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H. LESLIE ADAMS' NIGHTSONGS: POETRY, MUSIC, AND PERFORMANCE

by

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ABSTRACT

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H. Leslie Adams is an African-American composer whose works reflect the influence of classical and contemporary genres. Adams has composed in various classical genres including instrumental chamber music, orchestral, incidental music, choral, opera, and art songs. He is best known for his art song and choral compositions. He has composed over forty songs for solo voice, including four song cycles. His dramatic works for voice include the opera, *Blake*, written and composed in 1985, and his most recent effort, *Slaves*, a musical drama written in collaboration with writer Sidney Goldberg, in 2005.

Adams, a full-time composer, is honored by the fact that he is living and experiencing the growing appreciation of his music. The purpose of this document is to present his life as a composer, and to provide a performer's guide to his song group, *Nightsongs*. In regard to his life, there are two dissertations written by Dr. Linda Childs and Dr. Everett McCorvey. The dissertation written by Childs is a descriptive catalogue of his solo vocal works, while McCorvey's dissertation, entitled "The Art Song of black American Composers," includes Adams' life and works alongside ten noted African-American composers. I have chosen to focus solely on *Nightsongs*, a work based on the text of the five noteworthy African-American poets: Langston Hughes, James Weldon Johnson, Georgia Douglas Johnson, Clarissa Scott Delany, and Leslie Morgan Collins.

Chapter one will serve as the introduction, biographical narrative, and discourse on his compositional style. Chapter two will feature the biographies of each poet. Chapter three is the performer's guide to the text and music of *Nightsongs*. The concluding appendices contain a discography, song listing, publication sources, recital and concert programs.

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CHAPTER 1

INTRODUCTION AND BIOGRAPY OF H. LESLIE ADAMS

The purpose of this paper is to research an American composer whose name and works are constantly growing in popularity. As a musician, I believe that it is important to discover composers and works beyond the traditional fare emphasized in classical music history. I believe that it is a significant endeavor to uncover and assist others in discovering the works of lesser known composers. The unknown is not unimportant; therefore, discovering “new” music is essential in adding to our musical knowledge. It is necessary to study and revere, the master composers of eras past, but equally necessary to know the artists of the present and look to the future.

H. Leslie Adams is a multifaceted composer of solo voice, orchestra, opera, choral, and various solo instruments, and these works demonstrate an individual style full of lyricism and representative of his years of musical training. He is a composer that takes great pride in living and working as a full-time composer and musician. In his own words, ¹“I have the freedom to express myself in any way I see fit, unlike many famous composers of the past some of whom wrote for patrons or never lived to see their works honored, I am so lucky that I have the chance to express myself without reserve and see other appreciate it also.” The freedom of expression is important to Adams, who works are a classical in nature, yet infused with modern harmonies and style. In his art songs, he compositions typically contain a melody flows throughout the entire piece in the voice and piano. The resulting effect is that the song tune is etched in your mind; even if the words of the song are forgotten, the melody

¹ H. Leslie Adams, Interview, October, 2006.

is memorable.

The featured song group, *Nightsongs*, composed early in Adams' career exhibits that memorable idea in his compositions. Although written over forty years ago, this featured music represents an established style that is ubiquitous in his most recent compositions. Adams continues to take his music forward without regret or apprehension and with that approach, he is finding an audience eager to hear and appreciate his work.

Harrison Leslie Adams Jr., born on December 30, 1932 in Cleveland, Ohio is a composer who views music composition as a most satisfying and expressive art form liberated from limitations and labels. This composer's musical journey began at an early age with piano lessons at the age of four with Dorothy Smith, a neighbor and violinist in the Cleveland Women's Orchestra. He also studied piano with Mina Eichenbaum and voice lessons with John Tucker. His parents, Harrison Leslie and Jessie Manese Adams were not musicians but music lovers who desired for their only child to have the best educational, and significant experience.

Educated in the Cleveland public school system, his study, interest, and passion for music continued to grow from childhood. The city of Cleveland offered musical stimuli as well. A music series in the downtown music hall provided Adams an opportunity to see and hear such musicians as Jasha Hefitz, Arthur Rubinstein, and Paul Robeson. He also saw in concert, such performers as Bidu Sayao, Risë Stevens, Marian Anderson, and Hazel Scott. Reminiscing, Adams recounts:

"There was just a wealth of talent, just top notch. And then the opera [Metropolitan Opera touring company] would come on a regular basis. They had major stars: Enzo Penza, Helen Taubel, Lily Pons, and Jan Peerce. There would usually be at least two stars in every

production, so I really got a wonderful education.”²

Another source of music influence came through local churches in Cleveland. The local churches hosted musicales where Adams became a regular performer. Many of these programs were classically oriented; he also sang in the youth choir at Antioch Baptist Church and played piano for the choirs of Glenville High School, his alma mater. As his musical involvement and development intensified, Adams high school teacher, John Tucker encouraged him to apply to the Oberlin Conservatory of Music. Accepted into the program, he flourished as a young musician and later graduated in 1955 with a Bachelor of Music degree in Music Education. While at Oberlin, he focused on composition and studied privately with Herbert Elwell and Joseph Wood. Adams first large scale work, *A Kiss in Xanadu*, a ballet in three scenes was written and performed as a student composition during his junior year.

After his private studies with Elwell concluded, he continued these studies with Robert Starer in 1959 and Vittorio Giannini in 1960. Adams then attended the California State University at Long Beach where he studied composition with Leon Dallin and graduated with a Master of Music degree in 1967. In 1973, he was awarded his Ph.D. in composition at The Ohio State University. During his doctoral studies, he studied privately with Henry L. Cady and Marshall Barnes.

Adams days at Ohio State University provided him with great inspiration, he says: The classes were seminar style, so they were small, more intimate and filled with instructors

² Linda Darnell Childs. *The solo vocal works of Leslie Adams: A descriptive catalogue and commentary* (D.M.A. dissertation, Arizona State University), 1997, 11.

and students with similar passions and goals. In my other college experiences, there were so many opposing ideas and interests. In these classes, we would meet and discuss ideas and concepts about composition. This was so exciting; I thought ‘this is where I am supposed to be.’³ Influenced by his work as an educator and composer, Adams’ dissertation research focused on educational and compositional issues in choral music entitled, “The Problems of Composing Choral Music for High School Use.” After graduation, he returned to Ohio State University (1978-1983), for post-graduate work in orchestration with Marcel Dick, Edward Mattila, and Eugene O’Brien.

Adams’ dedication to studying the craft of composition seemingly predestined him for his occupation today as full-time composer, yet he spent his earliest years working as a music educator and performer. His career as a music educator began while he was still a graduate student. His first teaching positions were with high school music programs in New Jersey and New Mexico. Following his high school appointments, he served as an Assistant Professor at Stillman College in Tuscaloosa, Alabama and then became an Assistant Professor of Music in Voice at Florida A & M University in Tallahassee. In his final university appointment, Dr. Adams served as an Associate Professor of Music, university choir director, and director of choral clinics at The University of Kansas (Lawrence).

In contrast to his career as a music educator, Adams’ career in performance began in his high school days and developed throughout his college years and beyond. Subsequent to graduation from Oberlin, he moved to New York City and worked as the piano accompanist for ballet companies such as the American Ballet Center, the Robert Joffrey Ballet, the June

³ Adams, Interview.

Taylor Dancers, the New Ballet Academy, the Karl Shook Dancers, and the Ruthanna Boris Ballet. He also began to market himself as a composer and had the opportunity to perform and received positive reviews. Adams feels that his professional career was officially launched in December, 1961, with a program of his works at Steinway Hall presented by the Ira Aldridge Society.⁴ The experience gained from living and working in New York, reinforced his commitment to composing. As Adams continued to work as an accompanist and launch his career as a composer he published some of his first song collections, *Songs on Text of Edna St. Vincent Millay (Five Millay Songs)* and *Six Songs on the Texts by Afro-American Poets (Nightsongs)*.

Adams' compositional output during his graduate school years diminished, but his minimal compositions were predominantly choral work. In 1974, his composition, *Psalm 121* for SATB chorus unaccompanied with solo SATB quartet was the overall winner in the National Competition for Choral Composition. Over the next ten years, Adams would continue his work in the fields of education, performance, and compositions. He also received numerous commissions, honors, and awards such as at the Composer Fellowship Award from the National Endowment for the Arts to study in Bellagio, Italy, the National Education Defense Act Fellowship, Yaddo Artists Colony fellowship, the Jennings Foundation and grants from the Rockefeller Foundation and the Cleveland Foundation.

In addition to these honors, Adams, an experienced performer, has appeared with the Prague Radio Symphony, Iceland Symphony, Cleveland Orchestra, Buffalo Philharmonic, Indianapolis Symphony, Detroit Symphony, Savannah Symphony, Springfield Symphony,

⁴ Ibid, 6.

Oakland-Pontiac Symphony, Ohio Chamber Orchestra, and Black Music Repertory Ensemble.

Adams' journey toward composing full-time began with positions that named him as composer-in-residence, guest composer, and associate music director. Those positions included tenures at the Karamu House (Cleveland, Ohio), Kaleidoscope Players (Raton, New Mexico), Cleveland Music School Settlement, Cuyahoga Community College. In 1980 he founded Accord Associates, Inc. where he served as the president, executive vice-president until 1986 and later, composer-in-residence until its close in 1992. Since 1997, he has served as the executive vice-president and artist-in-residence for Creative Arts, Inc., a nonprofit arts association created to promote the compositions of minority artists. Today, Adams resides in his native Cleveland and in addition to composing; he is the music director/organist at Grace Presbyterian Church in Lakewood, Ohio.

