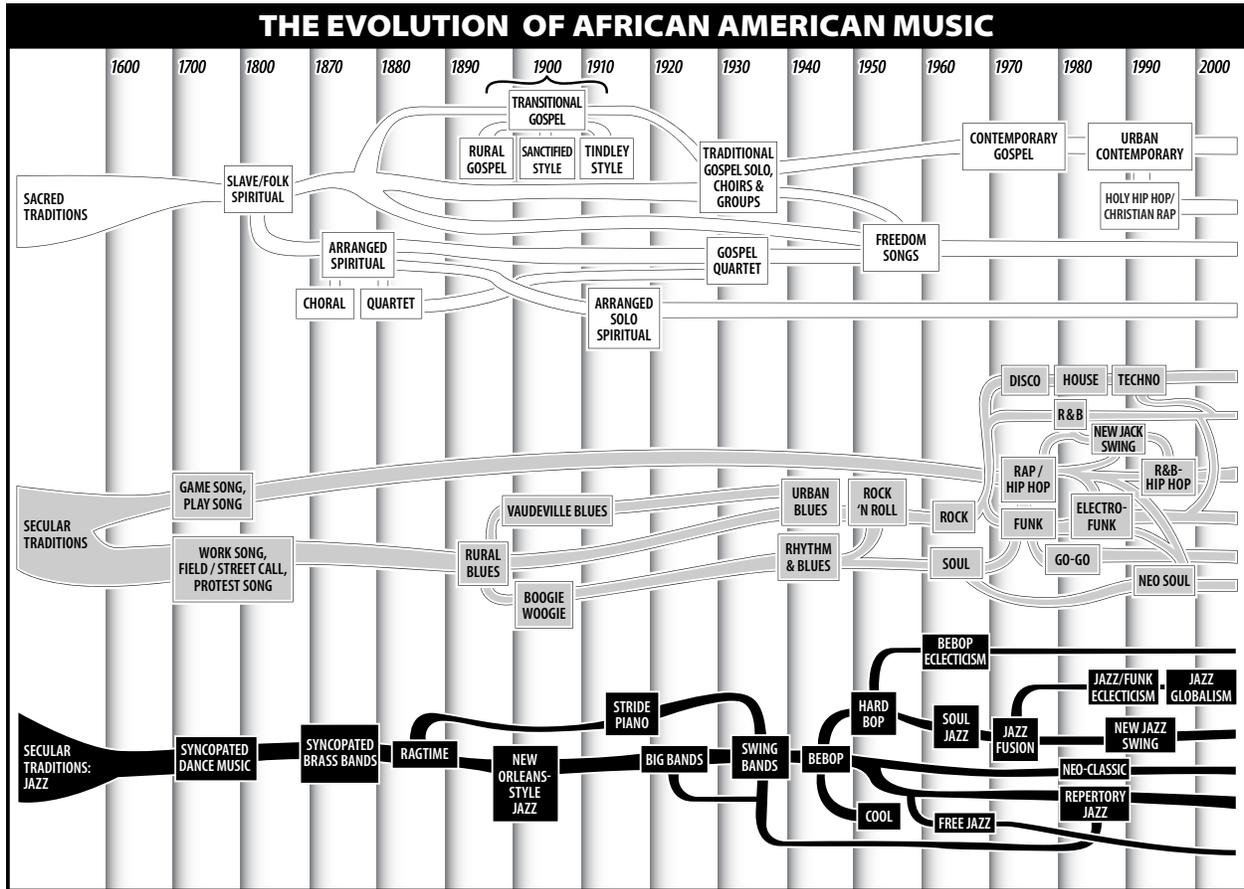
I Got to Lie Down
Take My Mother Home
Oh, Glory!
Ride on, King Jesus!

arr. Hall Johnson
(1888–1970)

He's Got The Whole World in His Hands

arr. Margaret Bonds
(1913–1972)

APPENDIX B



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APPENDIX C
CURRENT PUBLISHERS OF SONGS BY AFRICAN AMERICAN COMPOSERS

*This listing is not intended to be comprehensive,
but to provide a sample of resources for locating published and out-of-print materials.*

Alfred Publishing Company
P.O. Box 10003
Van Nuys, CA 91410
Phone: 818-891-5999
Fax: 818-891-4875
Website: <http://www.alfred.com/>

American Composers Alliance
648 Broadway, Room 803
New York, NY 10012
Phone: (212) 362-8900
Phone: (212) 925-0458
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APPENDIX D
ART SONG ANTHOLOGIES BY AFRICAN AMERICAN COMPOSERS

- Brown, William F. and Margaret R. Simmons. *A New Anthology of Art Songs by African American Composers*. Illinois: Southern Illinois University Press, 2004.
- Bullock, Kathy M. and Donna M. Cox, editors. *Art Songs and Spirituals by Contemporary African American Composers*. Xenia, OH: Personal Best Ministries, 2011.
- Patterson, Willis, editor. *Anthology of Art Songs by Black American Composers*. New York: Edward B. Marks, 1977.
- Patterson, Willis, editor. *The Second Anthology of Art Songs by Black American Composers*. Durham, NC: Videmus Records; dist., 2002.
- Still, William Grant (author), Rosephanye Powell (editor), and Verna Arvey (editor). *William Grant Still: An Art Song Collection*. MI: The Master-Player Library, 2000.
- Taylor, Vivian, editor. *Art Songs and Spirituals by African-American Women Composers*. Bryn Mawr, PA: Hildegard Publishing Co., 1995.

APPENDIX E
ONLINE RESOURCES

African American Composer Initiative: <http://aacinitiative.org/index.php>

AfriClassical.com: <http://chevalierdesaintgeorges.homestead.com/index.html>

Afrocentric Voices: <http://www.afrovoices.com/index.html>

American Art Song: <http://www.americanartsong.org>

American Composers Alliance: <http://composers.com>

Art Song Update: <http://www.artsongupdate.org>

Center for Black Music Research: <http://www.colum.edu/cbmr/>

Classical Vocal Reprints: <http://www.classicalvocalrep.com/>

Negro Spirituals: <http://www.negrospirital.com/index.html>

The African American Art Song Alliance: <http://www.darryltaylor.com/alliance/>

The National Association of Negro Musicians: <http://www.nanm.org>

The Spirituals Project: <http://spiritualsproject.org>

Videmus Records: <http://www.videmus.org/index.php>