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## Timeless Light: A Singer's Compendium of Art Songs for Tenor By Black Composers

Johnnie J. Felder

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TIMELESS LIGHT: A SINGER'S COMPENDIUM OF ART SONGS FOR TENOR BY  
BLACK COMPOSERS

by

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## DEDICATION

This body of work is dedicated to my loving, late grandmother, Annie Mae Elmore (1930-2014), who nurtured, prayed for, and loved me wholeheartedly from birth. Without your love, guidance, warmth, and generosity, I would not be the human being that I am today. I hope that I am making you proud and making you smile as you look upon us from Heaven.

To my ENTIRE Elmore Family: Thank you for your love, support, and laughs – always! To my sister, Chelsae, and brother, Tevin (and family): thank you for forcing me to mature at an early age. It is a complete joy to acknowledge you both as my siblings and to have seen you evolve into the man and woman you are today. Dream big. Let nothing ever stop you from being the best you can be. I remain proud of you both!

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literally watched me grow into the adult, teacher, and artist I am today. Having entered the UofSC as a graduate student straight out of undergrad, adapting to the consistent demand for excellence and unending growth seemed like an insurmountable feat. Today, I write this document as a doctoral candidate and as a member of the illustrious voice faculty. To you I say - thank you for seeing me and believing in ME.

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To my anchor, my cornerstone, the chief musician, my strength, my “battle axe in the time of the battle,” and the One who has always kept me well: GOD, my Father.

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## ABSTRACT

This compendium of Black art songs is intended to serve as both a resource and reference for teachers of singing and performers who desire to assign or program reputable, contemporary art song literature by lesser-known, marginalized composers of the African Diaspora. The American academic structure needs a compendium of African American Art Songs, specifically for the tenor fach, that will provide biographical information, composers' names, publishing details, and exact locations as to where to retrieve these worthy gems that are still too often excluded from the academic and classical canon. Comprised of more than 331 songs, this document is sure to provide a wealth of suitable options for recital programming of all types. With an array of themes that represent the entire emotional gamut and a variety of levels of physical, emotional, artistic, and technical maturity, these art songs can be assigned to pupils as young as upper-level high school singers, throughout institutions of higher education and performance institutions alike. This author hopes to continue to bridge the gap between these underrepresented songs and a wider audience base that stretches through schools, academic recital halls and beyond to more grand performance venues.

## TABLE OF CONTENTS

Dedication .....	iv
Acknowledgements .....	v
Abstract .....	viii
Chapter One: Introduction .....	1
Chapter Two: Biographies of Lesser-known Composers of Black Art Song .....	13
Chapter Three: Compendium of Art Songs for Tenor .....	29
Chapter Four: Conclusion .....	53
References .....	55
Appendix B: Academic Degree Recital Programs.....	57

## CHAPTER 1

### INTRODUCTION

“A bridge in the world erases separation, our fear of the other, beauty of creation, recognition of being one. Timeless light; beckoning the harvest of presence.” This setting of poetry, written by Dr. Frank Clark (b. 1981), is an impactful piece that highlights the importance of fostering unity and building bridges of hope, love, and peace.<sup>1</sup> This document aims to highlight songs of composers of African descent which have not been regularly performed or acknowledged, if at all, in the American academic and classical music canon. This body of research, which boasts composers’ names and song titles by more than 50 Black, learned musicians, is multi-intentional and hopes to serve as a resource for pedagogues who are unacquainted with them or lack the scholarly expertise to distribute them amongst their students.

I have chosen to adopt this area of research because I am an African American tenor and can fondly remember being assigned my very first African American art song, *Soliloquy*, by John W. Work. As an undergraduate student at Benedict College, a Historically Black College/University, I can vividly remember the pride that I felt learning and growing into this literature. Learning and performing this gem, in particular, was a challenge both technically and rhythmically, but quickly became a piece of art music that I would sing for years to come.

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<sup>1</sup> Clark, Frank. Personal communication from the author. October 17, 2022.

Chapter one of this research provides the reader with a brief overview of the lineage of Black music in America, the significant contributions of Black composers to American art music and early American music. Additionally, it details the need for and purpose of a compendium of this kind and criticizes existing pedagogical anthologies of song that have explicitly omitted the art song contributions of Black music scholars. Chapter two offers a brief synopsis of a small number of Black composers who have contributed significantly to the art song genre during their time. Composers such as Harry Thacker Burleigh, Margaret Allison Bonds, Robert Lee Owens, Marques L. A. Garret, and James Dargan have been included to represent a wide variety of compositional competency.

Chapter three embodies the compendium itself, which possesses the musical acumen of exactly 50 male and female composers. It is only an indentation into the magnitude and foremost contributions of Black Americans, and musicians of the African Diaspora, to what we know today as American music. Chapter four concludes the document and expresses the ways in which I have been working to bring more attention and dissemination to this very important genre.

### **Contributions of Black Composers to Art Music & Early American Music**

Black American music can, undoubtedly, be traced back to its roots in West Africa. Prior to being forced into captivity by western European imperial governments and merchants, West African natives dominated empires along the 3,400 mile coast; presently known as the lands of Senegal, Guinea, Gambia, Sierra Leone, Liberia, Ivory Coast, Ghana, Togo, Benin, Nigeria, Cameroon, Gabon, and parts of the Congo and Zaire (Southern 1997, 3).

Prior to the Trans-Atlantic Trade, music and dance were of equal importance in West Africans cultures and traditions. While West, Central, and some Southern African natives were displaced, shoved into the bottom of filth-laden ships, and forced across the seas, the significant elements of authentic African music were able to survive and can still be found in present day elements of Black music cultures west of the Atlantic.

Black composers' contributions to art music specifically began well after West Africans settled into the "New World." Because of the number of humans that were displaced, the variety of native languages that each person spoke, and their inability to read, write, or interpret these European languages, coupled with being strangers in a new environment and culture of human bondage, they were only allowed the freedom to compose written music at the behest of open-minded masters who gave them an opportunity to turn to the formal composition of music (Brooks 1984, 200). However, this was not necessarily the case for Africans taken to Europe in the earliest years of European slavery in Africa.

Contributions to classical music by composers of African descent can be traced back to the 18<sup>th</sup> century, specifically by composers such as Joseph de Bologne, Chevalier de Saint-Georges (1745-1799). Bologne, a contemporary of Wolfgang Amadeus Mozart, was regarded as a virtuoso violinist, conductor, and composer. In addition to his musical credits, he is also widely known as one of the best fencers of his time, having competed professionally and won. Bologne's compositional output spans many genres to include string quartet, symphonies, concerti, sonata, and opera.

However, the published vocal music of Black composers in the United States can be traced back to the early 19<sup>th</sup> century. These publications included pseudo-spirituals, “carry-me-backs,” art songs, and sentimental parlor songs. Frank Johnson’s “American Boy” (1837) is the earliest extant part-song by a Black composer. Johnson’s *Now Sleeping Fair Maid of Love* (1822-1823) and William Brady’s *Leila, Leila Cease Thy Lay* (1845) appears to be the earliest extant solo songs composed by an African American (Floyd 1995, 59).

Pseudo-spirituals gained popularity and began to see print during the 1870s. Designed for parlor and show performances, these songs were published for voice and piano, and were, ultimately imitations of songs of the enslaved Africans (Floyd 1995, 59). Examples included James Bland’s *Oh, Dem Golden Slippers* and Jacob Sawyers *My Lord is Writin Down Time* (1883) (Floyd 1995, 60).

“Carry-me-backs” were songs based upon the notion that free Africans longed to return (or be carried back) to the plantations from which they were freed. This notion heavily suggests that the formerly enslaved Africans enjoyed the restrictions, degradation, and torture of an imprisoned, controlled lifestyle and longed to return to such repulsive conditions. Themes as such can be found in Bland’s *Carry Me Back to Old Virginny* (1838). It should be noted that these songs were composed by both Black and White song writers during this era (Floyd 1995, 60).

In the 1890s, the compositional song output of Black composers increased and included Will Marion Cook’s *Love is the Tend’rest of Themes* (1896) and Harry T. Burleigh’s song cycle, *Three Songs* (1898). These pieces were believed to have been well

crafted but were devoid of the “ring” characteristics that were so important and often used within Black music. These characteristics were embedded within the music of West Africans and were the main context in which they recognized values that were common to them (Floyd 1995, 6).

The ring shout was a distinct cultural ritual in which music and dance were merged. In the musical practices of the ring, the enslaved Africans also merged characteristics of the Negro Spiritual and in other African American musical forms and genres. Use of the ring preserve elements that helped to characterize and provide foundational elements of authentic African American elements such as, but not limited to calls, cries and hollers, call-and-response devices, additive rhythms and polyrhythms, heterophony, blue notes, hums, moans, off-beat melodic phrasings, hand clapping, foot tapping, and the metronomic pulse that underlies all African American music (Floyd 1995, 6).

Further, in the world of the enslaved, the ring shout demonstrated the fluid relationships of sacred and secular music and dance in the minds of African people; it continued the African derived tendencies to eschew distinctions between one performance medium and another. From the ring emerged the shuffling angular off beat, additive, repetitive, intensive, unflagging rhythm of shout and jubilee spirituals, ragtime, rhythm and blues; the less rigorous, but equally insistent and characteristic rhythms of “sorrow songs” and blues; and all the musical genres derived from these and other early forms (Floyd 1995, 6).

## **The Need for a Compendium of African American Art Songs for Tenor**

The purpose of this compendium is to provide a document that will discuss, list, and categorize suitable repertoire for the tenor voice composed by men and women of African descent. This document includes a brief historical overview of art songs as a standard practice in academic institutions, and a comparative analysis of standard literature and song anthologies that lack the inclusivity of Black art songs. It is the intention of this writer to include entries by lesser known, but equally significant composers of Black and Brown ethnicities.

The repertoire for this compendium features art songs specifically by Black composers. Spanning the nineteenth, twentieth, and twenty-first centuries, these composers embody a variety of compositional styles and have adapted poetic texts from prominent literary giants. The subject matters of these songs often vary; from the strongest emotions of love, death, longing, and loss to those of justice, peace, happiness, and freedom. This repertoire demands the same, if not more, physical, mental, and intellectual stamina as any other art song written by any one of the many non-black contemporaries of these composers.

Few notable Black composers, such as Moses Hogan, Harry Thacker Burleigh, and Hall Johnson, may be commonly referenced in academic institutions' history survey courses; however, these are not the only Black composers who have garnered successes in composed art songs, the arranged concert spiritual, or even Black operatic literature. It is this writer's hope that this compendium will be used as an instructional resource for teachers in institutions of higher education who are interested in assigning their tenor voice



students repertoire by Black composers but struggle with having the knowledge base or time to research this very important, but often overlooked body of vocal literature.

This compendium is especially for teachers who train young, middle-aged, or older persons of African descent in their private studios, class voice courses, or art song and vocal literature courses. Having the ability and genuine interest to assign, teach, and program works by Black composers is an excellent way to affirm these students' identities and encourage participation in music performances.