Over the past three decades, Adams has composed over 30 works for voice and instruments. His most recent is *Slaves*, a musical written by Sidney Goldberg for which he composed the music. Adams composed the music over an eight month period in 2006 and premiered in concert version on February 2, 2007 at Morehouse College in Atlanta, Georgia. He recently garnered national attention with the performances of his opera, *Blake* now presented in concert version and entitled, *The Blake Suite*. The opera premiered in 1997 with Metropolitan Opera soprano, Martina Arroyo as the character, Miranda. Recent performances were given by the New York City Opera in July 2006 and in January 2007 at the opening concert of National Opera Association's 52nd Annual Convention.

With an ever increasing schedule, Adams is a lively, enthusiastic man who lives to compose, create, and express himself through music. In our first conversation, he told me that

people constantly ask him how he survives with only a church job and composing full-time. He said he responds to them by making the point that, “when you find the thing in life that gives you the greatest joy and allows you the freedom to express yourself without restraint, you don’t worry about the pay because you know that it will come.”⁵ Also, he believes that an important factor that sets him apart as a composer is that he is not employed by a university or college; therefore, he doesn’t have to answer to anyone or defend any of his works. For him, this is the true essence of what composition is all about: freedom and expression.

COMPOSITIONAL STYLE

H. Leslie Adams’ style of writing reflects the rich and diverse musical training and involvement in his community’s music scene in Cleveland. Known for his art song and choral compositions, Adams tends to set many of his vocal compositions on the text of African American poets. In addition to the poets of *Nightsongs*, he’s featured the poetry of Paul Laurence Dunbar (song collection, *Dunbar Songs*), fellow Cleveland native Joette McDonald (song collection, *The Wider View*), and R. H. Grenville (*The Wider View*).

His musical style is summarized in the New Grove Encyclopedia as a “lyrical style that fuses elements of jazz and black folksong with 20th century compositional techniques.”⁶ . This description of Adams’ compositional style, in my opinion is completely accurate. When I inquired as to how he would describe his style, he responded by saying, “I used to be

⁵ Adams, Interview.

⁶ Josephine Wright, “Leslie Adams,” in Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*. (London: Macmillan, 2001), II: 697-698.

concerned about style, but I realized I was looking for something that was already there. So I leave the describing up to historians, musicologists, critics, and you as the researcher. It is you who makes those judgments based on your own comprehension. A lot of people [composers] try to do that, but its just too hard. There no point in trying to describe my composition style because my statement is my work and I believe that alone speaks volumes.”⁷

Although Adams prefers to not give a description of his style, he does choose to compose vocal music that expresses the poetic idea. This characteristic is confirmed in *Nightsongs*, a group of songs not connected by a storyline, but unified by the themes of the Harlem Renaissance movement and the African American culture experience in early twentieth century America. The entire composition is composed to support the vision of the poet, for that reason the music of each song is specifically designed for the vocal line and piano accompaniment to work collectively for definitive expression. Adams’ music is basically tonal, with clear emphasis on lyric melodies, even in instrumental compositions. As a result, his works are extremely accessible to contemporary audiences. Yet Adams does not sacrifice technical or thematic complexity.⁸

His works are modern with traditional elements that beckon tonality in its most standard form. These attributes, I believe are characteristic of the era in which he grew up and musical influences. One his greatest musical influences is Johann Sebastian Bach and regarding this he states, “J.S. Bach is the musician that I have listened to the most and have

⁷ Small, Adams Interview.

⁸ Floyd, 21.

the greatest respect for. I am in awe of his ability, talent, and beauty in creation. I never cease to enjoy listening to him. I do appreciate all kinds of composers and I began listening to many composers in my teens. I enjoyed the music of Jerome Kern, George Gershwin, Cole Porter, Johannes Brahms, Beethoven and Richard Rodgers. Yet without a doubt, Bach by all accounts is number one.”⁹

Adams’ musical influences are quite diverse and as a result, he has created a unique, limitless style. In his vocal compositions, he typically begins the song with a melody that returns throughout the entire piece in the voice and/or piano. This voice-piano relationship is important in his art song compositions; an attribute reminiscent of the Romantic idea evidenced in the German lieder of Franz Peter Schubert and Robert Schumann where the piano and voice are essential in the overall emotional content. The vocal lines in all of his art songs always require text clarity and interpretive expression. The piano acts as a support system and in its own way “sings” throughout the pieces. Regarding this Adams says, “I allow the music to speak for itself. The way it is written is so clear and straightforward. I usually begin with a tune that can be heard throughout each piece. It will sometimes develop and expand, but it always returns. The accompaniment in *Sence You Went Away* begins with the singer, and in the middle section the accompaniment itself sings, giving the singer a break, but in a call and response manner and finally the singer picks up that original tune as the key modulates.”¹⁰

The modern American art songs and arias composed by Adams demonstrate his

⁹ Adams, Interview.

¹⁰ Ibid.

ability to make the textual, vocal, and instrumental merge successfully. Each phrase is designed to communicate clearly the poetry meaning, while the beautiful melodies of the voice and piano are easily understood by the audience. In this approach, he does not believe in preconceived notions for himself as a composer or toward interpretation for the singer or pianist. Music is nonconformity, and in his own words, he states: music comes from the heart; technique is the servant of emotions.”¹¹

IMPORTANT VOCAL WORKS

In the genre of vocal music, Adams began composing during his years as a student at Oberlin. Between 1951-3, he wrote eleven songs for solo voice that were premiered during those years, yet never performed. His first published song cycle, *Five Songs on Texts by Edna St. Vincent Millay* was composed in 1960 and is perhaps one of his most well-known and highly regarded vocal compositions. Published in 1978 through the American Composers Alliance, this initial vocal work captures the essence of Adams’ compositional style. The greater part of Millay’s texts are heavy and to support the text he creates a straightforward settings that incorporates rhythmic syncopation, evocative melodies, and basic tonality with atonal shifts. Picturesque is the best word one may use to describe the piano treatment of these songs. Much like the songs of Schumann, the piano intercedes to complete fragments of thoughts where words fail.¹² The vocal line expresses the emotion of the text through line contour, legato, articulation, and dynamic contrasts. *Five Millay Songs*, represents the

¹¹ Floyd, 21.

¹² Darryl Taylor, “The Importance of Studying African-American Art Song, *Journal of Singing* 54 (January/February 1998): 14.

establishment of Adams' vocal composing career and style.

His next significant vocal composition is *Nightsongs* composed in 1961 and published in 1978. In the years following, his solo voice compositions declined but his operatic writing began in 1980 with the drama, *Blake*. Based upon a novel of the same name by Martin Delany, the opera in four acts is a sad love story that focuses on the lives of two slaves, Blake (tenor) and Miranda (soprano) who fall in love, but are forced to separate and each set out on a journey to reunite with their true love, each other. *Blake* was not completed until November 1986. It has been performed numerous time with its premiere performance given in 1997 at the Brown Memorial Woodbrook Presbyterian Church in Baltimore, Maryland. Three performances of opera in its entirety were given with piano and percussion accompaniment. *Blake* has yet to be performed as a fully staged opera with a large chorus and orchestral accompaniment and Adams stated that he is truly looking forward to the full staging of this opera.

During the creation of *Blake*, he composed only one song for solo voice, *Christmas Lullaby* and two commissioned vocal chamber works, *Dunbar Songs* and *Hymn to Freedom*. The *Dunbar Songs* were commissioned by the Ohio Chamber Orchestra and the Borg-Warner Foundation for the Black Music Repertory Ensemble commissioned the *Hymn*. After the completion of opera in 1986, his solo voice output increased dramatically. From 1988-2005, Adams composed over fifty songs including two song groups, *The Wider View* and *Daybirth*.

His latest vocal composition is the musical drama, *Slaves* composed over a period of eight months in 2005. The book and lyrics are by writer, Sidney Goldberg and Adams composed the music. *Slaves* is the story of lovers, Billy and Beulah and their friend, Blue all of which are the slaves of President James Madison. The storyline centers around Billy and

Beulah's relationship and the tension created when Billy discovers that Beulah is forced to sleep with President Madison. At this time in history, this was common practice and even though slaves had families, they were not given that privilege openly and families were often torn apart. In this musical drama, a series of events turns all sorrows into success for all three friends who end the story as free, thriving citizens.

With *Slaves* as his latest work, Adams has not composed any new vocal works. He spent a good portion of the past year giving command performances of, *The Blake Suite* a concert version of his opera, concerts of his vocal and instrumental works and mostly recently, a recent premiere of *Slaves*. At this point, Adams has worked diligently enough to over the years to allow time for rest and relaxation. With the growing interest in his composition, he can follow his own philosophy and let his music speak for itself.

CHAPTER 2

THE POETS

Nightsongs were composed over the period of six months in 1961, and were plainly entitled *Six Songs on Text of Afro-American Poets* or *African-American Songs*. Adams calls this work a “song group” to differentiate from the traditional song cycle in which there is a unifying theme or the songs are composed on the text of one poet. In this work there are six different personalities and styles represented, yet they are unified culturally. Adams clearly states this fact by saying:

The unifying theme to this work is that all of the poets share in the significance of their blackness. In today’s society, we are so diverse, but at in the early and middle 20th century people of color had so much in common and no matter where you were from there was a commonality that is not found in the same way today. These poets share a cultural bond and that is what unifies them.¹³

Each poet, with the exception of Leslie Morgan Collins has ties to the Harlem Renaissance movement of the early 20th century. The Harlem Renaissance emerged after World War I when black writers and artists created poetry, plays, music, painting, sculpture, and cultural criticism that celebrated African American life and captured national attention.¹⁴ The writers and artists of this movement were descendants of black people who had

¹³ H. Leslie Adams, interview by author, 23 October 2006, Mississippi, tape recording.

¹⁴ Jeffrey C. Stewart, *1001 Things Everyone Should Know About African American History*, 23.

witnessed the inequality of slavery, the great migration of black southerners from the south to the north and the constant struggles of these people to find their place of freedom and equality in America.

