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 Margeson 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

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 Moore ............................. Lord, We Give Thanks to Thee (b. 1904)

R. Nathaniel Dett .......................................... Ave Maria (1882-1943)

Leroy Dorsey, Bass

R. Nathaniel Dett ..................................... Listen to the Lambs

Reginald Parker ................................. ***Make a Joyful Noise Unto the Lord

(b. 1904)

R. Nathaniel Dett .................................. Listen to the Lambs

Yvette Holt, Soprano

II. Ronald Roxbury ................................. *Ave Maria (1946)

(b. 1914)

Thomas Kerr, Jr ................................... ***I Will Extol Thee

(b. 1915)

Robert Harris ........................................... *Kyrie Eleison

(b. 1915)

Robert Harris ......................................... **Glory to God

(b. 1915)

Edward Marperton ................................. **Fair Daffodils, We Weep

(1915-74)

Ulysses Kay ............................................. *Welcome Yule

(b. 1917)

Noel da Costa ........................................... ***Little Lamb

(b. 1905)

Mark Fax .................................................... *Sonnet

(1911-74)

Mark Fax .................................................... A Shining Night from the Opera

"Till Victory is Won"

INTERMISSION

III. "Till Victory is Won"

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

IV. Arr. Harry T. Burleigh .............................. Were You There?

(1866-1940)

Arr. Noah Ryder .............................. Joshua Fought the Battle of Jericho

(1914-54)

Samuel Bonds, Baritone

Arr. William Dawson .............................. There is Balm in Gilead

(b. 1906)

Patricia Bonds, Soprano

William Dawson ....................................... Hall Mary

Arr. Hall Johnson .............................. City Called Heaven

(1866-1970)

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

Arr. Hall Johnson .............................. When I Was Sinkin' Down

Hall Johnson ........................................ Ain't Got Time to Die

James Holloway, Tenor

*First Washington Performance

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

***First Performance of revised version

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.