

ROBERT HARRIS is a member of the faculty and choral conductor at the University of Michigan at East Lansing. His compositions tend toward the dissonant linear style heard in "Glory to God."

EDWARD MARGETSON was born in the British West Indies and spent his mature years in New York as an organist and choirmaster. Most of his published choral music consists of sacred anthems in the European tradition.

ULYSSES KAY, having received the *Prix de Rome* and other prestigious awards, is one of few Afro-American composers whose works receive frequent performances by distinguished musical organizations in the United States and other countries.

NOEL da COSTA, violinist, composer, and conductor, was born in Nigeria and is now a member of the faculty at Rutgers. He was recently the recipient of a grant from the New York Council for the Arts.

MARK FAX served as Dean of the School of music and as acting Dean of the College of Fine Arts at Howard University. "Till Victory is Won" was commissioned by the University with Owen Dodson as Librettist.

HARRY T. BURLEIGH had a highly successful career as a singer and also became music editor at G. Ricordi Publishing Company in 1911. In addition to his choral arrangements, he made the first arrangements of spirituals for solo voice (1916).

NOAH F. RYDER taught and conducted choirs at several institutions, his last position being head of the music department at the Norfolk Division of Virginia State College.

WILLIAM DAWSON conducted the Tuskegee Institute Choir for many years achieving such fame that he was selected by the United States Department of State to visit Spain as a guest conductor. He is best known as the composer of the *Negro Folk Symphony* and for his numerous arrangements of spirituals.

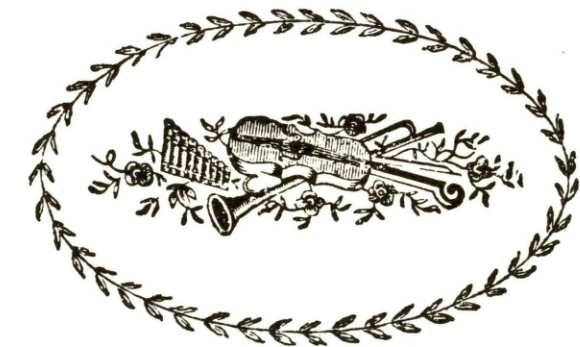
HALL JOHNSON represents the utmost in dedication to the task of presenting the beauty and original spirit of Afro-American song in his compositions and arrangements and in the performance of his choir. The Hall Johnson Choir, best remembered for its association with *Green Pastures*, achieved international recognition in performances on stage, screen, and radio.

Notes by
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THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1447th Concert



THE EVELYN WHITE CHORALE

EVELYN WHITE, *Director*

CLYDE PARKER, *Accompanist*

Program of Choral Music By Black Composers

Sunday Evening, December 5, 1976
at Seven in the East Garden Court

PROGRAM

I.

Undine Smith MooreLord, We Give Thanks to Thee
(b. 1904)

R. Nathaniel DettAve Maria
(1882-1943)

Leroy Dorsey, *Bass*

R. Nathaniel DettListen to the Lambs
Yvette Holt, *Soprano*

Reginald Parker***Make a Joyful Noise Unto the Lord
(1929-70)

II.

Ronald Roxbury*Ave Maria
(b. 1946)

Thomas Kerr, Jr.***I Will Extol Thee
(b. 1915)

Robert Harris*Kyrie Eleison
(b. 1938)

Robert Harris**Glory to God

III.

Edward Margetson**Fair Daffodils, We Weep
(1891-1962)

Ulysses Kay*Welcome Yule
(b. 1917)

Noel da Costa**Little Lamb
(b. 1930)

Mark Fax*Sonnet
(1911-74)

Mark FaxA Shining Night from the Opera
"Till Victory is Won"

INTERMISSION

IV.

Arr. Harry T. BurleighWere You There?
(1866-1949)

Arr. Noah RyderJoshua Fought the Battle of Jericho
(1914-54)

Samuel Bonds, *Baritone*

Arr. William DawsonThere is Balm in Gilead
(b. 1899)

Patricia Bonds, *Soprano*

William DawsonHail Mary

V.

Arr. Hall JohnsonCity Called Heaven
(1888-1970)

Arr. Hall Johnson'Way Over in Beulah-Lan'

Arr. Hall JohnsonWhen I Was Sinkin' Down

Hall JohnsonAin't Got Time to Die
James Holliday, *Tenor*

*First Washington Performance

**First Washington Performance by Evelyn White Chorale in February,
1976

***First Performance of revised version

This concert is broadcast by Station WGMS 570 AM and 103.5 FM.

This program is designed to give some idea of the wide range of styles which exists in the choral music of Black composers. Almost all of the Afro-American composers are graduates of American colleges and universities and have studied with composers trained in the European tradition; as a result their output varies in content from works characterized by the neo-romanticism so influential among twentieth century American composers to more strongly dissonant compositions reflecting neo-classical as well as more progressive techniques. The influence of the spiritual is strongly evident among these composers; in fact, the large majority of published works is based directly upon the spiritual. Yet, Evelyn White warns that one must be wary of basing any conclusions solely upon the published compositions. Professor White, who was associate conductor of the Howard University Choir under the late Dean Warner Lawson and later conductor of that organization, has devoted much effort to the study and performance of the choral music of Black composers. In her book, *Selected Bibliography of Published Choral Music by Black Composers*, she speaks of the "rich treasury" of unpublished manuscripts and states that "Black composers have complained that many of their works are not publishable if they are not based on Afro-American folk-song literature."

Compositions in the first three groups of this program are in the European tradition, although *Listen to the Lambs* makes use of an Afro-American melody. The last two groups are devoted to the Negro spiritual as presented by four of its most successful and widely performed arrangers.

THE COMPOSERS

UNDINE MOORE, as professor of music theory at Virginia State College, has been responsible for the training and encouragement of many young musicians. She now teaches at Virginia Union University and continues her career as a composer.

NATHANIEL DETT was the first Black director of music at the Hampton Institute. "*Listen to the Lambs*" (1914) occupies the significant position of being the first anthem based on an Afro-American theme.

REGINALD PARKER, alumnus of the Howard University School of Music, was a highly talented organist and gifted composer. In his brief career, affected later by blindness, he wrote several effective anthems.

RONALD ROXBURY, born in Salisbury, Maryland, graduated in 1969 from Peabody Conservatory of music. He has been the recipient of several honors as composer and performer, and his works have been performed in Brazil as well as in the United States.

THOMAS H. KERR, JR. has been a vital influence in the world of music in Washington, D.C. in his roles of Professor of music at Howard University, organist, concert pianist and composer.