The Harlem Renaissance is best regarded as an important time in black American culture and seen as a precursor to the Civil Rights movement where art, music, business, and entertainment converge for the purpose of freedom. One of *Nightsongs* featured poets, James Weidon Johnson preferred to call the Harlem Renaissance, “the flowering of Negro literature.” In addition to the poets included in Adams’ work there are famous historical figures that personify this movement such as: Marcus Garvey, Zora Neale Hurston, Claude McKay, James Wright, James Van Der Zee, Duke Ellington, and Paul Robeson.

The Harlem Renaissance movement began around 1919, and garnered national attention when in 1924; a party hosted for black writers by Opportunity magazine had a large number of white publishers in attendance. These publishers helped expose the rest of America to this cultural arts movement that redefined African Americans. The Renaissance was a spectacular flowering of African-American culture during the 1920s, an era of exciting creativity in literature, art, music, and dance.¹⁵ The decline of this movement coincided with the 1930s stock market crash and resulting Great Depression.

The purpose of this chapter is to present a biographical sketch of each poet and highlight some of their most famous works. H. Leslie Adams composes in a manner sensitive to the text, for that reason this study of the poets is vital to the understanding of this song group.

¹⁵ Henry Louis Gates, Jr. and Cornel West. *The African-American Century*, 99.



Langston Hughes
(1902-1967)

American poet, playwright, short story writer, lyricist, newspaper columnist, social activist, and world traveler, Langston Hughes has been called “The Poet Laureate of the Negro Race.” Nonetheless, he is undoubtedly the most recognized poet featured in H. Leslie Adams’ *Nightsongs*. Hughes was one of the seminal figures of the Harlem Renaissance; some critics consider him the most significant African-American writer of the twentieth century. Hughes inspired and encouraged two generations of black writers, including Margaret Walker and Gwendolyn Brooks, and later, Ted Joans, Mari Evans, and Alice Walker.¹⁶

Born James Mercer Langston Hughes in Joplin, Missouri, he started out as a poet with a deep regard for the written word and strong connection to the American past. This connection began for him in childhood since he was raised mostly by his grandmother, Mary Langston. His mother, Carrie Langston Hughes pursued a career as a stage actress and would be away for long periods of time and his father, a businessman, James N. Hughes,

¹⁶ Roger M. Valade III, *The Journal of Black in Higher Education: A Black Literary Guide to the Harlem Renaissance*, p. 105

lived in Mexico in a self-imposed exile.¹⁷ Because of this, Hughes found comfort in books and consequently influenced greatly by the works of famous American writers: W.E.B. DuBois, Walt Whitman, Paul Laurence Dunbar, and Carl Sandburg. He found his literary niche during his high school years where he published poetry and short fiction in the school magazine.

Between 1926, when he published his first pioneering poems, *The Weary Blues*, until 1967, the year of his death, when he published *The Panther and the Lash*, Hughes wrote sixteen books of poems, five works of non-fiction, and nine children's books; he also edited nine anthologies of poetry, folklore, short fiction, and humor.¹⁸ Some of the most popular works from this extensive and significant list include: *The Best of Simple*, *The Big Sea*, *The Dream Keeper*, *Shakespeare in Harlem*, and *The First Book of Jazz*.

Hughes' work represented his love of art, music, and culture. From the earliest years of his life, he found solace and pride in writing poetry that depicts black America from a first hand perspective and that literary evolution coincided with his love for music, specifically jazz and blues. He used the incredibly creative poetry of black language, blues, and jazz to construct an Afro-American aesthetic that rarely has been surpassed. He learned the hard way that his strength was in loyalty to black culture and identification with "my people."¹⁹

Hughes spent the greater portion of his life as a creative artist that made a living from his work and had the honor of being accepted and praised by his peers during his lifetime.

¹⁷ Arnold Rampersad, ed. *The Collected Poems of Langston Hughes*, 3.

¹⁸ Henry Louis Gates, Jr. and Cornel West, *The African-American Century*, p. 99.

¹⁹ *Ibid*, p. 100.

Hughes died in his beloved Harlem on May 22, 1967 of congestive heart failure, yet his life and work has had perpetual influence on generations of writers, composers, and artists.



Georgia Douglas Johnson (1880-1966)

Born Georgia Blanche Camp on September 10, 1880 in Atlanta, Georgia, this American poet, musician, and playwright is remembered as an important figure in the Harlem Renaissance Movement and influential woman writer of the early 20th century. Her parents, Laura Jackson and Douglas Camp died at an early age, leaving Johnson's fourteen year old sister as her guardian. In spite of this, this young girl developed a love for music and literature that only matured with age. In 1896, she graduated from Atlanta University Normal College and later studied music at the Oberlin Conservatory and the Cleveland School of Music.

Following her years of study, she worked as a school teacher and assistant school principal in the Atlanta area. In 1903, Johnson married Henry Lincoln Johnson, a lawyer and prominent Republican in Washington, D.C. they had two sons, Henry Lincoln Johnson Jr., and Peter Douglas Johnson. Influenced by the work of poet, William Stanley Braithwaite, she began writing poems and stories. She then submitted those works to various publications and in 1916 she published her first poem at the age of thirty-six.

Johnson published four volumes of poetry, *The Heart of a Woman* (1918), *Bronze* (1922), *An Autumn Love Cycle* (1928), and *Share My World* (1962). Her works reflect the personal journey as an artist, but also a woman who experienced great success and equally great struggles. In 1925, her husband died leaving her as the sole provider for their two sons. She was unable to live off of her earnings as an artists, so to support her family she worked various jobs including tenures as a substitute teacher, file clerk, and Commissioner of Conciliation for the United States Labor department.

Johnson's perseverance, creativity, and tenacity were demonstrated in her works and her life; her home in Washington, D.C. became a haven for intellectuals and artists. She called her home the "Half-Way House" to represent her willingness to provide shelter to those in need, including, at one point, Zora Neale Hurston. The rose-covered walk at 1461 S Street, created by Johnson fifty years ago, still stands in testimony to the many African American artists she welcomed and to the love poetry for which she is best known.²⁰ She continued to work into her eighties, publishing her final work, *Share My World* in 1962. After a sudden stroke, she passed away in 1966 at the age of eighty-six.

"The Heart of a Woman" appears as the third song in Adams' song group and I appreciate that this poem was chosen for a musical setting because it reflects the triumphs and tribulations of her life and work. Georgia Douglas Johnson's poems are skillfully crafted lyrics cast in traditional forms.²¹ They are, for the most part, gentle and delicate, using soft

²⁰ Ed. William L. Andrews, Frances Smith Foster, and Trudier Harris. *The Oxford Companion to African American Literature*.

²¹ Ed. Cathy N. Davidson, et al. *he Oxford Companion to Women's Writing in the United States*.

consonants and long, low vowels. Their realm is emotion, often sadness and disappointment, but sometimes fulfillment, strength, and spiritual triumph.



Clarissa M. Scott Delany (1901-1927)

Educator, poet, and social worker, Clarissa M. Scott was born in Tuskegee, Alabama. Although she died at 26 of a kidney disease, she contributed to her community and she published journal articles and poetry in *Opportunity: A Journal of Negro Life*, the periodical of the black intelligentsia of the time. Her father, Emmet Jay Scott was secretary to Booker T. Washington, founder of Tuskegee Institute, the historically black college.

Clarissa was sent to New England at an early age for her education, first at Bradford Academy and then, Wellesley College. She graduated in 1923, but during her student years became engrossed in the spirit of the Harlem Renaissance movement. She participated in Literary Guild meetings in Boston where young black people would gather to listen to featured speakers and discuss literature. Following graduation, she spent a year touring Europe and her poem, "A Golden Afternoon in Germany" was inspired from that experience.

After her European tour, she returned stateside and taught at Dunbar High School in Washington, D.C. During this time she published four poems, which would be the only poetry published during her short life. These poems are, "Solace", "Joy", "The Mask", and "Interim".

Lorraine Rosen says "... 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."

In the fall of 1926, she married Hubert Delany, a young lawyer in Washington, D.C. The couple moved to New York City where she worked as a social worker and worked with the National Urban League. Clarissa also worked with the Woman City Club of New York to conduct a statistical project entitled, "Study on Delinquent and Neglected Negro Children." She died in 1927 of kidney disease as result of six month battle with a streptococcus infection.

With a flair for language, skillful use of metaphors, uninhibited intense expression and an eye for unique detail, Clarissa would have accomplished even greater things had she lived longer. Her poem "Interim" composed in 1920 is re-interpreted by Leslie Adams as "Nightsongs" and is the fourth song to appear in the song group.



James Weldon Johnson (1871-1938)

In the words of on the chroniclers of his career, Sondra K. Wilson, Johnson was

“a songwriter, poet, novelist, diplomat, playwright, journalist, and champion of human rights.” His curiosity was inexhaustible; his courage, incredible; his commitment, unflinching.²² James Weldon Johnson did indeed live an extraordinary life that continues to influence and inspire others today. Born on James William Johnson on June 17, 1871, he changed his middle name to Weldon in 1913. His parents, James and Helen Louise Johnson were natives of the Bahamas who raised the younger James and two other siblings in Jacksonville, Florida. The senior James worked as a headwaiter and Helen became the first black female public school teacher in Florida.

Johnson’s middle-class upbringing encouraged his love of reading and music. He graduated from Atlanta University in 1894 and later from Columbia University in 1904 with a Master of Arts degree. Following graduation, he worked briefly as principal of his former school and then became the first black lawyer admitted to the bar in Duval County, Florida. Over the next few years, Johnson became involved in the Republican party politics by writing songs for Theodore Roosevelt’s presidential campaign and in 1906, received the position on U.S. Counsel to Venezuela and Nicaragua. He completed his tenure with these positions in 1912, which is the same year that he published one his most famous works, *The Autobiography of an Ex-Colored Man*, a fictional autobiography written during his time in Nicaragua and published anonymously.