This compendium of songs will assist teachers in finding suitable options for any student or performer of the tenor fach, at any level, and will prove to embody a variety of stylistic qualities, compositional techniques, and vocal demands that are worthy of attention and study. It should be noted that some of these songs were simply written for high voice, which denotes that the song might be manageable by a person who identifies as tenor or soprano who can adequately sustain the tessiture and vocal demands of the piece. For obvious reasons, this part of the pedagogical process should strictly be left to the expertise of the teacher and student.

The art songs within the compendium are written by learned musicians who were and are actively composing music during the nineteenth, twentieth, and twenty-first centuries. Specifically, this compendium features twentieth century composer, Robert Owens (1925-2017), a native of Denison, Texas, and a highly regarded, leading musical figure in the genre of African American art song, especially for tenor. Throughout his career, Owens gained notoriety as a concert pianist, vocal accompanist, composer, and stage and television director.

Owens, who is relatively unknown in the arena of European classical music, was an educator and would often coach singers on performing African American art songs and spirituals. He has contributed a substantial amount of solo vocal literature (songs and song cycles, specifically) that is composed to various texts by poetic genius, Langston Hughes – among many others. Additionally, Owens also has composed several German lieder that can be coupled with, used in addition to, or as an alternative to repetitively performed lieder.

Specific attention is given to these songs because they are, in large part, underrepresented, or simply overlooked, in the classical music canon, in performance, and in the presentation of academic recitals. These songs, which were compiled with a variety of student levels in mind, lack a strong presence, if any, in predominantly white institutions, and are as equally American as any other classical, English art song. It is this writer's hope that some, if not all, of the songs will be considered and not overlooked both in assigning repertoire for students of singing, but also that they may be considered and deemed worthy of study in applied lessons, art song and song literature courses throughout the United States and abroad.

Being an African American man and having taken several song and vocal literature classes where no mention of African American art songs or the significance of their existence were included, the goal of this research is to comprise a compendium of art songs where these songs might be included for study and broader performance alongside other composers of American songs, such as Virgil Thomson (1896-1989), Aaron Copland (1900-1990), and Lee Hoiby (1926-2011). To this writer's knowledge, no such

compendium or anthology exists that specifically categorizes Black art songs for the tenor voice alone.

This research currently consists of more than 331 songs and cycles by composers such as H. Leslie Adams, Florence Beatrice Price, Cecil Cohen, Samuel Coleridge-Taylor, Cedric Adderley, Robert Owens, Harry Thacker Burleigh, Francis Hall Johnson, Marques Garrett, Jerrell Gray, Carlos Simon, James Dargan, and many, many more. These composers embody a variety of compositional styles, individual backgrounds, their compositions require a variety of vocal demands, and these songs are set to a multitude of beautiful poetic texts by some of the most preeminent and prolific literary figures in history. These figures include Paul Laurence Dunbar, Langston Hughes, Alfred Lord Tennyson, Emily Dickinson, James Weldon Johnson, and William Shakespeare. It is also important to mention that some of the composers included in this compendium may have chosen to either write their own texts or to adapt speeches of prominent social and political activists such as Frederick Douglass and the Rev. Dr. Martin Luther King, Jr.

The organization of the songs in this compendium are alphabetized by the name of the composer; each entry provides the title, name of the poet, the date and place of publication, and the vocal range for each entry. Direct listings of the publisher and where each song, set, or cycle can be obtained are also provided. Most of these entries are written in English; however, some entries are in Spanish and many other compositions, specifically those of Robert Owens, can be acquired with German texts and translations to fulfill language requirements in university settings or on academic recitals.

These songs represent an assortment of levels of ease, intermediacy, and diverse levels of difficulty, and they all present a range of vocal and musical challenges that would be excellent for any tenor. These songs were individually selected by this writer from various anthologies, collections of songs by African American and Black composers, and some entries even come directly from composers' websites and individual anthologies. Many of the anthologies are available both online and in print form of art songs by Black American composers and composers of the African Diaspora.

Most notably, Willis Patterson's 1977 release of the groundbreaking two-volume, *Anthology of Art Songs by Black American Composers*, features an extensive list of composers whose compositional output demands just attention. Many of these songs are accessible to beginning, middle, and upper-level students or performers. Patterson's anthology is mentioned here, as it is a vital source in the production of this document and in the history of African American music and art song history. His two-volume anthology is not for a specific fach; moreover, it includes songs by Black composers for soprano, mezzo-soprano, bass/baritone, and tenor voices. Of the entire catalog, only 8 are written in a range that is appropriate for tenor. Because the tenor voice is a peculiar instrument, some songs that are written in a tessitura suitable for this fach, may not be in the best interest of the student based upon individual physical demands and limitations.

Many of the standard vocal repertoire sources that teachers of singing use make extensive mention of White American composers and arrangers, but barely mention, if at all, Black, Indigenous, and People of Color (BIPOC). In 1993, Gary Arvin published *15 American Art Songs* through G. Schirmer (distributed by the Hal Leonard Corporation) and lists 15 songs in two anthologies (one for high voice, one for low voice) and only provides

art song literature to the likes of Samuel Barber, Ernest Charles, John Duke, Charles Ives, John Jacob Niles, and William Rose.

That same year, Joan Boytim released her compilation series of the *First & Second Book of Tenor Solos*, which, too, covers an extensive, strictly European listing of songs for the beginning student. Boytim's volumes have more than 30 songs each in eight volumes and none of the books cite a single Black art song. To her credit, Boytim does reference minimal African American spirituals, but only those by Francis Hall Johnson. As found in this compendium, Mr. Johnson wrote several African American art songs that could have easily been included in either book had there been an interest.

Ms. Boytim also compiled a popular series for teachers of singing entitled, *Easy Songs for the Beginning Tenor* (2000) (and Soprano, Mezzo-Soprano, Bass/Baritone respectively), and again, only includes "Rock-a-my-Soul" and "Standin' in the Need of Prayer," two spiritual arrangements of Cynthia Jackson. These four anthologies combined consist of nearly one-hundred songs that have been either translated from their original languages or were written in English. There is no inclusion of an English art song from the African American perspective nor the African Diaspora.

Similarly, in Richard Walters' 2004 compilation of *Standard Vocal Literature: An Introduction to Repertoire*, the editor provides an array of songs covering all the major languages for singing (English, German, Italian, French, and Spanish), but only makes mention of composers such as Roger Quilter and Ralph Vaughan Williams.

African American art songs are a part of American history. Contrary to popular belief, these songs are not synonymous with folk spirituals, arranged/concert spirituals,

gospel, or the blues. These songs are worthy of study and deserve to be elevated to the forefront in the classical music canon and are as significant as any song composed by John Jacob Niles, Aaron Copland, or Ralph Vaughan Williams. The music of Harry Thacker Burleigh, Samuel Coleridge – Taylor, Margaret Bonds, Florence Price, Marques Garrett, and a plethora of other composers of color are necessary for the survival of not only Black music, but of American Music. This writer’s intention is to assist in elevating these art songs to the forefront of vocal instruction and performance through continuous scholarly research, performance, recordings, and a future Anthology of Black Songs for tenor for publishing.

## CHAPTER 2

### **Biographical Sketch of Significant Composers of Black Art Songs**

This chapter will introduce composers of African descent who contributed significantly to the body of American art song. These composers were active as early as the mid to late 1800's (to the present) and their individual compositions have significantly impacted the body of extant repertoire in this genre. This conglomeration of composers represents a variety of compositional styles, demographics, and academic and professional backgrounds. Several of the composers have gained inspiration from the stylistic writings of George Frederic Handel in the Baroque Era of music (1600-1750) to inspiration from prominent operatic composers, such as Giacomo Puccini and Richard Wagner. These specific composers are mentioned because of their unmitigated, innovative contributions to the genre of Black art song.

#### **Harry “Henry” Thacker Burleigh (1866 - 1949)**

The first Black composer to achieve prominence in the United States of America was Henry “Harry” Thacker Burleigh. Burleigh was born in Eerie, Pennsylvania on December 2, 1866, and died in Stamford, Connecticut on September 12, 1949 (Floyd 1999, 182). Burleigh was introduced to music as a child but did not begin studying music seriously until the age of twenty-six, when he was awarded a scholarship to enter the National Conservatory of Music in New York City (Brooks 1984, 41). While a second-year student at the National Conservatory, Burleigh established a friendship and

professional relationship with Czech composer, Antonin Dvořák (1841-1904), who served as the director of the conservatory during his tenure. Burleigh was a constant visitor in the



Dvořák home, where he found time to copy manuscripts and to sing spirituals at Dvořák's request (Brooks 1984, 41).

While a student, Burleigh had to work several service jobs to maintain a sense of financial stability. He held two main jobs at the conservatory as a handyman and as a secretary to the conservatory's registrar, Frances MacDowell. In addition, he also supplemented his income from teaching privately, working as a chorister at St. Phillips Protestant Episcopal Church, and training other choirs within the area (Simpson 1990, 12).

Burleigh was an accomplished arranger, composer, baritone, and played several instruments including the double bass and the tympani. It is under his auspices that solo vocal arrangements of the Negro Spiritual, his most famous being *Deep River*, were transferred from the oral tradition to manuscript. Through his efforts, the Spiritual was elevated to the status of an art song and became available to and performed as concert repertoire by some of the greatest voices of the twentieth century (Brooks 1984, 42).

Prior to Burleigh's arrangements, the Spiritual was brought to the attention of American society by vocal quartets and choral groups; namely through the choral singing of The Fisk Jubilee Singers of Fisk University in Nashville, Tennessee (Brooks 1984, 41). This performing ensemble, at what would eventually become one of many HBCU's, included arrangements of folk spirituals (later termed Negro Spiritual) in their concert repertoire as early as 1871 and presented extensive concert tours in the United States commencing in that year and in Europe beginning in 1873 (Brooks 1984, 41). Burleigh first encountered these "negro melodies" in their folk form from his grandfather, Hamilton Waters. Waters, who was freed by manumission from the James Tilghman plantation in

Somerset County, Maryland, taught both Harry and his younger brother, Reginald, the old plantation melodies while the two young men helped their grandfather ignite the streetlamps in Eerie (Simpson 1990, 4).

In the early 1900s, Burleigh's singing and composing career began to flourish to the point of prominence in New York City's Black community. By 1914, Burleigh received a special invitation from Victor Herbert, founder of the American Society of Composers, Authors, and Publishers (ASCAP) to become one of 170 charter members of this elite organization (Simpson 1990, 61). In addition to Burleigh, writer and civil rights activist, James Weldon Johnson (1871-1938), was the second of only two African Americans who were included in this charter. (Southern 1997, 311). Within the next dozen years, only eight of the leading Black musicians and lyricists had joined ASCAP: Will Marion Cook, Henry Creamer, R. Nathaniel Dett, W.C. Handy, Cecil Mack, Maceo Pinkard, Will Tyers, and Spencer Williams (Southern 1997, 311).

