

*Lit'l Girl and Lit'l Boy*—were sung to Roland Hayes by an 83 year old friend, William L. Shelton.. Mr. Hayes describes in his song collection entitled *My Songs*, how singers in surrounding communities of his Angel Mo Farm in Georgia would sing little catches on their way to song festivals. *Lit'l Boy* is a religious story song. This is the kind of song that was very popular at the turn of the 20th century, made popular by roving evangelists.

*Timber*—is the kind of song that was popular after the Civil War. It is the typical concept of the oppressed worker in the form of a mule. The double meaning is also prevalent in many spirituals.

VII

SPIRITUALS

TRADITIONAL .....Sometime I Feel Like a  
Motherless Child

ARR. BY HALL JOHNSON .....Give Me Jesus

ARR. BY HALL JOHNSON .....Ain't Got Time to Die

The spirituals are the most characteristic product of Afro-American genius to date. They are its great folk gift and rank among the classic folk expressions in the whole world because of their characteristic originality, and their universal appeal. Although the products of the slave era and religious fervor of the plantation religion, they have outlived the generation and the conditions which produced them. They were never written down or formally composed in definitive versions; they have survived imperishably.

The Jubilee Singers from Fisk University in 1871, under the leadership of George L. White, set out to make this music the appeal of that struggling college for funds. Their first concert was at Oberlin College, where after an unsuccessful concert of standard choral concert music, they instantly made an impression by a program of spirituals. Henry Ward Beecher's invitation to Brooklyn led to a national tour and international hearing, repeated tours all over America, European fame for the singers, fortune for the College, but most important of all, world-wide recognition for Afro-American folk music.

*Program Notes by William Brown*

MR. BROWN IS ASSOCIATE PROFESSOR OF VOICE AT THE UNIVERSITY OF NORTH FLORIDA—JACKSONVILLE.

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

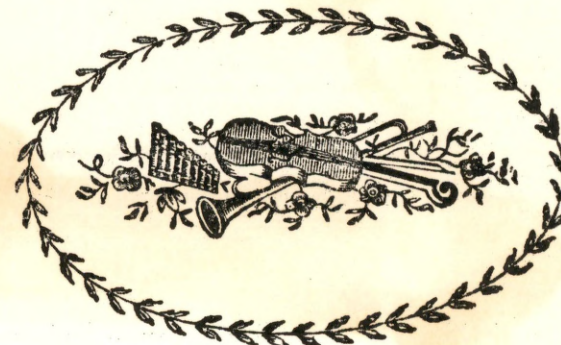
THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

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1314th Concert

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WILLIAM BROWN, *Tenor*  
GERSON YESSIN, *Pianist*

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Sunday Evening, June 10, 1973 at Seven in the East Garden Court

## ALL BLACK COMPOSERS PROGRAM

### I

#### AFRICAN SONGS

- TRAD. ZULU SONG ..... Qongqothwane (Click Song)  
 TRAD. ZULU SONG ..... Dubula (Shoot)  
 TRAD. ZULU SONG ..... Amampondo (Pondo Man)

African music has always been more directly related to daily life than any other civilization. In practically every instance music and song are interwoven with African life. One only has to hear and observe the intensity of a chorus and dancers to realize the pervasive quality of music in African culture. The above songs presented in a recital format can only at best approximate the qualities one encounters in Africa. However, with a little imagination, the excitement and joy can be realized.

#### Qongqothwane

The doctor of the road is the beetle, he climbed past this way. They say it is the beetle. Oh! it is the beetle.

#### Dubula

Oh, bird of song, what are you carrying in your beak?  
 I am carrying curdled milk for my young, father!  
 Shoot boy! Shoot boy! Shoot with that rifle.  
 Take care! Lest you burn, be careful lest you burn.

#### Amampondo

They were here, the Pondos. They rose early. In their sleep they hummed.  
 Ho-humm, Ho-humm.  
 They hummed Ho-humm, Father, homm, ho, ho, hhm.  
 They were here.

### II

- MARGARET BONDS ..... Three Dream Portraits  
 (1913 - 72)  
 Minstrel Man  
 Dream Variation  
 I Too

Margaret Bonds and Florence Price are perhaps the most widely known and respected Black women composers to date. Ms. Bonds was born (1913) in Chicago, Illinois, and earned a Master's Degree in Music from Northwestern University, and did further study at the Juilliard School of Music. She won several awards and wrote scores for stage works, piano, oratorio, ballet, and numerous songs. Three Dream Portraits are among the best known songs and are characteristic of her style and skill.

### III

- DAVID N. BAKER ..... The Black Experience  
*Text by Mari Evans*  
 I Who Would Encompass Millions  
 The Insurgent  
 Status Symbol

## A Good Assassination Should Be Quiet The Rebel

David Baker is the consummate musician—equally as effective as a conductor, performer, lecturer, writer, teacher, and one of the most prolific composers today. Baker's compositional style cannot be categorized because of the wide range of techniques used. In *The Black Experience* one hears a multitude of musical ideas, yet each song transcends mere technique and has a singleness of purpose that is highly expressive. I am deeply honored by his tribute of dedicating this song cycle to me. They have brought many hours of pain and joy—pain while trying to master the difficulty and overwhelming joy once accomplished.

### IV

- ANTONIO CARLOS GOMES ..... Sol Ch'io Sfori  
 (1836 - 1896) ..... from "Maria Tudor"

Antonio Carlos Gomes was the most popular Afro-Brazilian composer of the 19th century. His initial musical studies were with his father, the local bandmaster. After mastering several instruments he moved to Milan for further study. There he made a great hit with his first operetta *Se Sa Minga*, and subsequent works received equal praise and fame. Upon his return to Brazil, he was tumultuously received and feted. For this occasion, many slaves were freed in his honor. Back in Italy, he wrote *Lo Schiavo* (The Slave) which was produced in Rio de Janeiro during 1889. I chose the romance aria from one of his later operas because it expressed love over despair. Also, I'm not fond of anything relating to slavery.

### V

- SCOTT JOPLIN ..... Two Rags  
 (1868 - 1917)

The Entertainer  
 Elite Syncopations

### VI

#### BLUES, BALLADS, CATCH SONG, AND WORK SONG

- TRADITIONAL ..... Black Girl  
 ARR. BY ROLAND HAYES ..... Lit'l Girl  
 ARR. BY ROLAND HAYES ..... Lit'l Boy  
 TRADITIONAL ..... Timber

Blues, catch songs, and work songs are very much a part of the Black man's heritage. Each entity served an intangible purpose of uplifting him and from the omnipresent burdens of the day. Because of the relatively uncomplicated musical structure, these expressions enjoy wider popularity than, say, jazz or the art song. As you listen to *Black Girl* and *Timber*, notice that only seven basic chords are used for both pieces combined.

*Black Girl*—is about a railroad man's daughter. Originally entitled *Black Gal*. In 1952, Negroes at London Records refused to process the recording because they felt it derogatory. Lead Belly Morton, the legendary blues figure, was hooted off the stage when he tried to sing the song at the Golden Gate Ballroom for a Negro audience. I find it extremely bluesey and meaningful. With *Black Being Beautiful* in the 1970's, I'll take my chances.