As Johnson’s career burgeoned, his compositional output of music and literature grew equally. His most famous song, “Lift Every Voice and Sing” composed in 1900 by Johnson and his brother, J. Rosamund. This song is a semblance of pride for millions of African-

²² Henry Louis Gates, Jr. and Cornel West. *The African-American Century*, p.60.

Americans and in the 1990s officially entered into the Congressional record as the official African American Hymn. As literary figure, his works contributed significantly to the Harlem Renaissance by helping to transform the style. His well-known works in addition to “Autobiography...” are *The Souls of Black Folks*, *God’s Trombones: Seven Sermons in Verse*, *Black Manhattan*, and *Along this Way*. He also edited three important anthologies, *The Book of American Negro Poetry*, *The Book of American Spirituals*, and *The Second Book of American Negro Spirituals*.

On June 26, 1938, Johnson died near his summer home in Wasscasset, Maine after a train struck his car. The funeral, held on June 30, marked one of the largest in the history of Black Harlem, with over two thousand jammed into Salem Methodist Church.²³ This outpouring of love and support even at his funeral show forth his impact on the world during a successful, yet difficult time in history. His upbringing was not typical of most African-Americans, and his opportunities did not shelter him from the harshness of racism. In spite of every obstacle, he chose to make progress instead of complaint and accomplished this through hard work. He refused to separate the personal from the political, the existential from the economic, and the spiritual from the social in his broad vision of black freedom.²⁴

²³ Eugene Levy. *James Weldon Johnson: Black Leader, Black Voice*, p. 346.

²⁴ Henry Louis Gates, Jr. and Cornelius West. *The African-American Century*, p. 62.



Leslie Morgan Collins
(b. 1914)

Born in Alexandria, Louisiana on October 14, 1914, Leslie Morgan Collins is Emeritus Professor of Fisk University in Nashville, Tennessee. He has taught at Fisk since 1945 where his main courses were Freshman Composition, Advanced Composition, Milton, Black Literature, and The Harlem Renaissance. Collins graduate from Dillard University in 1936, and then to Fisk University for his graduate studies. He held teaching positions in southern schools before undertaking additional graduate work at Case Western Reserve University, which awarded him the M.S.L.S. and Ph.D. degrees.²⁵

His fervent interest in diverse cultures led to him to post-doctoral studies at the University of Havana, the University of Oslo, the University of Florence, and the University of Madrid.

Collins' poems appear in the books: *Poetry of the Negro*, *American Negro Poetry*, *Beyond the Blues* and *Ik Zag Hoe Zwart Ik* (*Danish anthology of American Negro Poetry*).

His poetry received international attention when works were read on the public broadcasting television program, "Anyone For Tennyson?" In 1976, further international notice came when the poem, "Creole Girl" was read by the late Prince Grace of Monaco at the Edinburgh International Festival, and the telecast on the British Broadcasting Corporation in London.

²⁵ E.J. Josey and Ann A. Shockley, *Handbook of Black Librarianship*, p. 163.

Other great accolades for his writings have occurred through being a recipient of a Rosenwald Fund Fellowship, Ford Foundation Fellowship, and Institute of International Education Fellowship.

As a writer his books reviews appeared in the *Nashville Tennessean* for over forty-eight years and this continued interest in books inspired him to write numerous monographs for the Fisk Library. These works are: *Materials By and About the Negro*, *Write On, Brother*, *A Bibliographic Guide*, and *The One Hundred Years of James Weldon Johnson*. In addition, he has written numerous brochures detailing Fisk history such as *Fisk Women Writers*, *Memorandum: A Calendar of Fisk Ideas in Black History*, *Arna Bontemps: An Introduction*, *Aaron Douglas: Harlem Renaissance Artist* and *James Weldon Johnson: Soul Poet*.

Collins have remained until this day a faithful steward and legend at Fisk University. In 1990, he received honorary degree, the Doctor of Human Letters and published the book, *One Hundred Years of Fisk Presidents, 1875-1974*.

CHAPTER 3

NIGHTSONGS

Originally entitled, *Songs on the Text of African-American Poets or African-American Songs*, Adams grew tired of this lengthy title and upon the suggestion of tenor, Darryl Taylor, this work became *Nightsongs*. Generally listed as a song cycle, Adams prefers to call them a “song group” for the reason that, unlike Schubert’s *Winterreise*, the song texts are based on the poetry of five poets and clearly do not share a storyline. On the other hand, Adams believes that there is a relative aspect to this work. Of this aspect Adams says, “They are [Nightsongs] just a group of poems that share a theme. All poets are black; all express a particular cultural experience. The poems were written at a time when there was more of an ethnic commonality. [Black] People at that time felt more connected.”²⁶

An important commonality shared among all the featured poets is the Harlem Renaissance Movement. Adams selected the poetry for *Nightsongs*, while in New York City. The bulk of the poems are found in the book, *American Negro Poetry*, compiled by Arna Bontemps, a writer, poet and archivist of the Harlem Renaissance. He purposefully chose expressive, yet short poems. In his opinion, the shorter texts lend to the simplicity of expression and leave little room for misinterpretation.

Composed in 1961, *Nightsongs* became Adams’ second major vocal work published, following the *Five Songs on Texts of Edna St. Vincent Millay* in 1960. This work, published through the American Composers Alliance, is available in high, medium and low voice settings. The musical analysis within this paper features the high voice edition of *Nightsongs*.

²⁶ Adams Interview, 29 December 2006.

Nightsongs is one that features African-American cultural elements, such as poets, characters, and even musical elements. This common theme is found in the works of African-American composers such as William Grant Still, and Adolphus Hailstork, among many others. Adams has situated his work in the tradition of William Grant Still's definition of black music: to have "some characteristics of the black experience," including the use of syncopation, and "qualities or characteristics of the [Negro] spiritual."²⁷ So often the works of modern African-American composers go unrecognized and under-utilized, and are called spirituals without even the first glance or listen.

This study of *Nightsongs* serves to introduce a lesser-known composer and his works to a new audience. Adams is not an arranger of spirituals; he is an American composer that incorporates the syncopation, heavy rhythms, and soaring vocal lines found in black American music into a classical framework. His compositions exhibit a strong influence from the Romantic period with heavy emphasis on melody and the importance of the voice-piano relationship. Additionally, Adams' works also feature atonality used at times to create tension and characterize the emotion of the poetry. As previously discussed, his goal is to create music that expresses the text completely while providing a platform for the voice and piano to shine forth. Adams' magnetism, talent, and creativity are demonstrated in his vocal compositions. His vocal compositions are accessible, yet modern and challenge the singer and pianist that performs them. I believe that these character traits are just a few of the main attributes that make a noteworthy composer of the twenty-first century.

Having presented an introduction to this work, this document will now turn to an

²⁷ Floyd, 21.

individual examination of each of the *Night Songs*. Initially, each song will be preceded by a textual analysis of the poetry. Then will follow an informational table containing relevant aspects of each song such as key signature, dynamic markings, vocal range and tessitura. Finally, a musical analysis of each song with attention to the song direction and performance considerations for singers.

Poem

Prayer

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.

Langston Hughes

Textual Analysis

This poem, composed in 1954 reflects the life and mind of its author Langston Hughes. His life as a celebrated and controversial writer allowed him to express himself passionately on a number of issues. “Prayer” is a candid work that can be interpreted in numerous ways. The text deals with the personal turmoil that can occur when attempting to understand life’s purpose, the struggle between right and wrong, and asking God for help with all these issues.

The first six lines of the poem are questions, beginning with the line: “I ask you this, which way to go?” Each question suggests a personal crossroads, turning point or internal conflict that culminates in the last line, “I do not know, Lord God, I do not know.” This final personal statement is not a conclusion, but a downhearted and honest response.

Table 1 - "Prayer"

Key Signature	G flat major
Vocal Range	E flat 4- G flat 5
Tessitura	E flat 4 - E flat 5
Meter	Common Time
Expression and Tempo Markings	<i>Adagio Expressivo</i> without tempo markings
Dynamic Range	<i>mp - f</i>
Form	Binary, hymn-like

Musical Analysis

As the opening piece of the song group, "Prayer" is clear-cut and simple from beginning to end. There is only one verse and it is repeated without a modulation or directed change in tempo. This simple, hymn-like, and repetitive song is uncomplicated and easy to learn. On the other hand, because of its simplicity it is important for a singer to internalize the poetry and maximize its emotional direction through the use of dynamic contrast and textual clarity.

The composer gives clear dynamic and expressive marking throughout the song and as part of the learning process; I have found that observing the directives to be beneficial in my own interpretation of "Prayer." For example, Adams gives breath markings throughout the song, yet in m.34, he writes "breath" over the marking to advise the singer to definitely take a breath before continuing on the next phrase. This directive allows the singer to regain momentum as the voice and piano approach the climactic final statement, "I do not know, Lord God, I do not know."

The tempo at the beginning is marked with a tempo description, rather than a tempo marking, so Adams does not indicated the mood other than through the music itself and the expressive marking mentioned above. Some vocal challenges might include maintaining the

momentum needed on the phrase, “Lord God” that drops an octave between the words. Another concern is staying resonant as the voice descends to the lower register, most noticeably on the final words, “I do not know” in m. 40. In my opinion, continuity within such a simple song can be achieved with precise diction, breath control and support, legato singing, and as previously mentioned, observing the composers markings.

The opening measures are reminiscent of a church hymn with simple chordal accompaniment. These four opening measures (mm.1-4) consist of whole note triads followed by a dotted quarter note in the soprano voice of the piano. These measures follow a sequential pattern of G flat 7 - E flat 7 - A flat 7 - D flat 11. And this original pattern appears in mm. 1-4, 5-8, 9-12, and 17-20.