The requirements for membership into the ASCAP organization were rigorous, and only established composers could afford to join. By the time ASCAP published its third biographical dictionary of members in 1966, its Black membership had increased to no more than 189 composers and writers; by 1980, when the fourth edition was published, of the 8,200 composers and authors included, only 259 members were Black (Southern 1997, 311). By 1940, several music enterprises joined forces to form Broadcast Music, Inc. (also known as BMI), another non-profit, music-licensing organization, designed to compete with ASCAP. (Southern 1997, 542). While ASCAP was notorious for barring Black and ethnic composers from its ranks, BMI sought to be more inclusive and was publicly open to a wider audience of lyricists and musicians of various genres. BMI's inclusivity early

on, welcomed all kinds of composers and worked out ways to compensate them, which led to the inclusion of blues, gospel, and other styles of Black music, as well as jazz, theater, popular, and concert music (Southern 1997, 542). By 1980, more than 21,000 publishers licensed their music through BMI, and 37,346 writers were members of the organization – including several hundred Black musicians (Southern 1997, 542).

For nearly twenty years, and after completing his degree at the National Conservatory, Burleigh taught private lessons and gave concerts both within the United States and in Europe before royalty. Burleigh started composing circa 1898 and his initial compositions were written in the styles and form of the period, which were simple songs and sentimental ballads (Southern 1982, 56). Though he saw himself primarily as a singer, Burleigh won recognition during the first quarter of the 20<sup>th</sup> century as an outstanding composer of art songs (Floyd 1999, 186). Burleigh's compositional output in the art song genre boasted musical elements founded in late European Romanticism that persisted through the first quarter of the century among many American art song composers: syllabic settings of texts, modified-strophic and through-composed song forms, expressive eliding of both text and tune, careful craftsmanship, increasing use of chromatic tones in the vocal line, and chromatically altered harmonies in his songs that came later in his compositional career (Floyd 1999, 186).

Burleigh's competence as a singer is reflected in the idiomatic vocalism of his melodies and the careful vocal interpretation they demand of the performer (Floyd 1999, 186). One might find that Burleigh's earlier works are largely consistent of chordal accompaniment, while his later vocal works invoke a more involved, contrapuntal accompanied style that correlates to the vocal line. As Burleigh's art songs grew more

complex, the demand for both a credible, professional singer and pianist grew, as well (Floyd 1999, 186).

As Burleigh developed his compositional skills, he would write more than 300 songs, including arrangements of spirituals for solo voice and choral ensembles, several works for solo violin and piano, including *Six Plantation Melodies for Violin and Piano* (1901), *From the Southland* for piano (1914), and *Southland Sketches* for violin and piano (1916); and a collection of hymn arrangements entitled *Old Songs Hymnal* (1929) (Southern 1982, 56).

During his time, Burleigh's art songs were popular and were often sung on the recitals of artists such as Lucrezia Bori, Ernestine Schumann-Heink, and John McCormack (Southern 1982, 56). His best-known songs during this time were "I love my Jean" (1914), "Little mother of mine" (1917), "Dear old pal of mine" (1918), "In that great somewhere" (1919), and "Lovely dark and lonely one" (1935), with text by Langston Hughes (1901-1967). Burleigh's best-known song cycles during his life were the *Five Songs of Laurence Hope* (1919) and *Saracen Songs* (1914) (Southern 1982, 56).

Inarguably, Burleigh's greatest contribution to both the classical and American musical canon was his contribution of the arranged negro spiritual set in the style of an art song for solo voice (Brooks 1984, 42). These spiritual arrangements quickly garnered notoriety with concert singers, and, in 1917, it became an established tradition for African American singers to conclude recitals with a group of spirituals, a tradition which continues today in the 21<sup>st</sup> century. Marian Anderson (1902-1993), American contralto and first Black singer to sing at New York's Metropolitan Opera, gave an open-air concert at the

Lincoln Memorial to critical acclaim on Sunday, April 9, 1939. Anderson, who was refused the opportunity to present a concert in Constitution Hall by the Daughters of the American Revolution (DAR), solely based upon race, was allowed to present the concert to an audience of more than 75,000. The concert garnered thousands of listeners via the radio broadcast, including a ten-year-old Martin Luther King, Jr., which featured “Gospel Train,” arranged by Harry Burleigh, “Trampin,” arranged by Edward Boatner (1898-1981), and “My Soul’s Been Anchored in the Lord,” arranged by Florence Price (1887-1953) – the first Black female composer to gain National recognition as a composer.<sup>2</sup>

Burleigh’s art song compilation can be arranged into ballads, song cycles, serious art songs, and spirituals. Several of his most popular songs early on, such as “Jean,” “Little Mother of Mine,” and “Just You,” were described as ballads. A. Walter Kramer, an editor of *Musical America*, the oldest American magazine on classical music, chided Burleigh for writing this kind of song (Floyd 1999, 186). As a result of the critique, Burleigh’s output of ballads decreased as he focused on more serious songs and spiritual arrangements (Floyd 1999, 187). While the songs sold well and were performed often, Burleigh took this criticism seriously and composed two more serious settings of poetry by civil rights activist and writer, James Weldon Johnson (1871-1938).

These songs were published in 1914 under the title “Elysium” and then the following year as “Your Lips Are Wine” in a song cycle for tenor, *Passionale* (1915). This cycle, consisting of four songs, embodies variations of strophic and through-composed

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<sup>2</sup> David Polk, “This Historic Marian Anderson Performance Made Her an Icon in the Civil Rights Movement,” PBS, <https://www.pbs.org/wnet/americanmasters/this-historic-marian-anderson-performance-made-her-an-icon-of-the-civil-rights-movement/14241/> (accessed October 15, 2022).

forms and requires a greater emotional and physical demand for the tenor in that the composer stretches the singer's range throughout the cycle, includes moments of rubato, and can, at times, feel like an operatic opera in nature.

Burleigh's contributions to the art song genre exceed 100 solo art songs including his three song cycles and can be divided into three periods: the first period extends from 1898 to 1903, the second from 1904 through 1910, and the third from 1914 to 1935. Burleigh's most productive years were from 1914 to 1921 (Floyd 1999, 187).

While Burleigh was a Black man who wrote spirituals, his art song compositions provided no indication of his African American heritage, nor were his writings strictly fixed upon the Black experience. Like many of his colleagues, both Black and White, he set dialect verses on Southern themes by poets such as Paul Laurence Dunbar, James E. Campbell, Frank L. Stanton, Howard Weedon, and by his wife, Louise Alston Burleigh, but most of his song texts, including those written by African American poets, are love lyrics that express a universal human experience (Floyd 1999, 187).

Often called a pioneer in arranging spirituals for concert performance, Burleigh must also be acknowledged as a revolutionary American art song composer whose work found ready publication and wide public performance by artists both in the United States of America and abroad (Floyd 1999, 187). These artists were among the most elite performers and graced the best stages and concert halls in America and Europe during the early 20<sup>th</sup> century. At present, Burleigh's art songs are not a part of the standard classical music canon and merit performance practices just as any other composer of American descent.

### **Robert Lee Owens (1925-2017)**

A native of Denison, Texas, Robert Lee Owens was born on September 19, 1925, and died in 2017 in Munich, Germany. Owens was raised in Berkeley, California and received piano training from his mother, Alpharetta Helm, at the age of four (Floyd 1999, 896). By the time Owens was 15 years old, he had already composed a piano concerto and premiered it with the Berkeley Young People's Symphony Orchestra (Floyd 1999, 896).

Owens' compositional career began as a high school student at Berkeley High School. After the death of his mother in 1937, he began studying piano with Genevieve Longrus, music theory with Dora O'Neil, and Dr. Alexander Raab, a Viennese immigrant who was known as one of the best piano teachers on the West Coast (Floyd 1999, 896). In addition to his piano concerto, he composed his first song cycle, *Three Songs for Soprano* (1940) (Floyd 1999, 896).

Owens graduated high school at the age of 16 and then went on to San Francisco to work for the Civil Service Commission. He then served as a cadet in the Army Air Corps in Tuskegee, Alabama and Stuttgart, Arkansas. While enlisted, Owens continued to hone his skills as a musician, presenting several concerts and continuing to compose songs (Floyd 1999, 896). Owens was educated at the École Normale de Musique, having studied with Jules Genty and Alfred Cortot, and received his Diploma de Perfection in piano in 1950 (Floyd 1999, 896). Owens would spend the next ten years in Munich, Germany, where he performed and composed many works for orchestra, two operas, solo piano works, art songs and song cycles (Floyd 1999, 897). He debuted as a concert pianist in

Copenhagen, Denmark, in 1952, and continued his studies with Professor Grete Hinterhofer at the Vienna Academy of Music (Floyd 1999, 897).

In 1959, Owens settled in Hamburg, Germany. In Hamburg, he established professional and artistic relationships with singers throughout the city and continued to accompany singers and compose. In 1968, Owens composed *Heart on the Wall*, a cycle of five songs set to text by Langston Hughes for soprano and piano, for American coloratura soprano, Mattiwilda Dobbs (1925-2015), who premiered them in Hamburg (Floyd 1999, 897). Dobbs, a graduate of Spelman College, an HBCU in Atlanta Georgia, was one of the first African American sopranos to attain a major international career as an opera singer. In 1953, she made her debut at La Scala in Milan and her American debuts with San Francisco Opera in 1955 and The Metropolitan Opera in 1956, singing Gilda in Verdi's *Rigoletto*. (Southern 1982, 110).

In 1985, Owens composed his cycle, *Tearless*, for baritone and piano which was also set to text by Langston Hughes. This cycle of eight songs was composed exclusively for American baritone, Laurence Winters (1915-1965), and was premiered at the Hamburg Staatsoper (Floyd 1999, 897). Winters, a native of King's Creek, South Carolina, received his formal training at Howard University in Washington, DC as a pupil of Todd Duncan (1903-1998) (Southern 1982, 411). In 1947, and after years of service in the United States Armed Services, Winters made his operatic debut as Amonasro in Verdi's *Aida* with the New York City Opera and, subsequently, enjoyed a more than 20-year career as a celebrated operatic baritone (Southern 1982, 411).



Mr. Owens' contributions to the art song genre features songs for all the major voice types but he has written several distinct song cycles, *Fields of Wonder*, for tenor and baritone which can be found in this compendium. In Jamie Reimer's 2010 article in the National Association of Teachers of Singing (NATS) *Journal of Singing*, she states that:

Owens' songs reflect two major artistic influences in his life: live theater (he is also a professional actor) and early Romantic German lied. His ability to understand and set texts of superb poets, married with a modern interpretation of the German compositional style, produces songs that are both distinctly modern and evocative of a beloved catalog of vocal repertoire (Reimer 2010, 153).

Owens' contributions to the African American art song genre for tenor is quite extensive and warrants inclusion into the classical art song canon. *Fields of Wonder* boasts texts by famed literary figure Langston Hughes and consists of six different sets of Hughes' poems. However, only four cycles out of the six sets were composed specifically for tenor: *Tearless*, op. 9, *Silver Rain*, op. 11, *Desire*, op. 11, and *Mortal Storm*, op. 29. In addition to *Fields of Wonder*, Owens' compositional output consists of *Three Countee Cullen Songs* (1964); *Stanzas for Music: Six Songs for Tenor* (1972); *Four Motivations* (1969), and *Three Songs for High Voice and Piano*, op. 15 (1964).

On Owens' setting of the poetry, Reimer continues:

Owens's song composition is closely tied to his love and understanding of language and to the underlying emotional power present in poetry. It is through his understanding of the poem's emotional intent that Owens discovers the compositional seed from which an entire song will blossom. In order to completely absorb the poetic intent, Owens reads each poem repeatedly, sometimes rereading it for weeks at a time, prior to writing any music. He is particularly fond of composing song cycles because of their multifaceted emotional character. His song cycles challenge singers to discover the many different emotional colors of the singing voice as they address the many poetic subjects present in each performance. (Reimer 2010, 154).

Like many other composers, Mr. Owens' art song literature is mostly categorized by specific voice types and other entries are less specific but might be as equally suitable for tenor or soprano. While researching these songs specifically, and like many of the songs in Owens' repository, several are simply categorized as "for high voice, for medium voice, or for "deep" voice." This author did not include songs from Mr. Owens' musical catalog marked "for deep voice" for obvious reasons.

### **Margaret Allison Bonds (1913-1972)**

Margaret Bonds was born in Chicago, Illinois on March 13, 1913, and died on April 26, 1972 in Los Angeles, California (Southern 1982, 40). Bonds was born into a musical family and her mother, Estella Bonds, was her primary music teacher up until the age of 5. Bonds then received piano instruction from local teachers in the Chicago area, including Martha Anderson and T. Theodore Taylor (Southern 1982, 40).

Bond's childhood home in Chicago was a mecca for a variety of artistic personalities, especially composers, performers, and writers. While Estella Bonds was Margaret's primary teacher as a child, she also taught piano at the Coleridge-Taylor School of Music and served as organist at the Berean Baptist Church. Her father, Monroe Majors, was a well-known physician and author (Floyd 1999, 134). The Bonds family regularly entertained Harlem Renaissance writers Langston Hughes (1902-1967) and Countee Cullen (1903-1946) and composer, arranger, and organist, Florence Price (1887-1953) (Floyd 1999, 134).

Bonds' inspiration for arranging, setting poetry to text, and compositional style was inspired, largely, by singing actress Abbie Mitchell, Will Marion Cook, a conductor and pupil of Antonin Dvorak, Florence Price, her piano instructor during her teenage years, and

William Dawson (Floyd 1999, 134). Through the auspices of these important mentors and her own matriculation at Northwestern University (Chicago) and later at the Juilliard School (New York), Bonds has contributed a wealth of vocal literature to the classical genre that consists of choral, solo vocal, and music for various instruments.

Bonds' contributions to the art song and solo vocal literature genres exceed 50 songs of either art song formation or of the arranged spiritual art song categories. In the newly released, 2021 anthology entitled, *Rediscovering Margaret Bonds: Art Songs, Spirituals, Musical Theatre, and Popular Songs*, edited by African American art song expert Dr. Louise Toppin, Toppin writes:

She [Margaret Bonds] wrote art songs throughout her career and each era contain some masterful treasures. Her earliest known art song is “Sea Ghost” that won the Wanamaker Prize for song in 1932. This song, along with many others...remain lost or unpublished. The earliest songs in this publication are from one of the cycles – *Songs of the Season*. *Seasons* was not conceived as a cycle but included four “seasonal” songs assembled by the composer to form a cohesive unit. To create the larger work, she selected two of her early songs, (“Poeme d’Automne”– 1934 and “Winter Moon” – 1936) and paired them with two newly composed songs in 1955 (“Young Love in Spring” and “Summer Storm”). The text for all four songs is by the Harlem Renaissance poet Langston Hughes. The imagery in the cycle describes the transformation of “love” throughout the year as a metaphor for our journey through the cycle of life. This cycle was premiered by tenor, Laurence Watson, in Town Hall on March 25, 1956 (Toppin 2021, 2).

In this compendium of art songs for tenor, the author has included several entries by Margaret Bonds, to include *Songs of the Seasons* (Langston Hughes), *Pot Pourri* (Janice Lovoo), and “The Negro Speaks of Rivers” (Langston Hughes). The Negro Speaks of Rivers (1921) is specifically mentioned here because it was the first poem penned by the literary giant and was the very first poem that Bonds encountered by the poet. Composed for American Contralto, Marian Anderson (1897-1993), this poem started their [Bonds and Hughes'] long history of collaborations through the end the poet's life in 1967.

## Marques Garrett (b. 1984)

**Marques L. A. Garrett**, composer, arranger, educator, and vocalist is a native of Hampton, Virginia. An accomplished musician, Dr. Garrett received his formal education at Bethel High School, studied music education at Hampton University (an HBCU), University of North Carolina (Greensboro), and Florida State University. At present Dr. At present Dr. Garrett is Assistant Professor of Music in Choral Activities at the University of Nebraska – Lincoln.<sup>3</sup>

Garrett's compositional output primarily consists of choral and solo vocal music that have been performed to acclaim by high school all-state, collegiate, and professional choirs throughout the United States and abroad. Garrett's choral arrangements include spirituals, non-idiomatic texts set to music by the composer, and classic texts that have been rearranged with a fresh perspective.<sup>4</sup>

From Garrett's art song repository, this author has included several suitable options that could act as language replacements for standard, repetitively performed options, as well as African American art songs. These songs include: *A Love Cycle: Songs of Happiness, Heartbreak, Hope, and Healing*, "Compensation," "Dream Songs," and "The Gift to Sing." These songs primarily consist of the poetry of African American poets; however, the cycle has a separate story. The composer genuinely articulates:

Birthed out of hurt and despair, this song cycle is an outpouring of pure yet confusing emotions of betrayal, heartbreak, and, overall, love. The loss of a love that never left is likely the most difficult love with which to deal. Never in my compositional life to date have I given so much of myself to my music. This cycle is simply my emotions expressed through the wonderful poetry of different

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<sup>3</sup> Marques Garrett's website: <https://www.mlagmusic.com>

<sup>4</sup> Ibid.

languages and poets as well as the sheer beauty of black and white notes waiting to be shared by vocalist and pianist. The order of these songs is very intentional. Each text is a different chapter in this cycle. From happiness to heartbreak to hope healing, each song paints another picture in this oft-confusing cycle we call love.<sup>5</sup>

**James Dargan (b. 1984)**

James Dargan is an American composer from Durham, North Carolina. Dargan has played the violin and has sung since he was a child. A multifaceted artist, Dargan is also an essayist, poet, and polyglot translator, educated in both New and Old England. After a brief stint as an English professor, Dargan decided to pursue singing, and subsequently studied and performed in the US, Europe, the UK, and Canada. While at Boston University, he studied violin with Nicholas Kitchen and completed bachelor's degrees in Literature, Religion, and Musicology.

Presently based in New York City, Dargan's artistic milestones include his own performances of Schubert's *Winterreise*; numerous performances of his Black history-themed recital series "Oh, Glory!", solo debut as the baritone soloist for Musica Viva NY's concert, "Infinite Hope;" several NYC premieres of songs for which he served as lyricist, composer, and performer; and the in-progress writing of his first two operas: "His Name Is John" and "Spirit In The Vine."

In 2019, Dargan served as artist-in-residence at Phillips Academy in Andover, MA, Visiting Artist at Phillips in 2020, and recently completed an "Oh, Glory!" tour of Chicago in which he sang 6 recitals in 5 days. Dargan's performance opportunities have led to solo opportunities with the Boston Symphony Holiday Pops, and in February of 2022, he sang in ...(*Iphigenia*), a new opera by Wayne Shorter and Esperanza Spalding. Dargan presently

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<sup>5</sup> Ibid.

serves as Teaching Artist in Residence for Musica Viva NY, and is a founding member of the Black musical consortium, Ring Shout.

When asked about his compositional background, style, and approach to writing, Dargan stated:

I've been a singer in choirs since I was a boy soprano. I grew up in the Black church; learning spirituals from my Father, who was a Minister, and his cadre musician friends. All of the variations that came with getting to know music by ear congealed in my mind, back then, and even today, I've come to learn melodies in instant harmony. My mother is a humanities professor, so literature was another big interest of mine early on. When I encounter beautiful words, I hear the notes and rhythms they already hold, and I believe it's my job to free them.

Ever since I wrote my first songs in 2016 (for songwriting students through Classroom Cantatas in Boston [Massachusetts]), I've written for different voices and in multiple genres, and I always try to prioritize being true to the text, and kind to the voices of all ages. However, when I write for Black voices, all of my training and upbringing comes to bear, because I've been fortunate enough to have heard voices like these my entire life. The palette of colours and textures that Black singers can access is unmatched, and I try to write in a way that calls out all of those shades, by using harmonies that suggests a mood, almost subliminally, and melodies that can be unpredictable while also being comfortable to sing. A song must tell a story, it must be a journey that, while inevitable, has twists and turns so that the singer can bring it to life with spontaneity, and different little details each time.

Besides spirituals, jazz and baroque music were my early favourite genres, and I try to leave some space for improvisation and ornamentation in everything I write: I want the performer to feel allowed to make what I call 'beautiful mistakes!' While I feel that repetition and organization are crucial qualities in music, inspiration is no less indispensable. I also want my music to be accessible to the listener, and I want them to leave humming something, even if it's just a tiny motif; I want them to carry away a musical gift.<sup>6</sup>

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<sup>6</sup> Dargan, James. Personal communication with the author. October 13, 2022.