Example 1 - “Prayer,” mm. 1-4

The image shows a musical score for the first four measures of a piece titled "Prayer". The tempo and mood are marked "Adagio espressivo". The score is written for voice and piano. The voice part consists of four whole notes: G-flat, E-flat, A-flat, and D-flat. The piano accompaniment consists of four chords, each held for a whole note. The chords are G-flat major 7, E-flat major 7, A-flat major 7, and D-flat major 11. The piano part is marked with a piano (*p*) dynamic. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C).

The sequential pattern in the piano is expanded beginning at m. 21. Although, the G-E-A-D pattern remains, the note value has changed from the whole note-dotted quarter pattern to a quarter-half note pattern. The diminution of the chords adds rhythmic motion to a previously static piece. In the following example, the transition is evident as the original sequential pattern shifts as the first verse ends and restarts in m.25.

Example 2 - "Prayer," mm. 17-27.

a tempo f
I do not know, Lord God, I do not know.

17 *a tempo f*

pp cresc. mp
I ask you this: Which way to go?

23 *pp cresc. mp*

The new expanded version of the original sequence appears until the song's closes in mm. 21-24, 25-28, and 29-32. Adams views this song as his most simple one when he states, "Prayer" is probably the most simplistic of my songs. It is very compact. It is such a short poem, that I repeat it. The text appears in the second part, exactly as in the first. In a way, the music repeats, too. It is just expanded, filled out a little more and brought to more of a climax. I used organ-like or church chords throughout: spiritual, religious, hymn like. I did not want to interfere with the simplicity and the beauty of the expression Hughes made. I

wanted to support and hopefully enhance what he had in mind.”²⁸

Poem

Fantasy in Purple

Beat the drums of tragedy for me.
Beat the drums of tragedy and death.
And let the choir sing a stormy song
To drown 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.

Langston Hughes

Textual Analysis

This work embodies a dying man’s wish that is full of pain, intensity, and courage. When the words of this poem are viewed from that perspective, the imagination creates a vivid storyline as to who the speaker of this poem might be. I envisioned that this person is a soldier wounded in battle and instead of relegating himself to die, he boldly says, “Let the choir sing a stormy song, to drown out the rattle of my dying breath.”

The entire poem symbolizes defiance, and after researching the life of Langston Hughes, I believe this is one of his many writings that personify the defiant spirit of African-Americans of the early twentieth century. From slavery to the Harlem Renaissance, and on through the fight for civil rights, life for them was a constant battle. I believe that this poem is also a representation of defiance and courage in the face of tragedy and death.

²⁸ Adams Interview, 29 December 2006.

Table 2 - "Fantasy in Purple/Drums of Tragedy"

Key Signature/Tonality	E flat minor
Vocal Range	E flat 4 - B double flat 3
Tessitura	F 4 - F flat 5
Meter	Common Time
Expression Markings	<i>Allegretto marcato</i>
Dynamic Range	<i>pp - ff</i>
Form	Ternary

Musical Analysis

In this second song of the cycle, Adams has changed the original title from "Fantasy in Purple" to "Drums of Tragedy," taken from the opening line of Hughes' poem. The piece opens in common time, in a strikingly faster *allegretto moderato* than the first piece. The rhythm, characteristic of African drumming, contains pulsating cluster chords and syncopation mostly in the piano line. This percussive "drum motif" is heard throughout the song and in almost the same manner as "Prayer"; the piano line contains a sequence. The first measure is repeated for the introductory six measures. This continues throughout the piece in mm. 11-15, 23-27, and 38-40.

Example 3 - "Drums of Tragedy," mm. 1-3.

Allegretto marcato ♩ = 126

with great intensity
f

Beat the drums of

Allegretto marcato ♩ = 126

f *mf*

Adams says, “Because of this prevailing drum theme and that this is such a sad poem, I wanted to capture that mood. It [drumming] has the ability to make the poem a little clearer to the listener by painting a picture of the drums through musical language.”²⁹

The rhythmic aggression of the opening measures is striking, yet this is also intensified with inclusion of enharmonic tones (F and A). The music score does not contain a key signature, but the tonality from its inception to end is in E flat minor. The f enharmonic tone appears throughout the song and is beneficial to the singer for the reason that it is the starting note for every stanza of the song. Furthermore, every entrance of “Beat the drums of tragedy for me”, is preceded by at least one to two measures of that pulsating chromatic introduction. This is demonstrated in mm. 1-2, 11-12, and m. 23. The piano-voice relationship is essential in this song for the reason that its harmonies remain invariable. Incorporated with ternary form of this song, the piano-voice relationship establishes a pattern that after reasonable study, the singer will recognize and understand easily.

As a singer, I find “Drums of Tragedy,” to be the most challenging piece in *Nightsongs*. During the learning process, my first issue was the placement of the voice. The vocal line begins and ends on f. This is placed in my middle voice, where it is not the easiest to project with the intensity and volume called for throughout the song. The next issue is the chromatic vocal passages within each stanza. Within the stanza, the vocal line ascends and descends with leaps of thirds, fourths, and fifths (Ex. 4). These factors coupled with the quick-paced accompaniment lead to the production of many wrong notes.

²⁹ Adams Interview, 29 December 2006.

Example 4 - "Drums of Tragedy," mm. 7-9.



The image shows a musical score for a vocal line in G minor, measures 7-9. The melody is written on a treble clef staff. The lyrics are: "let the choir sing a stormy song To drown out the rattle of my". The score includes dynamic markings: *cresc.* above the first measure, *ff* above the second measure, and *f* above the fourth measure. There are also accents (>) over the notes for "stormy" and "song".

In correcting the first issue with placement, I had to speak the text unaccompanied and then repeat this exercise in rhythm with the music. Following this exercise, I realized that in order to achieve textual clarity and volume, I had to relax my jaw and sing with a focus towards my teeth without clenching down to emphasize consonants. Secondly, I balanced the phrase by focusing on the vowels of each word which facilitates legato singing. Lastly, when approaching the chromatic passages, the best solution is to sit at the piano and repeat those passages over and over until they are completely internalized.

"Drums of Tragedy" is a passionate song that contains numerous expressive and dynamic markings than all the other "Night Songs." Throughout the song the words, "beat", "tragedy", "stormy", "dying", and "breath" are always accented and in my opinion, are significant words of emphasis. Other words of emphasis appear in the second verse at, "But blow one blaring trumpet note of sun." This occurs in mm. 16-18; this vocal line represents the highest vocal line in the song. Text painting is evident as Adams uses running eighth notes to imitate the trumpet and then, as the line ascends to B double flat on the word "note." Another important performance consideration is found in the frequent changes in dynamics. The dynamic markings change frequently throughout the song and in fact, are different every four to five measures. Also, in the closing stanza of "Drums of Tragedy," the dynamic marked for the vocal line is *piano* and the directive is "still, with intensity."

Each element discussed is vital to the interpretation and success of this song. Since Adams creates each song with the poet's vision at the forefront, it is always important to contemplate the text. In my opinion, the poetic idea is equally important as accurate rhythm, clear diction, and emotional expression. When preparing this work for performance, I have found the life of Hughes and the words of Adams as a great source of inspiration. Even though the work is entitled, "Drums of Tragedy," it is a song of defiance, courage, and triumph. Adams states, "In spite of this being one of Hughes' more sad poems, I believe the song expresses the idea of courage in the face of death. Also, this song adds a different dimension to the song group with being in direct contrast to the "Prayer," which it follows."³⁰

Poem

"The Heart Of A Woman"

The heart of a woman goes forth with the dawn,
As a lone bird, soft winging, 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.

Georgia Douglas Johnson

Textual Analysis

Georgia Douglas Johnson composed this personal, reflective poem and she herself experienced success, love, and pain at a time in history that made life extremely difficult for women and minorities. "The Heart of a Woman" represents the hopes, dreams, and desires of

³⁰ Adams Interview, 7 February 2007.

this woman. The poetry text in the first stanza likens this woman's spirit to that of a bird. The bird symbolizes freedom, a sense of adventure, and vulnerability.

In the second stanza, it reads:

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

In contrast to the first stanza which radiates hope, the words this time around exhibit a broken spirit. This second stanza paints a vivid picture of broken dreams that are best forgotten and a broken heart that can only be mended by desires fulfilled. In my opinion, "The Heart of a Woman" is a metaphorical story for the life of the poet. Her life story is one of great achievements, yet with each triumph, she experienced the same emotional duality personified in this poem.

In regard to this song's emotional context, Adams states: "The song represents a person trying to break through and achieve some sort of freedom. The freedom theme is one that runs throughout many of my works. The text also represents bondage that is not physical, but mental and emotional, and how the individual reacts to these circumstances. In the end, the hope is to break through the negative into something more constructive."³¹ Ultimately, the woman in the poem does not break through the symbolic cage, and ultimately she is left with shattered hopes and dreams.

³¹ Adams Interview, 7 February 2007.