# CHAPTER 3

## COMPENDIUM

**Table 3.1 Compendium of Art Songs by Black Composers**

<b><u>Composer</u></b>	<b><u>Title</u></b>	<b><u>Poet</u></b>	<b><u>Date</u></b>	<b><u>Publisher</u></b>	<b><u>Range</u></b>
<b>Adams, H. Leslie</b>	<b>The Wider View</b> <i>To the Road!</i> <i>Homesick Blues</i> <i>Li'l' Gal</i> <i>Love Come and Gone</i> <i>The Wider View</i> <i>Love Rejoices</i>	Paul Laurence Dunbar Langston Hughes Paul Laurence Dunbar Georgia Douglas Johnson R. H. Grenville James Dillet Freeman	1959	The American Composers Alliance <a href="http://www.composers.com">www.composers.com</a> <a href="mailto:info@composers.com">info@composers.com</a>  Creative Arts, Inc.	D4-D5 F4- G#5 D4- Ab5 E4- F#5 F4- Ab5 Db4- A5
	<b>Nightsongs</b> <i>Prayer</i> <i>The Heart Of A Woman</i> <i>Sence You Went Away</i> <i>Creole Girl</i> <i>Drums of Tragedy</i> <i>Night Song</i>	Langston Hughes Georgia Douglas Johnson James Weldon Johnson Leslie Morgan Collins Langston Hughes Clarissa Scott Delany	1961	The American Composers Alliance <a href="http://www.composers.com">www.composers.com</a> <a href="mailto:info@composers.com">info@composers.com</a>  Art Source Publishing	Eb4- Gb5 E4- Ab5 E4- Gb5 Gb3- D5 Eb4- Bb5 D4-A5
	<b>Five Millay Songs</b> <i>Wild Swans</i> <i>Branch by Branch</i> <i>For You There is No Song</i> <i>The Return from Town</i>	Edna St. Vincent Millay	1960	The American Composers Alliance <a href="http://www.composers.com">www.composers.com</a> <a href="mailto:info@composers.com">info@composers.com</a>	

	<i>Gone Again is Summer the Lovely</i>				
	Lullaby Eternal	Joette McDonald	1994	The American Composers Alliance <a href="http://www.composers.com">www.composers.com</a> <a href="mailto:info@composers.com">info@composers.com</a>	Db4- Ab5
	Amazing Grace	H. Leslie Adams	1992	The American Composers Alliance <a href="http://www.composers.com">www.composers.com</a> <a href="mailto:info@composers.com">info@composers.com</a>	C#4- G5
	Contentment	Joette McDonald	2004	Art Source Publishing	E4- Ab5
	What Love Brings	George Anne Mitchell	1991	Creative Arts, Inc.	Db4- Ab5
	Advocation	Suzanne Hassler	2001	Art Source Publishing	C4- Ab5
	Alone	Nikos Valance	1999	American Composers Alliance <a href="http://www.composers.com">www.composers.com</a>	C#4- A5
	Cantus	Joette McDonald	2000	Art Source Publishing	C4-E5
<b>Adderly, Cedric</b>	<b>Three Dreams</b> <i>Dreams</i> <i>Dream Dust</i> <i>Dream Weaver</i>	Langston Hughes	1996	Cedricadderly.co m	E4-F5
<b>Anderson, TJ</b>	<b>Beyond Silence:</b> A Cantata for Tenor, B flat Clarinet,	Pauline Hanson	1998	American Composers Alliance <a href="http://www.composers.com">www.composers.com</a>	C3- C#5



	Trombone, Viola, Cello, and Piano				
	<b>Songs for Illumination</b> <i>Living Below Van Gogh Moon Myself When I am Real Corner Court Message of Fire</i>	T. J. Anderson, III	1989	T.J. Anderson Music Publishing --- Subito Music Corporation Subitomusic.com --- The American Composers Alliance <a href="http://www.composers.com">www.composers.com</a> <a href="mailto:info@composers.com">info@composers.com</a>	D4-B5 D4-B5 D4-B5 D4-B5 D4-B5
<b>Andrews, Dwight</b>	<b>Three Baldwin Poems for William Brown</b> <i>Movement I Movement II Movement III: “For a Yes, or For a No”</i>	James Baldwin	2004	Composer	C4- Bb5 B3-A5 Ab3- G#5
<b>Askew, Timothy</b>	My Heart has Known its Winter and Carried Gall	Arna Bontemps	1983	Composer	E3-G4
<b>Bailey, Mable</b>	<b>Child’s World</b> Seven Days Birthday Song Seasons	Mable Bailey	1977	Art Songs by African American Composers, Margaret R. Simmons and Jeanine Wagner	C4-G5 F4-G5 C#4- F#4
	A Melancholy Song	Mable Bailey	2019	Mable Bailey	C4- G#5
	America	Mable Bailey	1994	Mable Bailey	D4-C5
	Martin Luther King, Jr.	Mable Bailey	1985	Mable Bailey	C4-F5

<b>Baker, David</b>	<b>Through This Vale of Tears: In Memoriam: Martin Luther King, Jr.</b> for Tenor and Quintet  Deliver My Soul If There Be Sorrow My God Why Hast Thou Forsaken Me Now That He is Safe Dead Parades to Hell Sometimes I Feel Like a Motherless Child Thou Dost Lay Me in the Dust of Death	Psalm 22 Mari Evans Psalm 22 Carl Hines Solomon Edwards trad. text Psalm 22	1986	MMB Music  Lauren Keiser Music Publishing <a href="https://www.keisersouthernmusic.com/compositions/through-vale-tears-memoriam-martin-luther-king-jr-tenor-or-soprano-and-piano-quintet-fs">https://www.keisersouthernmusic.com/compositions/through-vale-tears-memoriam-martin-luther-king-jr-tenor-or-soprano-and-piano-quintet-fs</a>  Hal Leonard <a href="https://www.halleonard.com/product/viewproduct.action?itemid=41318">https://www.halleonard.com/product/viewproduct.action?itemid=41318</a>	B2-C5 B2-C5 B2-C5 B2-C5 B2-C5 B2-C5
	<b>The Black Experience</b> A Good Assassination Should Be Quiet Early in the Morning I Who Would Encompass Millions Status Symbol The Alarm Clock The Insurgent The Rebel	Mari Evans	1973	Kalmus	C4- Ab5 D4- Ab5 C4- F#5 C4- F#5 C4- Ab5 Bb3- G5

	<b>Life Cycles: for Tenor, Horn and Strings/Piano</b>  Night Song Surface Autumn Moral What it Means When Spring Comes Saints and Hermits	Terence Diggory	c. 2000	Lauren Keiser Music Publishing <a href="https://www.keisersouthernmusic.com/compositions/life-cycles-tenor-horn-and-strings-piano-reductionsoli-parts-solipno-rdx">https://www.keisersouthernmusic.com/compositions/life-cycles-tenor-horn-and-strings-piano-reductionsoli-parts-solipno-rdx</a>  Hal Leonard <a href="https://www.halleonard.com/product/viewproduct.action?itemid=42672">https://www.halleonard.com/product/viewproduct.action?itemid=42672</a>	
<b>Bonds, Margaret</b>	<b>Three Dream Portraits</b> Minstrel Man Dream Variations I, too!	Langston Hughes	1959	Edward B. Marks Music Company --- Anthology of Art Songs by Black American Composers Willis C. Patterson, 1984 --- Art Songs & Spirituals by African American Women Composers, edited by Vivian Taylor --- G. Ricordi & Co.	D4-Ab5 D4-G#5 D4-G5
	April Rain Song	Langston Hughes	---	Knopf Publishing	G4-G5

	Bound	Margaret Bonds	c. 1950	Classical Vocal Reprints	F4- Eb5
	Rainbow Gold	Roger Chaney	c. 1956	Chapelle & Co.	Bb3- F5
<b>Uzee Brown</b>	I Dreamed a World	Langston Hughes	---	Roger Dean Publishing Co. COMPOSER; Sheet Music Plus	C4-G5
	This River	Ja Jahanas	1994	Roger Dean Publishing Co. COMPOSER; Sheet Music Plus	Ab3- Eb5
	O Lord, Our Lord, How Majestic is Your Name	Biblical Text	2007	Composer	D4-A5
<b>Burleigh, Harry</b>	<b>Five Songs of Laurence Hope</b> Worth While The Jungle Flower Kashmiri Song Among the Fuchsias Till I Wake	Laurence Hope <i>pseudonym</i> of Adela Florence Nicolson	1915	Classical Vocal Reprints <a href="http://www.classicalvocalrep.com">www.classicalvo calrep.com</a> 2701 S. Van House Drive Fayette Ville, AR 72707 1-479-442-2595 — G. Ricordi — <a href="http://www.imslp.com">www.imslp.com</a>	D4-A5 F4-F5 Eb4- A5 Eb4- G5 D#4- Bb5
	<b>Saracen Songs</b> Almona O, Night of Dream and Wonder His Helmet's Blaze I Hear His Footsteps, Music Sweet Thou Art Weary This is Nirvana	Fred G. Bowles		Classical Vocal Reprints <a href="http://www.classicalvocalrep.com">www.classicalvo calrep.com</a> 2701 S. Van House Drive Fayette Ville, AR 72707 1-479-442-2595	E4-A5 Db4- F5 Gb4- A5 D#4- F5 Db4- Eb5 Eb4- G5

	Ahmed's Song of Farewell				E4-A5
	Three Shadows	Dante Gabriel Rossetti	1916	G. Ricordi	E4-G5
	Ethiopia Saluting the Colors	Walk Whitman	1915	G. Ricordi	C#4-F5
	The Prayer	Arthur Symons	1915	G. Ricordi	C4-F5
	Lovely Dark and Lonely One		1935	G. Ricordi	C4-G5
	The Hour Glass	Alexander Groves	1914	G. Ricordi	Eb4-Ab5
	Tide	Frances Bacon Paine	1905	G. Ricordi	F3-Bb5
	Waiting	Martha Gilbert Dickinson	1904	G. Ricordi	E4-G5
	In the Great Somewhere	Harold Robé	1919	G. Ricordi	Eb4-Eb5
	Listen To Yo' Gyarden Angel Song	Robert Underwood Johnson	1920	G. Ricordi	Eb4-F5
	Achievement	Frances Bacon Paine	1905	G. Ricordi	C4-Db5
	Little Mother of Mine	Walter H. Brown	1917	G. Ricordi	Ab4-Ab5
	One Year: 1914-1915	Margaret M. Harlan	1916	G. Ricordi	Db4-Eb5
	Memory	Arthur Symons	1915	The Library of Congress <a href="https://www.loc.gov/item/2011562092/">https://www.loc.gov/item/2011562092/</a> Originally published by G. Ricordi & Co., New York	C4-D5
	Were I A Star Song	A. Musgrove Robarts	1919	The Library of Congress <a href="https://www.loc.gov/item/2011562159/">https://www.loc.gov/item/2011562159/</a>	F4-F5

				Originally published by G. Ricordi & Co., New York	
	I Want To Die While I Love You	Georgia Douglas Johnson	1919	The Library of Congress <a href="https://www.loc.gov/item/2011562057/">https://www.loc.gov/item/2011562057/</a> Originally published by G. Ricordi & Co., New York	C4-E5
	<b>Two Plantation Songs</b> I'll Be Dar' To Meet Yo' Keep A Good Grip On De Hoe	Beverly Garrison	1905	The Library of Congress <a href="https://www.loc.gov/resource/ihas.200187162.0/?sp=1">https://www.loc.gov/resource/ihas.200187162.0/?sp=1</a> Originally published by G. Ricordi, New York	D4-F5 A3-E5
	<b>The Soldier</b>	Rupert Brooke	1916	The Library of Congress <a href="https://www.loc.gov/item/2014561369/">https://www.loc.gov/item/2014561369/</a> Originally published by G. Ricordi, New York	D4-G5
	<b>Love's Garden Song</b>	M. Heuchling	1902	The Library of Congress <a href="https://www.loc.gov/item/2011562083/">https://www.loc.gov/item/2011562083/</a> Originally published by The William	Eb4-Ab5