Table 3 - "The Heart of a Woman"

Key Signature/Tonality	A flat major
Vocal Range	E flat 4 - G flat 5
Tessitura	E flat 4 - E flat 5
Meter	12/8
Expression and Tempo Markings	Andante appassionato
Dynamics Range	<i>p - f</i>
Form	Ternary

Musical Analysis

Following the powerful rhythmic feeling of "Drums of Tragedy,"; the mood is now mellow, calm, and insightful. Musically, this piece in 12/8 meter opens and closes with a rhythmic swing characteristic of an easy jazz or doo wop song. This rhythmic motion is only halted at the end of each stanza, yet even as it transforms, it is always present. The piano accompaniment in the opening section centers around alternating, rocking triplets in the right hand over the left hand's bass notes which rise and fall by leaps. Adams transforms the accompaniment after this opening with the use of tied notes, but chose the same gentle accompaniment pattern to suggest calm amidst a personal struggle. In regards to this, Adams says, "The music is more dramatic than tragic, the way it rises and then plunges. To me, the drama is very beautiful. The beauty tempers the harshness of whatever the poet is expressing."³²

The "rise and fall" of the piano accompaniment is imitated in the vocal line. In the following example, the triplets and leaps from the introduction appear in the melody of the vocal line. This melody is repeated in the subsequent verse; while changes occur in the piano

³² Adams Interview, 7 February 2007.

accompaniment throughout the song, the triplets, leaps, and tied notes are ever-present. Quartal and quintal harmonies are also prevalent during the song and maintain the soft, swinging harmonies from the opening.

Example 5 - "The Heart of a Woman," mm. 3-6.

The musical score for "The Heart of a Woman" (mm. 3-6) is presented in G minor (three flats) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The heart of a woman goes forth with the dawn As a". The piano accompaniment features a triplet of eighth notes in the right hand and a melodic line in the left hand. A second ending marked "2" is shown in the vocal line. The score concludes with the text "Original Key".

As previously noted, the melody does not change, yet Adams keeps the vocal line from becoming stale. He accomplishes this at the conclusion of each stanza by adding a dramatic pause that is followed by a closing phrase in both stanzas. He pauses only once at the close of the first stanza, but uses those pause three times in the second stanza. These breaks and pauses in the vocal and piano line, in my opinion, add to the dramatic climax of the song. In mm. 22-26, he closes dramatically on the line, "While it breaks, on the sheltering bars."

Example 6 - "The Heart of a Woman," mm. 22-26.

dreamed of the stars. While it breaks, breaks, breaks

mf f sfz

ff sfz p

Leg.

8va

8vb

For the singer learning this song, "The Heart of a Woman" it is not a difficult task. First, the melody of the vocal line is repeated and is sung legato. Secondly, there are no modulations, no significant changes in tempo, no changes in form, and the tessitura lies between the octaves of E flat. Also, I find the jazz-like rhythmic motion of the piano to add a laid-back appeal to this art song.

Overall, the standard is always to examine the poetry and find words or phrases of emphasis. Also, another important aspect is to listen to the accompaniment and the direction it is taking. In "The Heart of a Woman," it is an emotional directive equally as valuable as the composer's directives throughout the music. In this piece, as the piano transforms through the stanzas, it adds a depth and emotional foundation for the repeated vocal line.

Poem

“Interim”

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.

Clarissa Scott Delany

Textual Analysis

The word interim literally translates as a temporary time or meantime. In this poem, it refers to the night as a transitory period of deep reflection. The text addresses the duality of the night; on one hand it should be a time for peaceful rest, but for the poet it is a respite of sadness. In spite of that heaviness, the speaker of this text takes courage, knowing that the dark hours are coming to a close, and looks forward to the next day with unshakable hope.

Table 4 - “Night Song”

Key Signature/Tonality	G minor
Vocal Range	D 4 - A 5
Tessitura	F# 4 - E 5
Meter	Common Time
Expression and Tempo Markings	Moderato con moto
Dynamics Range	<i>pp</i> - <i>ff</i>
Form	Ternary

Musical Analysis

“Night Song” is the fourth song and title piece of this work. Continuing in the relaxed mode of “The Heart of a Woman”, the tempo of “Night Song” is *moderato con moto*. Also the rhythms of the piano are syncopated and this contributes to the jazz-like sound. Even with those similarities, the mood of the piece is not the same. The mood is now melancholy and a bit somber, which is obviously reflective of the night. This effect is resultant of the key of the piece. At the opening of the piece there is no apparent key signature. Although no key signature is given the overwhelming presence of b flat gives a hint to g minor in the bass. Additionally, the song appears to be built upon tertian chords and harmony. With tertian harmony, the third of the chord is used to hide the true tonality of the song.

From the opening of the song, in my opinion, there is an obvious difference between “Night Song” and the remaining songs of this work. Without even listening to a recording or having an accompanist play the song, it is clear that Adams takes a different approach. Within the context of ternary form and within each stanza, the piano contains more dissonance and rhythmic variety than seen in the other pieces. Even with those elements, Adams constructs the song in a manner that stays true to form in the voice and piano. The piano accompaniment contains syncopation, descending passages, stepwise and conjunct motion that returns to each original idea in the first two stanzas. Also, the melody of the vocal line is repeated for the first two stanzas. The following example comes from the first eight measures of “Night Song” and demonstrates briefly the approach previously described.

Example 7 - "Night Song," mm. 1-8.

Moderato con moto ♩ = 112 *p*

The

Moderato con moto ♩ = 112 *pp* *p*

night was made for rest and sleep, For

winds that soft - ly sigh;

7

Detailed description: The image shows a musical score for the first eight measures of 'Night Song'. It consists of three systems. The first system shows the vocal line starting with a whole rest, followed by a half note 'The' on a high note. The piano accompaniment begins with a piano introduction in the right hand, marked *pp*, and a bass line with sustained chords. The second system continues the vocal line with the lyrics 'night was made for rest and sleep, For'. The piano accompaniment continues with similar textures. The third system shows the vocal line with the lyrics 'winds that soft - ly sigh;'. The piano accompaniment features a new rhythmic pattern of alternating, syncopated minor triads, starting at measure 7. The tempo is 'Moderato con moto' at 112 beats per minute. Dynamics include *p* and *pp*.

Beginning at m. 31, the lead-in to the final stanza begins and it signals a slight departure from the previous two stanzas. And this visible deviation is evident in the piano accompaniment. Adams uses a new rhythmic pattern of alternating, syncopated minor triads

that imitates staggering footsteps. Also, there is a passing modulation in mm. 38-41 that alludes to c# minor. This modulation is too brief to establish any real change, but it adds harmonic intensity to the vocal line on the words, "Of bitter black despair."

Continuing at the latter half of m. 41, the key has returned to g minor and now begins a new musical idea in the piano. The left hand is a series of whole note triads and eight notes in disjunct motion. While the right hand consists of octaves ascending and descending in stepwise motion. For both the voice and piano, these final thirteen measure function as the climax of the piece. As the drama builds in the piano, the voice likewise is placed in the upper register during this finale. "Night Song" concludes on the repeat of the phrase, "And not afraid to dare." The last word "dare," is held on an A 5 for the four final measures.

When discussing this song with Adams, he stated, "This song is about freedom and breaking away and out of bondage. It has a connection to the same idea found in "The Heart of a Woman." As I have previously stated, it is continually significant for the performer researching and studying these songs to connect to the poetic idea. Also, in "Night Song," it is recognizable that the piano and voice are very separate. The piano accompaniment is a source of support and rhythmic direction, yet it is never a precise indicator of pitch or rhythm for the vocal line. Plainly, this is not a song can be easily learned by only listening to the accompaniment. Along with taking time to sit at the piano and learn the pitches; it is necessary to speak the text rhythmically. Much of this song is syncopated and the words occur off the beat. It is essential to the emotion and expressiveness of "Night Song," to pay attention to the composer's directives and textual meaning.

Poem

“Sence You Went Away”

Seems lak to me de stars don't shine so bright,
Seems lak to me de sun done loss his 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'ything wants you,
Seems lak to me I don't know what to do,
Sence you went away.

Seems lak to me dat ev'ything is wrong,
Seems lak to me de day's jes twice as long,
Seems lak to me 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.

James Weldon Johnson

Textual Analysis

When comparing this poem with the other works featured in this song group, “Sence You Went Away” is strikingly distinctive. The difference is the unique language style that Johnson uses to create a picture of who the speaker might be. The style of the language is in a dialect that many modern day African-Americans would love to forget because it is the personification of regression and ignorance. In spite of those views, the language style of this poem is not uncommon and is seen in poetry, spirituals, folk songs, and stories depicting the life and language of blacks in early America.

James Weldon Johnson came from an upwardly mobile family, and he lived an exciting life filled with challenges, but significant victories. As a well-educated man, I

believe that he chose this style of writing to simply characterize the speaker and time period of this poem. In regard to the poem's title and dialect, Adams chose not to change any of the dialectical aspects because it is important to stay true to the poet's original thought and intent.

The title of the poem plainly states the point of the text; that life for the speaker is not the same since their loved one has gone. It is a poignant poem reflecting on the sadness of loss either by distance or death, and the dialect used is dissimilar, but the emotional language is one that anyone can understand.

Table 5 - "Sence You Went Away"

Key Signature/Tonality	G Major/A flat major (mm. 61-83)
Vocal Range	E 4 - F 5 (G major)/ F 4 - G flat 5 (A flat major)
Tessitura	G 4 - F 5 (G major)/ A flat 4 - F 5 (A major)
Meter	Common Time
Expression and Tempo Markings	Moderately moving and very expressively
Dynamic Range	<i>pp</i> - <i>f</i>
Form	Ternary

Musical Analysis

This fifth piece of the cycle, "Sence You Went Away," is a song of reflection and longing that begins immediately without an introduction following "Night Song." The *attaca* style opening establishes a connection between the songs that I believe, an introduction would have hindered. In my opinion, the musical connection lends to the emotional connection between the songs. I view these songs as different aspects of life, such as sadness, defiance, freedom, courage and in "Sence You Went Away," a time of reflection. Therefore, I view "Night Songs" as a continual conversation about aspects of life and this song is does not

hesitate in its progress. Adams states, “The song starts right out without an introduction, one of the few of my songs without an introduction. Its a dramatic vignette with a little bit of sadness. But again, the richness of the harmony and lyricism show that its not sad, but rather more bittersweet.”³³

Musically, this piece evokes a ballad-like quality with gentle chords in the piano and a simple, direct vocal line that moves comfortably throughout the singer’s range. The third stanza (mm. 42-60) is the most strikingly variant of the entire song. The primary melody from the vocal line is in the right hand of the piano while broken chords move in conjunct motion in the left hand (Ex. 5). At the same time, a new melody is introduced in the vocal line. This call and response relationship between the voice and piano add an element of depth to this basic, ballad style song.