				Maxwell Music Company	
	<b>Two Poems By W.E. Henley</b> Bring Her Again To Me The Spring My Dear Is No Longer Spring	William Ernest Henley	1914	The Library of Congress <a href="https://www.loc.gov/resource/ihas.200187165.0?s=t=gallery">https://www.loc.gov/resource/ihas.200187165.0?s=t=gallery</a> Originally published by G. Ricordi, New York	Ab4- F5 F4- Ab5
	Waiting Song	Martha Dickinson Bianchi	1904	The Library of Congress <a href="https://www.loc.gov/item/2011562155/">https://www.loc.gov/item/2011562155/</a> Originally published by The Maxwell Music Company	E4-G5
	The Prayer I Make For You Song	Harold A. Robè	1921	The Library of Congress <a href="https://www.loc.gov/item/2011562119/">https://www.loc.gov/item/2011562119/</a> Originally published by G. Ricordi, New York	C4-F5
	<b>Passionale</b> Her Eyes Twin Pools Your Lips are Wine Your Eyes So Deep The Glory of the Day Was in Her Face	James Weldon Johnson	1915	The Library of Congress <a href="https://www.loc.gov/item/2011562106/">https://www.loc.gov/item/2011562106/</a> Originally published by G. Ricordi, New York	G4-G5 F#4- Bb5 F#4- G5 E4-G5

<b>Capers, Valerie</b>	Farm Child's Lullaby	Paul Lawrence Dunbar	2018	COMPOSER	Fb3-E4
<b>Cheatham, Wallace</b>	<b>The Umukoro Songs</b> Doubts Gethsemane Lost Garden	Matthew Mevayerho Umukuro	2004	The American Composers Alliance <a href="http://www.composers.com">www.composers.com</a>	F3-Ab5 F3-Ab5 G3-G5
	<b>From the Memoirs of the Visionary</b> Birth Education Marriage Social Involvement Death	Wallace Cheatham	1993 - 1994	William Grant Still Music	---
	<b>Three Giovanni Songs</b> Your Gift	Nikki Giovanni	1996	William Grant Still Music	G3-Ab5
<b>Cohen, Cecil</b>	As at They Portals Also Death	Walt Whitman	1943	Composer Published	E4-A5
	Death of an Old Seaman	Langston Hughes	1977	Edward Marks Music Co.	C4-F5
	Epitaph for a Poet	Countee Cullen	1942	Edward Marks Music Co.	D4-F5
	Four Winds	Sara Teasdale	1944	Edward Marks Music Co.	B3-F5
<b>Coleridge-Taylor, Samuel</b>	<b>Songs of Sun and Shade</b> You Lay So Still in Sunshine Thou Hast Bewitched Me, Beloved The Rainbow-Child Thou Art Risen, My Beloved	Marguerite Radclyffe-Hall	1911	Boosey & Co. — Classical Vocal Reprints <a href="http://www.classicalvocalrep.com">www.classicalvocalrep.com</a> 2701 S. Van House Drive Fayette Ville, AR 72707 1-479-442-2595	D4-E5 E4-F5  B3-E5 C4-F5 Bb3-F5



	This is the Island of Gardens				
	<b>Sorrow Songs, Op. 57</b> O What Comes Over the Sea When I am Dead, My Dearest O Roses For the Flush of Youth She Sat and Sang Alway Unmindful of the Roses Too Late	Christina Rosetti	1904	Augener and Company  <a href="http://vmirror.imslp.org/files/imglnks/usimg/7/71/IMSLP23607-PMLP53832-Coleridge_Taylor_6_Sorrow_Songs_0001.pdf">http://vmirror.imslp.org/files/imglnks/usimg/7/71/IMSLP23607-PMLP53832-Coleridge_Taylor_6_Sorrow_Songs_0001.pdf</a>	A3-E5 C4-Eb5 Bb3-Eb5 G3-Eb5 A3-D5 B3-Eb5
<b>Da Costa, Noel</b>	<b>Dream Thoughts</b> Dream Duet Dreams The Dream Keeper	Langston Hughes	1982	Composer	A3-Ab4 Gb3-B4 B3-Ab4
<b>Dargan, James</b>	<b>Timeless Light</b> Walking in the Wilderness Perspective Disciple of Music	Frank Clark	2022	Composer	D4-Bb5 F4-A5 D4-A5
<b>Dickerson, Roger</b>	Music I Heard	Conrad Aiken	1970	Composer	D4-G5
<b>Diton, Carl</b>	Entreaty	William Henley	1946	Edward Marks Music Co.	E4-E5
<b>Dett, Nathaniel</b>	Iorana	J. Henry Quine	1935	Clayton F. Summy Co. Edward B. Marks Music Corporation	D4-G5
	God Understands	Trina Task	1926	John Church Co.	D4-G5
	Hymn to Parnassus	Anon; Nathaniel Dett	2002	Patterson Publications	C4-F5
	Oh, Lord the Hard-One Miles	Paul Laurence Dunbar	1896	Dodd Meade & Co.	C#4-G5
	Open Yo' Eyes	Nathaniel Dett	1923	Theo Presser Co.	D4-G5

	The Winding Road	Tertius Van Dyke	1928	Theo Presser Co.	D4-F5
<b>Fax, Mark</b>	If He Only Walked in Gardens	Frederick Douglas	1935	COMPOSER	D4-G5
	<b>3 Tenor Songs for the Worship Service</b> <i>All People of the Earth</i> <i>Dear Master in Whose Life</i> ?	John Hunter	1962	? John Hunter	C4-D5 F4-G5
	Inspiration	?	1947	Composer	C#4-F#5
	Rondell	Frank Yerby	1953	Composer	D#2-G4
<b>Garrett, Marques</b>	<b>A Love Cycle: Songs of happiness, Heartbreak, Hope and Healing</b> <i>A Love Song</i> <i>O del mio amato ben</i> <i>Herz, mein Herz, sei nicht beklommen</i> <i>Adieu, jusque je vous revoye</i>	Paul Laurence Dunbar Alberto Donaudy Heinrich Heine  Anonymous	2012 2012 2012 2013	COMPOSER <a href="https://www.mla-gmusic.com/works">https://www.mla-gmusic.com/works</a>	Eb4-Db6 D4-Ab5 D4-D5  E4-G5
	Compensation	Paul Laurence Dunbar	2011	COMPOSER <a href="https://www.mla-gmusic.com/works">https://www.mla-gmusic.com/works</a>	F4-F5
	Dream Song	Paul Laurence Dunbar	2017	COMPOSER <a href="https://www.mla-gmusic.com/works">https://www.mla-gmusic.com/works</a>	D4-Gb5
	The Gift to Sing	James Weldon Johnson	2013	COMPOSER	F4-A5 C4-F5

				<a href="https://www.mla-gmusic.com/works">https://www.mla-gmusic.com/works</a>	
<b>Gray, Jerrell</b>	Serenity Prayer	Reinhold Niebuhr		COMPOSER <a href="https://jerrellgray.com/shop/ols/products/serenity-prayer-high-key">https://jerrellgray.com/shop/ols/products/serenity-prayer-high-key</a>	F#3-A4
<b>Hall, Frederick</b>	Mandy Lou	Paul Laurence Dunbar			
<b>Hailstork, Adolphus</b>	<b>Four Romantic Love Songs</b> <i>Song (My Heart to Thy Heart)</i> <i>Invitation to Love</i> <i>Longing</i> <i>Good-Night</i>	Paul Laurence Dunbar	1994	Patterson Publications <a href="https://www.presser.com/catalogs/search/result/index/?cat=311&amp;q=adolphus+hailstork+four+love+songs">https://www.presser.com/catalogs/search/result/index/?cat=311&amp;q=adolphus+hailstork+four+love+songs</a>	G3-Ab4 F3-Bb4 E3-A4 G3-Ab4
	If We Must Die	Claude McKay	-	Composer	Eb4-Gb5
	A Charm at Parting	Mary Phelps	1977	Edward B. Marks Music Company	C#4-G5
	I Loved You	Alexander Pushkin	1977	Edward B. Marks Music Company	B3-F5
<b>Hicks, Lori</b>	Sense You Went Away	James Weldon Johnson	2002	Composer	F5-A5
<b>Ibsen, Jens</b>	Elegy	Jens Ibsen	2018	Composer	A2-Eflat4
	<b>Mukhannath Songs</b> Tuways Al-Daläl Ersoy	Majnun Layla	2018	Composer	A2-B5 F3-A5 D3-C6
	<b>Undress Yourself...</b> Movement I	Frangieh, Bassam, and Clementina Brown, trans. Nizar	2018	Composer	C4-C5 E3-E4

	Movement II	Qabbani: Arabian Love Poems. Boulder, CO: Lynne Rienner Publishers, 1994			
<b>Johnson, Hall</b>	Crossing the Bar	Tennyson		Composer	D4-A5
	Ain't Got Time to Die	Hall Johnson	1955	Schirmer	C4-G5
	At the Feet o' Jesus	Langston Hughes	1957	Carl Fischer, Inc. The Hall Johnson Collection Anthology	C4-E5
	David	Dwight Strickland	1954	Carl Fischer, Inc. The Hall Johnson Collection Anthology	C#4-F#5
	Fi-yer!	Langston Hughes	1970	Carl Fischer, Inc. The Hall Johnson Collection Anthology	Eb4-Ab5
	Mother to Son	Langston Hughes	1926	Alfred Knopf The Hall Johnson Collection Anthology	C4-Ab5
	On the Dusty Road	Langston Hughes	1957	Carl Fischer, Inc. The Hall Johnson Collection Anthology	Bb3-F5
	The Courtship	Negro Poem	1956	Carl Fischer, Inc. The Hall Johnson Collection Anthology	Bb3-F5
	The Foundling	Hall Johnson	1970	Carl Fischer, Inc.	A3-G5

				The Hall Johnson Collection Anthology	
	I'm Callin'	Oscar O. Cozad	1970	Carl Fischer, Inc. The Hall Johnson Collection Anthology	C4-G5
<b>Johnson, John Rosamond</b>	Li'l Gal	Paul Laurence Dunbar	1901	Joseph Stern & Company	C4-E5
<b>Kerr, Thomas H.</b>	Thou Art My Lute	Paul Laurence Dunbar			
	In Memoriam	Paul Laurence Dunbar	1956	Composer	Bb3-Gb5
	Riding to Town	Paul Laurence Dunbar	1977	Edward Marks Music Co.	D4-F#5
	Soliloquy	Paul Laurence Dunbar	2002	Patterson Publications	Bb3-D5
<b>King, Betty Jackson</b>	I am Crucified with Christ	Biblical	-	Jacksonian Press, Inc. P.O. Box 438835 Chicago, IL 60643 (855) 443-0721	D4-F5
	The Pledge	Betty Jackson King	1991	Jacksonian Press, Inc. P.O. Box 438835 Chicago, IL 60643 (855) 443-0721	Eb4-Bb5
	In the Springtime	Shakespeare	1976	Jacksonian Press, Inc. P.O. Box 438835 Chicago, IL 60643 (855) 443-0721	Eb4-E5
	<b>A Set of Three Dunbar Poems</b>	Paul Laurence Dunbar	1990	Jacksonian Press, Inc.	C#4-B5

	Compensation Dawn Theology		1973 1990	P.O. Box 438835 Chicago, IL 60643 (855) 443-0721	G4-A5 C4-A5
	A Lullaby for You	Betty Jackson King	1973	Jacksonian Press, Inc. P.O. Box 438835 Chicago, IL 60643 (855) 443-0721	A3- F#5
<b>Logan, Wendell</b>	Sling Along	Paul Laurence Dunbar	1982	Composer	C3-F4
<b>Lloyd, Charles</b>	Compensation	Paul Laurence Dunbar	1977	Edward B. Marks Music Co.	Bb3- Cb5
<b>Margetson , Edward</b>	I Think, Oh My Love	Thomas Moore	1956	Edward B. Marks Music Co.	C4- G#5
	A Sailor's Song	Paul Laurence Dunbar		Edward B. Marks Music Co.	D4- F#5
<b>Mason, Quinn</b>	<b>Christina's Diary</b> <i>A Dirge</i> <i>De Profundis</i> <i>Who Has Seen the Wind</i> <i>Echo</i> <i>After the Dark</i>	Christina Rosetti	2017 -19	Masonian Publications	D4- F#5 Eb4- A5 Eb4- F5 E4- F#5 B3- G#5
<b>Lee, James</b>	<b>Tehillim</b> <i>Psalm 13</i> <i>Psalm 30</i> <i>Psalm 146</i>	Biblical	2016	ASCAP  Subito Music Publishing	Db4- A5 C4- Bb5 D4-A5
<b>McLin, Lena</b>	<b>Songs of Love</b> <i>Silence</i> <i>The Unlucky</i> <i>Apple</i> <i>If I Could Give</i> <i>You All I Have</i>	Paul Laurence Dunbar Spencer Paul Laurence Dunbar	2002	Kjos Music Press 4382 Jutland Drive San Diego, CA	G4- Ab5 C4- F#5 D4-G5

	My Love	Nathaniel McLin	1993	Kjos Music Press 4382 Jutland Drive San Diego, CA	F4-G5
	The Year's at the Spring	Robert Browning	2002	Kjos Music Press 4382 Jutland Drive San Diego, CA	Bb3-A5
	The Frog in the Spring	American Folk Song	2002	Kjos Music Press 4382 Jutland Drive San Diego, CA	D4-G5
	The Little Baby	Biblical Text	1971	Kjos Music Press 4382 Jutland Drive San Diego, CA	D4-G5
<b>Moore, Dorothy Rudd</b>	<i>Flowers of Darkness</i> Flowers of Darkness Creole Girl Harlem Sweeties At Early Morn The Glory of the Day O Daedaus, Fly Away Home	Frank Marshall Davis Leslie M. Collins Langston Hughes Binga Desmond James Weldon Johnson Robert E. Hayden	1990	American Composers Alliance <a href="https://composer.s.com/composition/flowers-of-darkness">https://composer.s.com/composition/flowers-of-darkness</a> <a href="https://songofamerica.net/song/flowers-of-darkness/">https://songofamerica.net/song/flowers-of-darkness/</a>	D4-Bb5 Eb4-G5 C4-A5 E4-Ab5 E4-A5 D4-A5
<b>Morris, Robert</b>	He Sees All You Do	Robert Morris	1994	Hidden Gems Press	
	Hatred	Gwendolyn Bennett	1995	Hidden Gems Press	
<b>Nash, Gary</b>	<b>Work and Play</b> for tenor and cello <i>The Dilettante: A Modern Type</i> <i>By the Stream</i>	Paul Laurence Dunbar	2012	COMPOSER	A3-A4 A3-B4

	Hymn for Tenor and Piano	Paul Laurence Dunbar	2004	COMPOSER	E3-B4
	Invitation to Love	Paul Laurence Dunbar	2004	COMPOSER	Eb3-G4
<b>Owens, Robert</b>	Euclid Alone	Edna St. Vincent Millay		Unpublished?	---
	<b>Three Countee Cullen Songs</b> <i>From the Dark Tower</i> <i>Et Do I Marvel</i> <i>For a Poet</i>	Countee Cullen	1964	Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485 Email: <a href="mailto:orlando.Musikverlag@t-online.de">orlando.Musikverlag@t-online.de</a>  <a href="https://www.classicalvocalrep.com/products/Three-Countee-Cullen-Songs-Op-27-for-high-voice-101035.html">https://www.classicalvocalrep.com/products/Three-Countee-Cullen-Songs-Op-27-for-high-voice-101035.html</a>	E4-G5 E4-G5 F4-A5
	The Crucifixion			Unpublished?	---
	What Lip my Lips Have Kissed	Edna St. Vincent Millay		Unpublished	---
	<b>Stanzas for Music for tenor</b> <i>Bright Be the Place of Thy Soul</i> <i>When We Two Parted</i> <i>Oh! Snatch's Away in Beauty's Bloom</i> <i>So We'll Go No More A-roving</i>	Lord Byron	1972	Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485 Email: <a href="mailto:orlando.Musikverlag@t-online.de">orlando.Musikverlag@t-online.de</a>	E3-F#4 F3-F4 D3-G4  E3-A4



	<b>Four Motivations</b> <i>The Cottager to Her Infant</i> <i>Hope</i> <i>A Complaint</i> <i>Could I but Ride</i>	Dorothy Wordsworth Emily Dickinson William Wordsworth Emily Dickinson	1969	Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485 Email: <a href="mailto:orlando.Musikverlag@t-online.de">orlando.Musikverlag@t-online.de</a>	B2-D4 C3-Eb4 D3-E4 C3-Eb4
	<b>Silver Rain, Op. 11</b> <i>In Time of Silver Rain</i> <i>Fulfillment</i> <i>Night Song</i> <i>Silence</i> <i>Carolina Cabin Songs</i> <i>Sleep</i>	Langston Hughes	1947	Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485 Email: <a href="mailto:orlando.Musikverlag@t-online.de">orlando.Musikverlag@t-online.de</a>	Eb3-G4 Eb3-G5 G3-F#4 E#3-F#4 D3-G4 Eb3-A4 Gb3-Ab4
	<b>Desire, Op. 13</b> <i>Desire</i> <i>Dream</i> <i>Juliet</i> <i>Man</i>	Langston Hughes	1975	Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485 Email: <a href="mailto:orlando.Musikverlag@t-online.de">orlando.Musikverlag@t-online.de</a>  <a href="https://www.classicalvocalrep.com/products/Desire-Op-13-">https://www.classicalvocalrep.com/products/Desire-Op-13-</a>	E3-F4 F3-G4 E3-F#4 E3-F#4

				<a href="#"><u>Langston-Hughes-Song-Cycle-for-Tenor-101022.html</u></a>	
	<b>Mortal Storm, Op. 29</b> <i>A House in Taos</i> <i>Little Song</i> <i>Jame</i> <i>Faithful one</i> <i>Genius Child</i>	Langston Hughes		Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485 Email: <a href="mailto:orlando.Musikverlag@t-online.de"><u>orlando.Musikverlag@t-online.de</u></a>	B2-D4 G3-C4 C3-EB4 C3-D4 B2-F4
	<b>Tearless, Op. 9</b> <i>Vagabonds</i> <i>Luck</i> <i>Exits</i> <i>Walls</i> <i>Chippy</i> <i>Dancers</i> <i>Grief</i> <i>Prayer</i>	Langston Hughes	1985	Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485 Email: <a href="mailto:orlando.Musikverlag@t-online.de"><u>orlando.Musikverlag@t-online.de</u></a>	Ab2-Db4 Bb2-Db4 Ab2-Db4 A2-C4 Ab2-Db4 D3-Db4 C3-F3 Ab2-Eb4
	<b>Three Songs for High Voice &amp; Piano, Op. 15</b> <i>If</i> <i>No Images</i> <i>The secret</i>	Paul Laurence Dunbar Waring Cuney Paul Laurence Dunbar	1964	Orlando-Musikverlag Kapruner St. 11, 80689 München Tel: +49-89-56 7426 Fax: +479-89-56 9485	E4-G5 E4-G5 F4-A5

				Email: <a href="mailto:orlando.Musikverlag@t-online.de">orlando.Musikverlag@t-online.de</a>  <a href="https://www.classicalvocalrep.com/products/Images-Three-Songs-Op-15-Paul-Laurence-Dunbar-101036.html">https://www.classicalvocalrep.com/products/Images-Three-Songs-Op-15-Paul-Laurence-Dunbar-101036.html</a>	
<b>Perkinson, Coleridge-Taylor</b>	<b>Three Songs of Robert Hillyer</b> <i>Madrigal</i>	Robert Hillyer	1952	Classical Vocal Reprints  <a href="https://www.classicalvocalrep.com/products/Anthology-of-African-and-African-Diaspora-Songs-60-Songs-402481.html">https://www.classicalvocalrep.com/products/Anthology-of-African-and-African-Diaspora-Songs-60-Songs-402481.html</a>	B3-E5
	Melancholy	John Fletcher	1977	COMPOSER	Bb3-F5
	A Child's Grace	Robert Herrick	1977	Edward B. Marks Music Co.	G4-F5
<b>Price, Florence (Edited by Richard Heard)</b>	<b>44 Art Songs and Spirituals</b> (32 Art Songs included in the anthology)	Various Poets	2015	ClarNan Editions  Classical Vocal Reprints  <a href="https://www.classicalvocalrep.com/products/44-Art-Songs-and-Spirituals-by-Florence-B-Price-for-">https://www.classicalvocalrep.com/products/44-Art-Songs-and-Spirituals-by-Florence-B-Price-for-</a>	Various

				<u>Medium-High-Voice-and-Piano-Richard-Heard-205398.html</u>	
<b>Scott, Jeff</b>	<b>“De Mujeres y Agua” for Tenor</b> <i>El poema Mas triste</i> <i>La Noche en Isla Negra</i> <i>Entrada De Los Rios</i> <i>Las viejas Del Oceano</i>	Pablo Neruda	2013	Music By Jeff Scott  <a href="https://pt.musicbyjeffreyscott.com/product-page/de-mujeres-y-água">https://pt.musicbyjeffreyscott.com/product-page/de-mujeres-y-água</a>	?
	Fur Meinen Vater	Homeless Shelter Clients	2019	Music By Jeff Scott  <a href="https://www.musicbyjeffreyscott.com/recent-projects">https://www.musicbyjeffreyscott.com/recent-projects</a>	?
<b>Simon, Carlos</b>	Caro mio ben	Anonymous	2019	CSJr. Music	E4-G5
	While you were dreaming...Night fall	Courtney Ware	2014	CSJr. Music	Ab2-Eb4
	Prayer	Langston Hughes	2017	CSJr. Music	E4-G#5
<b>Sorey, Tyshawn</b>	<b>Cycles of My Being</b> (Clarinet, Violin, Cello, Piano) <i>Each Day I Rise,</i> <i>I Know</i> <i>Hate</i> <i>Hope, pt. 1</i> <i>Hope, pt. 2</i> <i>Inhale, Exhale</i> <i>Whirlwind</i>	Terrence Hayes	2018	COMPOSER	F#3-C#3 Eb3-B4 E3-C5 A3-B5 F3-C#5 G3-C5