Example 8 - “Sence You Went Away,” mm. 41-46

a tempo *mp*
Oh,
a tempo *mf*

³³ Adams Interview, 7 February 2007.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ev - ry - thing is wrong, De". The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The score includes dynamic markings "mf" and "mp".

With the introduction of this new section, Adams utilizes text painting to prevent the song from becoming static. On the phrase, “Oh everything is wrong,” the line descends contrasting the introduction in the right hand of the piano that essentially sings, “Seems like to me.” And in the last line of this section, “The bird forgot his song,” the line ascends to an f natural on the word “bird”. The ascending vocal line not only is symbolic of the bird, but also prepares the singer for the modulation to A flat major at m. 60. This transition to new key is unhurried and allows the singer a chance to pause before continuing. I believe that this pause is necessary for dramatic effect and demonstrates the bittersweet quality that Adams previously spoke of.

“Sence You Went Away” continues in the new key of A flat major with the original melody returning to the vocal line and the piano continuing in disjunct motion. At this point, the song becomes more expressive and emotional. Adams marks this last stanza with the dynamic of *piano* and *meno mosso*. This expressive marking pulls back on the rhythmic motion, thereby adding to the emotional intensity for the singer. The combination of expressive, dynamic, and tempo markings provides the singer great freedom of interpretation. In this final stanza, Adams continues this thoughtful and sad progression on the line, “Seems

like to me, a tear stays in my eye.” The dramatic effect is produced on the word, “tear”, held over a V chord (E flat 9) by a fermata and marked *piano* (Ex. 9).

Example 9 - “Sence You Went Away,” mm. 69-72.

The song concludes on the final, “Sence You Went Away,” accompanied by the original melody. Adams uses a recurrent melody in this song in both the voice and piano. In addition to the recurrent melody, his use of text painting, subtle rhythmic differentiation between the stanzas, and modulation adds an expansive feel to an otherwise uncomplicated song.

Poem

Creole Girl

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?

Leslie Morgan Collins

Textual Analysis

The word *Creole* has many meanings; it is representative of people, language, culture, and even food. In this poetic context, it refers to a person of mixed descent, particularly French, Spanish, and African ancestry that also speaks in a dialect of French or Spanish. The poem is comprised of a series of questions posed to this Creole girl. I believe the girl is purely symbolic and represents the question directed to these people of mixed heritage without just one homeland. Each inquiry references an important aspect of her heritage and how it influences who she is. Collins utilizes clearly, relevant aspects of each culture, and shapes them into this candid poem.

Table 6 - "Creole Girl"

Key Signature/Tonality	D major
Vocal Range	D 4 - A 5
Tessitura	A 4 - F # 5
Meter	3/4
Expression and Tempo Markings	Allegretto/ Meno mosso ma non troppo
Dynamics Range	<i>pp-ff</i>
Form	Ternary

Musical Analysis

In this closing song of "Night Songs," Adams closes this work dramatically.

Following the reflective mood of “Sence You Went Away,” “Creole Girl is fast-paced and rhythmically aggressive from its start. The tempo marking for this opening section is *allegretto*. Also, there is no apparent key signature, the bass line signals to D major. The piano accompaniment of “Creole Girl opens rhythmically in the same manner as “Drums of Tragedy.” The first measure is once again repeated identically in the introduction; in mm. 1-8, this pattern is repeated. This piano pattern is syncopated imitating percussion and evoking a dance-like pattern. Adams’ mission is to convey the exotic nature of the Creole. He uses the piano, once again as a percussive instrument to create a vivid scene.

Ex. 10 - “Creole Girl,” mm. 1-5

Allegretto ♩ = 112

Allegretto ♩ = 112

mf sfz

senza ped.

mf

When you dance,

4

sfz sfz

do you think of Spain,

6

sim.

Pur - ple

8

Original Key

In this opening section, the piano accompaniment continues aggressively with slight variations. The vocal line on the contrary, does not vary in this opening section. The melody is the same for both stanzas and soars above the accompaniment. Since the vocal soars above the accompaniment, the vocal line must be sung legato. On the final word of each phrase, such as “dance,” “Spain,” “skirts,” and “castanets” the words are typically held for three to four beats. This idea is continuous throughout the song on the words, “Creole Girl.” These long phrases and words of emphasis point to not only importance of legato, but also breath support and diction.

The first two stanzas are followed by the contrasting section at m. 38. Here the tempo is now slower and more expressive. Adams has marked this as *meno mosso ma non troppo*

that translates as slower or less movement, but not too much. Also, underneath the tempo marking he adds *espressivo* which is an additional indicator for the singer. In the piano accompaniment the key modulates temporarily to E flat major in mm. 38-45. In mm. 46-50, the key has now modulates to C flat major before moving to A major at mm. 51. This modulation to A major sets up the re-introduction of the material from section A in D major. The following music example is taken from mm. 38-41 and it demonstrates the significant difference for both the voice and piano from the opening section until now.

Example 11 - "Creole Girl," mm. 38-41.

**Meno mosso
ma non troppo**
mf *espressivo*

When you

**Meno mosso
ma non troppo**

sing do you think of young Am - er - i - ca,

39

Red. *Red.* *Red.*

*

*

Vocally, in this section, the line calls for the singer to be expressive. Since the piano has settled from its aggressive pace, the vocal line is now the focus. The new, temporary melody of the vocal line is now reflective of a slow-moving ballad. The most expressive section of this piece, in my opinion, occurs in m. 46 when over quarter note rests the vocal line states, "When you cry..." The dynamic marked is piano with the < > marked over the words. It is a moment in the music for the singer to really convey the emotion of the text. Adams' design on this contrasting section is masterful because he is able to balance the voice and piano relationship while each has its own place importance individually.

This contrasting section comes to a close at m. 54, but simultaneously returns to the A section. Adams reintroduces the opening material dramatically on the words, "When you dance." This small phrase begins of *pp* and moves to *f* on the word, "dance" as the original tempo returns in m. 55. The restatement of the original material is consistent and only changes in the last final measures. At m. 68, on the final statement of "Creole Girl," the word "girl" is held on an A 4 for five measures. Additionally important is the fact that the piano accompaniment accelerates in this finale. This final phrase calls for the voice and piano to end simultaneously.

While learning "Creole Girl," I realized that the piano is an entity unto itself. The dance-like nature of the piano support text which asks, "When you dance..?" At no point does the piano accompaniment reflect the phrases of the vocal line. This suggests that the piano is not subservient to the voice; an idea demonstrated in the German Romantic lieder of Schumann.

I learned the melody of the vocal line by playing it out on the piano. And I did this

before ever listening to a recording of the song. I would recommend that the singer learning this to do just that and make sure to focus on the accurate rhythm. When the piano was added, the song, in my opinion, was transformed. No longer did the piano and voice feel so separate from one another and after some session with my accompanist, the piece came together. Lastly, I would advise a singer learning this song to first as always internalize the text. And then focus on rhythm, legato, breath support, diction, and expressiveness.

CONCLUSION

In the life of H. Leslie Adams, *Nightsongs* represents an important milestone in his compositional output. It is one of his earliest vocal works and it substantiates his credibility as a lyrical composer who writes with great sensitivity to the poetry, creates vivid scenery with his piano treatments, and maximizes the full potential of a singer's expressive capabilities. This work demonstrates his style which incorporates modern techniques, classical melody driven harmonies and elements of African-American music in a classical framework. As a composer who operates with a classical framework, Adams' compositions are characteristically tonal, melodically driven, and adheres to traditional forms.

The influence of modern techniques are ever-present in *Nightsongs* in the form of non-chord tones, tone clusters, and atonal passages. The elements of African-American music such as jazz and blues are demonstrated through the constant use of syncopated rhythms, quartal and quintal harmonies, and spiritual-like melodies. Regarding the issue of African-American elements in his music, Adams states that black music has "an identifiable quality to it...There is something unique indeed about listening to music with a black signature. There is something definitely different compared to German art songs or German folk songs, the same way there is a different quality in the German folk song and the French *chanson*...Each has its own unique qualities and expressions."³⁴

It is Adams signature style that has led me to write about his life and works. While searching for new song literature, I discovered a recording of contemporary African-American art songs and spirituals entitled, "Sence You Went Away." The recording features

³⁴ Floyd, 21.

vocal and instrumental works by African-American composers, including Leslie Adams, Valerie Capers, John Carter, Cedric Dent, Adolphus Hailstork, Eugene Hancock, and Wendell Whalum. The recording in my opinion, is superb in the manner that it includes a variety of styles and genres within a classical structure. Since this important finding, I have performed the music of Adams, Capers, and Whalum.

After hearing portions of *Nightsongs*, *Five Millay Songs*, and the opera, *Blake*; I knew that Adams would be the subject matter of this document. His melody driven style is beautiful, and easily accessible to singers. In his songs, there is an overwhelming sense of connectivity between the text, vocal line, and piano. In result, each aspect of the song does not work well without the other. Each characteristic of Adams' tactful balance of modern and traditional style come together successfully in his song group *Nightsongs*. Ultimately, this featured composition along with his other significant works merit a place in American art song repertoire.

APPENDIX A

PUBLISHED VOCAL WORKS AND PUBLICATION RESOURCES

Solo Voice

Five Songs on Texts by Edna St. Vincent Millay or Five Millay Songs
American Composers Alliance, 1978.