<b>Spencer, Brandon</b>	Dream Variations	Langston Hughes	2015	Classical Vocal Reprints	C4-B5
<b>Smith, Hale</b>	You, I Could Never See	Frederico Lorca	1950	---	Eb2- Eb3
	<b>Beyond the Rim of Day</b> <i>March Moon</i> <i>Troubled Woman</i> <i>To a Little Lover- Lass, Dead</i>	Langston Hughes	1970	Marks Music Company  <a href="https://www.classicalvocalrep.com/products/BEYOND-THE-RIM-OF-DAY-In-Stock-150372.html">https://www.classicalvocalrep.com/products/BEYOND-THE-RIM-OF-DAY-In-Stock-150372.html</a>	C#4- Bb5 D#4- Ab5 C4-A5
	<b>The Valley Wind</b> <i>The Valley Wind</i> <i>Spring</i> <i>Envoy in Autumn</i> <i>Velvet Shoes</i>	Lu Yun	1974	Marks Music Company	E4-G5 B3-G5 C4- Gb5 D4-F5
<b>Still, William Grant</b>	<b>Songs of Separation</b> <i>Idolatry</i> <i>Poème</i> <i>Parted</i> <i>If You Should Go</i> <i>A Black Pierrot</i>	Aurnaud Bontemps Philippe T. Marcelin Paul Laurence Dunbar Countee Cullen Langston Hughes	1949	William Grant Still Music	D4-A5 E4-A5 E4-A5 D4-G5 E4-G5
	Grief	Leroy V. Brant	1955	Oliver Ditson Company	F4-G5
	<b>An Art Song Collection</b> <i>All That I Am</i> <i>Arkansas</i> <i>Bayou Home</i> <i>Brown Baby</i> <i>Citadel</i> <i>Memphis Man</i> <i>Mississippi</i> <i>Song for the Lonely</i>	Verna Arvey	2000	William Grant Still Music	Eb4- Eb5 C4-E5 B3-F5 C4-C5 D4-G5 C4- Eb5 D4-G5 E4- G#5

	<i>Song for the Valiant</i>				Eb4-Ab5
<b>Swanson, Howard</b>	<b>Four Preludes</b> <i>His Soul Stretched Tight</i> <i>The Morning Comes to Consciousness</i> <i>The Winter Evening</i> <i>You Tossed a Blanket</i>	T.S. Eliot	1952	Weintraub Company	F4-Ab5  Eb-G5  E4-G#5 F4-G5
	To Be or Not to Be	Anonymous	1951	Weintraub Company	E4-G5
	The Junk Man	Carl Sandberg	1950	Weintraub Company	E4-G5
<b>Thompson, Richard</b>	Black Pierrot	Langston Hughes	2003	COMPOSER	F4-Ab5
	Dream Variations	Langston Hughes	2003	COMPOSER	F4-Ab5
	I, too, Sing America	Langston Hughes	2003	COMPOSER	F#4-Gb5
	Monotony	Langston Hughes	2003	COMPOSER	A4-G5
	The Negro Speaks of Rivers	Langston Hughes	2003	COMPOSER	Eb4-G5
<b>Walker, George</b>	A Red, Red Rose	Robert Burns	1975	General Music Publishing	A#3-G5
	Take, O Take These Lips Away	William Shakespeare	2004	MMB Music, Inc.	E3-C4
<b>White, Clarence</b>	Deliverance	John Bangs	1946	Sam Fox Publishing Co.	D4-G5
	Nay, Do Not Weep	Mrs. NAIDU (of India)	1946	Sam Fox Publishing Co.	D4-G5
<b>Work, John</b>	Soliloquy	Myrtle Vorst Sheppard	1946	Edward Marks Music Co.	D4-A5
	Dancing in the Sun	Howard Weedun	1977	Edward Marks Music Co.	G4-G5
	Dusk at Sea	Thomas S. Jones	1946	Edward Marks Music Co.	Eb4-A5
	A Mona Lisa	A Grimke	1946	Edward Marks Music Co.	C#4-G5

## CHAPTER 4

### CONCLUSION

My hope is that this body of work will assist in building upon the legacy of inclusion in the programming of music by Black and African American composers, and that these

songs might be heard in academic and concert halls alike. The author is committed to ensuring that these songs, and the wealth of songs like them for other voice types, or those that might be missing from this compendium, are adequately represented in spaces where they are clearly lacking.

It is simply not enough to just collect, categorize, and formulate these songs into an academic document. In addition to their assignment, this project has resulted in the curation of an inaugural African American Art Song festival at Augusta University – Summerville campus (Spring 2020), and the performance of these songs in spaces where I have held faculty appointments, have presented recitals or concert spaces to include, but not limited to: Augusta University (Augusta, GA), North Augusta High School (North Augusta, South Carolina), Allen University (Columbia, SC), Benedict College (Columbia, SC), Central State University (Wilberforce, OH), Limestone University (Gaffney, South Carolina), South Carolina State University (Orangeburg, SC), Opera Carolina (Charlotte, NC), Paine College (Augusta, GA), the University of South Carolina (Columbia, SC), the Sigal Music Museum (Greenville, SC), and various churches and performance spaces throughout the states of Georgia, North Carolina, Mississippi, and South Carolina, respectively.



In addition to live performance, awareness has also been brought to this repertoire in virtual settings to include various social media/online platforms, and remote concert recital spaces including Opera Carolina's Digital *iStream* concert performances of opera, art song, and Broadway, and a university-wide faculty conference presentation through the Pamplin College of Arts, Humanities, and Social Sciences – Augusta University (Spring 2020).

It is my genuine hope that teaching artists, pedagogues, conductors, and artistic administrators alike will answer the call for more inclusivity in programming and expanding the performance of these Black art songs to recital halls, concert halls, and performance venues throughout the world. These songs are innately American and demand a place in the American classical music canon, as Black music is, too, American music.

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## APPENDIX A

### RECITAL PROGRAMS

Johnnie J. Felder, tenor  
in  
Doctoral Recital  
Sharon Rattray, piano

April 20, 2017 at 6:00pm  
Shandon Presbyterian Church

Waft her, angels  
from *Jeptha*

George Frederic Handel  
(1685-1759)

Allerseelen

Richard Strauss

Morgen

(1864-1949)

Zueignung

*Serenade, Opus 31'*

Benjamin Britten  
(1913-1976)

Prologue

Pastoral (Cotton)

Nocturne (Tennyson)

Elegy (Blake)

Dirge (Anonymous, 15<sup>th</sup> C.)

Hymn (Jonson)

Sonnet (Keats)

Epilogue

Maria Nyikos, Horn

Recondita armonia

Giacomo Puccini

from *Tosca*

(1864-1924)

*Cantata*

John Carter

Prologue

(1929-1991)

Rondo: Peter, Go Ring Dem Bells

Recitative: Sometimes I feel like a motherless child

Air: Let us break bread together

Toccata: Ride on King Jesus

Mr. Felder is a student of Dr. Donald Gray. This recital is presented in partial fulfillment of the requirements for the Doctor of Music Arts degree in Vocal Performance.

UNIVERSITY OF  
SOUTH CAROLINA  
School of Music

11/6/2017

Johnnie Felder  
Columbia, SC 29210  
Dear Johnnie:

It is a pleasure to inform you that you have passed the Doctoral Opera/Oratorio Role presented November 3-5, 2017 for the DMA degree in Performance (Voice). Congratulations on the completion of this portion of your graduate work. Please make sure that two copies of your program of the event are submitted to the Music Graduate Office.

Sincerely,



Andrew Gowan, D.M.A.  
Director of Graduate Studies  
cc: (major professor and recital jurist)  
(recital jurists) Don Gray, Walter Cuttino, Janet Hopkins, Jacob Will  
Jacob Will (advisor)  
Graduate School xc

Doctoral Opera/Oratorio Role

University of South Carolina • Columbia, South Carolina 29208 • 803-777-4280 • Fax  
803-777-6508 [www.sc.edu/music](http://www.sc.edu/music)

An Equal Opportunity Institution

Johnnie J. Felder, tenor  
in  
Doctoral Recital  
April 27, 2018  
7pm

Christopher T. Leysath, piano  
Shandon Presbyterian Church

<i>3 Dream Portraits</i>	Margaret Bonds
Minstrel Man	(1913-1972)
Dream Variation	
I, too	
<i>Five Songs of Laurence Hope</i>	Harry Thacker Burleigh
Kashmiri Song	(1866-1949)
Among the Fuchsias	
Till I Wake	
<i>Night Songs</i>	H. Leslie Adams
Prayer	(b.1932)
Sence you went away	
<i>The Wider View</i>	
Homesick Blues	
Love Let the Wind Cry...How I adore Thee!	Undine Smith Moore
	(1904-1989)
Hold Fast to Dreams	Florence Beatrice Price
	(1887-1953)
This River	Uzee Brown, Jr.
	(b.1950)
Watch and Pray	Moore
Lord, How Come Me Here?	Evelyn Simpson-Currenton
	(b.1953)
	Dorian Burkett, flute
All Night, All Day	Damien Sneed
	(b.1979)
Come down angels	Moore
Ride up in the chariot	Betty Jackson King
	(1928-1994)

Mr. Felder is a student of Dr. Donald Gray. This recital is presented in partial fulfillment of the requirements for the Doctor of Music Arts degree in Vocal Performance.

Johnnie J. Felder, tenor  
in  
Doctoral Recital  
Christopher T. Leysath, piano  
October 6, 2019  
3:00 pm  
USC School of Music Recital Hall

Deposuit Potentes from <i>Magnificat</i> , BWV 243	Johann Sebastian Bach (1685-1750)
Wandrer's Nachtlied	Franz Schubert
Erster Verlust	(1797-1828)
Erlkönig	
Core 'n grato	Salvatore Cardillo (1874-1947)
Torna Surriento	G.B. De Curtis (1875-1937)
Lo spazzacamino	Giuseppe Verdi (1813-1901)
Cujus animan from <i>Stabat Mater</i>	Gioachino Rossini (1792-1868)
Не пой, Красавица (Ne poi, krasavitsa, pri mne)	Sergei Rachmaninoff (1873-1943)
Pourquoi me reveiller from <i>Werther</i>	Jules Massenet (1842-1912)
Avete torto!...Firenze è come un albero fiorito from <i>Gianni Schicchi</i>	Giacomo Puccini (1813-1901)
Is there anybody here?	Roland Carter (b. 1942)
Stand the Storm (b.1976)	Timothy Amukele
Tide	Harry T. Burleigh (1866-1949)
Dancing in the Sun	John W. Work, Jr. (1871-1925)
Fi-yer	Francis Hall Johnson (1888-1970)

Mr. Felder is a student of Dr. Donald Gray. This recital is presented in partial fulfillment of the requirements for the Doctor of Music Arts degree in Vocal Performance.