Songs: Wild Swans

Branch by Branch

For You There Is No Song

The Return from Town

Gone Again Is Summer the Lovely

Nightsongs, originally entitled, *Six Songs (on Texts by African-American Poets)*
American Composers Alliance, 1978.

Songs: Prayer

Drums of Tragedy

The Heart of a Woman

Nightsong

Sence You Went Away

Creole Girl

The Wider View

New American Composers Alliance, 1990.

Songs: To the Road!

Homesick Blues

Li'l Gal (or My Man, for female singer)

Love Come and Gone

The Wider View

Love Rejoices (high)

Day birth (Songs on Texts of Joette McDonald)
American Composers Alliance, 1990-1994.

Songs: On This Day

Love Union (aka Christ at a Wedding)

In the Midnight of My Soul

Cantus

Anniversary Song

Daybirth

Flying

From a Hotel Room

Love Request

Lullaby Eternal

Midas, Poor Midas

Song of Thanks
 Song of the Innkeeper's Children
 Song to Baby Jesus
 Wave and the Shore
 Contentment

Collected Songs

Love Response. American Composers Alliance, 1986.

Christmas Lullaby. American Composers Alliance, 1983.

Love Memory. American Composers Alliance, 1993.

What Love Brings. American Composers Alliance, 1992.

Amazing Grace. American Composers Alliance, 1992.

Alone. American Composers Alliance, 1999.

Advocation. American Composers Alliance, 1999.

Dramatic Music

Blake

Opera in 4 acts

Text by Daniel Mayers. Based on novel of the same name by Martin Delany.
 American Composers Alliance, 1985.

Premiere, 1997.

Songs: Miranda's Scene and Lullaby

Miranda's Prayer

That Wild Fire

Love Duet

Blake's Monologue

My New Found Friends

I Shall Not See these Shores Again

O Miranda (Duet)

Our Losses Will Be Great

Slaves

Musical drama in one act

Text by Sidney Goldberg.

Composed in 2005

Premiere, 2007.

Songs: I'm Tired
 Nothing' A Man Can't Do
 Preacher Man (duet)
 I Can't
 The First Thing I Do (duet)
 When I See You
 Sure Could Use Some Help
 Nothin' I Could Do
 Blues Rich!
 At Last We Are a Family (duet)
 King Hutu's Dead (duet)
 It's Got to Be (trio)
 Our History (duet)

Chamber Music

Dunbar Songs or Three Songs on Texts of Paul Laurence Dunbar

Soprano with chamber orchestra
 American Composers Alliance, 1983.
 Songs: The Meadow Lark

He (She) Gave Me a Rose
 The Valse

Hymn to Freedom

Soprano, tenor, and baritone with chamber orchestra
 American Composers Alliance, 1990.

Songs: When Storms Arise
 Lead Gently, Lord

Choral Works

Hosanna to the Son of David

(SATB)
 1969. Fort Lauderdale, FL: Walton Music, 1976.

Love Song

(SATB)
 1969. New York: Lawson Gould Music, 1982.

Under the Greenwood Tree

(SATB)
 American Composers Alliance, 1983.

Psalm 121

(SATB with solo quartet)

American Composers Alliance, 1990.

Madrigal

(SATB unaccompanied)

Now Music, 1991.

There Was an Old Man

(SATB)

Lawson-Gould Music, 1985.

Psalm 23

(SATB unaccompanied with baritone solo)

American Composers Alliance, 1990.

Also arranged for SATB and piano.

Vocalise

(SATB, two bassoons or two cellos, optional SATB quartet)

American Composers Alliance, 1990.

Man's Presence-A Song of Ecology

(Two part children's chorus)

American Composers Alliance, 1990.

Christmas Lullaby

(Children's chorus, orchestra)

Cleveland Orchestra, 1995.

Also arranged for SATB

Hymn to All Nations

(SATB)

American Composers Alliance, 1997.

Rememb'ring, Rejoicing

(SATB)

American Composers Alliance, 1997.

Publication Sources

Henry Carl Music
3441 W. Brainard
Woodmere, OH 44122
henrycarlmusic@lycos.com
216-287-2319

Creative Arts, Inc.
9409 Kempton Avenue
Cleveland, Ohio 44108-2940
CreativeArtsInc@webtv.net
Composer Home Page: <http://www.under.org/cpcc/ladams.htm>

American Composers Alliance
170 W. 74th St.
New York, NY 10023
(800) 376-7662

Vivace Press
PO Box 157
Readfield, WI 54969
(800) 543-5429

Music 70/80 and Walton Music Corp.
170 N. E. 33rd Street
Ft. Lauderdale, FL 33334

Archives

Leslie Adams Music Archives
Cleveland Public Library
325 Superior Avenue, NE
Cleveland, OH 44114
(216) 623-2800

Leslie Adams Collection
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois, 60605-1996
(312) 344-7559

APPENDIX B
 RECITAL PROGRAMS

The University of Southern Mississippi
 College of Arts and Letters
 School of Music

Doctoral Recital

Allanda Small, Soprano
 Barbara Fortenberry, Piano

Tuesday, November 29, 2005 at 8:30 p.m.
 Marsh Auditorium

- | | |
|---|--|
| Let the Bright Seraphim (from <i>Samson</i>) | George Frederic Handel
(1685-1759) |
| Michael Ellzey, Trumpet | |
| Exsultate jubilate, K. 165 | Wolfgang Amadeus Mozart
(1756-1791) |
| I. Exsultate jubilate | |
| II. Fulget amica di es... Tu virginum corona | |
| III. Alleluia | |
| Romanze (from <i>Die Verschworenen</i>) | Franz Peter Schubert
(1797-1828) |
| Cory Thompson, Clarinet | |
| Pleurez, pleurez mes yeux (from <i>Le Cid</i>) | Jules Massenet
(1842-1912) |
| Bachianas Brasilieras No. 5 | Heitor Villa-Lobos
(1881-1959) |
| Aria: Cantilena | |
| Carlos Castilla, Guitar | |
| Song of the Seasons | Valerie Capers
(b. 1935) |
| Spring | |
| Summer | |
| Autumn | |
| Winter | |
| Daniel Martinez, Cello | |

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts in Vocal Performance.
 Ms. Small is a student of Dr. Maryann Kyle.

The artists will pause to admit latecomers. Please turn off all cell phones, pagers and other electronic devices.
 AA/EOE/ADA1

The University of Southern Mississippi
College of Arts and Letters
School of Music

Doctoral Recital

Allanda Small, Soprano

Assisted by

Barbara Fortenberry, Piano

Dr. Daniel Kelly, Trumpet

Friday, August 25, 2006

7:30 p.m.

Marsh Auditorium

Eternal Source of Light Divine (from *Ode for the Birthday of Queen Anne*) George Friederic Händel
(1685-1759)

Come Unto Him (from *Messiah*)

Nehmt Meinen Dank, K. 383

Wolfgang Amadeus Mozart

(1756-1791)

Ich Schwebte

Morgen

Cäcilie

Richard Strauss

(1864-1949)

Pace, pace mio Dio (from *La Forza del Destino*)

Giuseppe Verdi

(1813-1901)

Three Browning Songs

The Year's At the Spring

Ah, Love But A Day!

I Send My Heart Up To Thee

Amy Beach

(1867-1944)

Marietta's Lied (from *Die Tote Stadt*)

Erich Korngold

(1897-1957)

Nightsongs

The Heart of a Woman

Nightsongs

Sence You Went Away

Creole Girl

H. Leslie Adams

(b. 1932)

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AA/EOE/ADA

The University of Southern Mississippi
 College of Arts and Letters
 School of Music

Doctoral Lecture Recital

Allanda Small, Soprano
Barbara Fortenberry, Piano

Thursday, July 19, 2007
 6:00 p.m.
 PAC 105 - The Choral Hall

H. Leslie Adams' *Nightsongs*: Poetry, Music, and Performance

I. Lecture

II. Recital

Nightsongs

Prayer

Drums of Tragedy

The Heart of a Woman

Night Song

Sence You Went Away

Creole Girl

H. Leslie Adams
 (b. 1932)

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts in Vocal Performance.

Ms. Small is a student of Dr. Maryann Kyle.

The artists will pause to admit latecomers. Please turn off all cell phones, pagers and other electronic devices.

AA/EOE/ADA

Mary Evelyn Clark
clarinet

Chamber Recital
Saturday, April 28, 2007
2:30 pm
Marsh Auditorium

with

Eunyoung Chung
piano

Carlos Feller
flute

Darryl E. Harris, Sr.
bassoon

Paula Krupiczewicz
viola

Allanda Small
soprano

Matt Taylor
horn

Amanda Virelles
piano

Trio in E-flat Major, K.498
"Kegelstatt" (1787) W.A. Mozart
(1756-1791)

I. Andante
II. Menuetto-Trio
III. Rondeaux, Allegretto

Mary Evelyn Clark, clarinet; Paula Krupiczewicz, viola;
Amanda Virelles, piano

Esprit Rude/Esprit Doux Elliott Carter
(1984) (1908-)

Mary Evelyn Clark, clarinet; Carlos Feller, flute

Sonata for Clarinet and Bassoon Francis Poulenc
(1922, rev. 1945) (1899-1963)

I. Allegro
II. Romance (Andante très doux)
III. Final (Très animé)

Mary Evelyn Clark, clarinet; Darryl E. Harris, Sr., bassoon

INTERMISSION

Trio, Op.274 Carl Reinecke
(1905) (1824-1910)

I. Allegro
II. Ein Märchen: Andante
III. Scherzo: Allegro
IV. Finale: Allegro

Mary Evelyn Clark, clarinet; Matt Taylor, horn;
Eunyoung Chung, piano

The Shepherd on the Rock Franz Schubert
(1828) (1797-1828)

Mary Evelyn Clark, clarinet; Allanda Small, soprano;
Amanda Virelles, piano

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