

Harry T. Burleigh's Art Songs: A Forgotten Repertory

by

Patricia Saunders Nixon

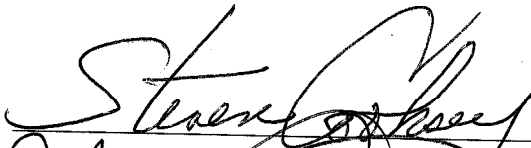
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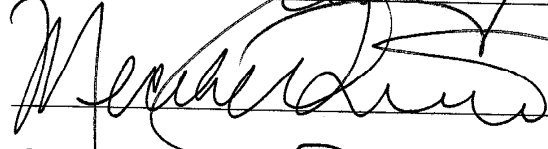
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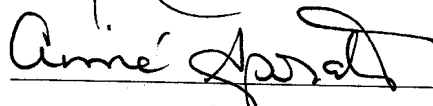
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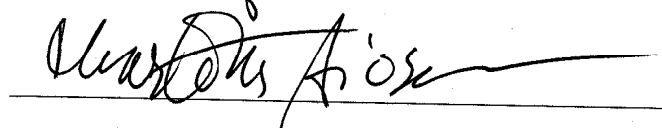
Harry T. Burleigh's Art Songs: A Forgotten Repertory
Patricia Saunders Nixon
Dr. Steven Cooksey, Advisor
November 22, 2011

Read and Approved by



Advisor






This lecture recital document is submitted to the Graduate Faculty and Research Committee of Shenandoah Conservatory in partial fulfillment of the requirements for the degree Doctor of Musical Arts.

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ABSTRACT

Harry Thacker Burleigh (1866–1949) was born during a time of hardships for African Americans, which limited his accessibility to education. He matriculated at the New York Conservatory at the age of twenty-six, yet he did not limit himself to one career. He became a great singer, teacher/vocal coach, composer/arranger, lecturer, music editor and accompanist. He made a tremendous contribution to the music of western culture through his arrangements of Spirituals and his compositions of art songs. He used text by seventy-three poets, anonymous writers and the Bible for writing his art songs that were not arrangement of Spirituals. Burleigh developed his writing skills over three style periods. These periods consist of the following dates: early, 1898-1903; middle, 1904-1910; and mature, 1914-1940. His early art songs are simple ballads in strophic form; in his mature period they are more often through composed compositions. His art songs number more than one hundred and thirty. Many of his art songs have not been heard due to the lack of exposure and the lack of reprints of his scores. These are the reasons that the majority of his art songs have become a forgotten repertory.

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In Memoriam

Mary Louise Gray Saunders

February 22, 1911 – April 30, 2001

Beloved Grandmother, singer and first voice teacher

CHAPTER I INTRODUCTION

Harry Thacker Burleigh (1866–1949) was a composer, singer, teacher, arranger, music editor and accompanist (see Appendix A). He made a significant contribution to the music of western culture through his composition of art songs and his arrangements of spirituals. Burleigh was born in Erie, Pennsylvania on December 2, 1866. He received his first music training from his mother. After discovering Burleigh's musical talent, Elizabeth Russell, a bank messenger, who was his mother's employer, gave young Burleigh a job as a doorman at the musicales she hosted in her home. This job afforded Burleigh the opportunity to hear guest performers such as Teresa Carreño and Italo Campanini.¹

Singer

By the age of sixteen, Burleigh sang in the choirs of three Erie churches, namely: First Presbyterian, St. Paul's Episcopal, and the Reform Jewish Temple (see Appendix B).² Burleigh's aunt Louise arranged for his voice lessons from local teachers. Both his mother and his aunt encouraged him to pursue his dream of becoming a professional singer.³ Recognizing Burleigh's potential Mrs. Frances Knapp MacDowell (mother of the famed American composer Edward MacDowell) intervened on his behalf at the National

¹ "Harry Thacker Burleigh, 1866-1949," Library of Congress website, <http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200035730/default.html>

² Anne Key Simpson. *Hard Trials: the Life and Music of Harry T. Burleigh*. Metuchen, NJ & London: The Scarecrow Press, Inc., 1990, 8.

³ John C. Tibbetts. *Dvorák In America: 1892 – 1895*. Portland, Oregon: Amadeus Press, 1993, 126.

Conservatory of Music in New York. As a result, in 1892, at the age of twenty-six, Burleigh received a scholarship to that institution.⁴

Student at the National Conservatory of Music in New York

While at the Conservatory, Burleigh worked as a clerical assistant to Mrs. MacDowell and became acquainted with her son, Edward.⁵ Burleigh studied piano, voice, theory and composition at the Conservatory. He played double bass and timpani in the symphony orchestra, which allowed him to become directly acquainted with the principle orchestral scores.⁶ His teachers at the National Conservatory were Christian Fritsch (voice), John White and Max Spicker (counterpoint), Reuben Goldmark (harmony), and Frank Van der Stucken and Gustav Heinrichs (orchestra).⁷ Horatio Parker, organ teacher at the Conservatory, hired Burleigh as occasional soloist at Holy Trinity Episcopal Church. During the summer months, Burleigh worked as wine steward at the Grand Union Hotel in Saratoga Springs. It is here that he got to know cello instructor Victor Herbert, who was working as assistant conductor of the hotel orchestra. Burleigh was the baritone soloist at Bethesda Episcopal Church and sang with Herbert's orchestra.⁸ Burleigh was a member of the choir at St. Philip's Episcopal Church in Harlem when he learned of the audition for the baritone soloist at St. George's Episcopal Church in 1894 (see Appendices C and D).⁹ He accepted the job and stayed at St. George's for fifty-two

⁴ Grace Overmyer. *Famous American Composers: Illustrated by Constance Joan Naar*. New York, Thomas Y. Crowell Company, 1944, 139.

⁵ Tibbetts, 127.

⁶ Penman Lovinggood. *Famous Modern Negro Musicians: With a New Introduction by Eileen Southern*. New York: Da Capo Press, 1978, 6-7.

⁷ Patricia Turner. *Dictionary of Afro-American Performers: 78 RPM and Cylinder Recordings of Opera, Choral Music, and Songs, C. 1900 – 1949*. New York & London: Garland Publishing, Inc., 1990, 83.

⁸ Tibbetts, 128.

⁹ Turner, 83.

years. Snyder writes, “His most important job came through the assistance of Jeannette Thurber, the founder of the National Conservatory.”¹⁰ She influenced Dr. William S. Rainsford, Rector, to hear Burleigh’s audition for the baritone soloist position at the St. George’s Episcopal Church, located near the Conservatory. He was the first African-American to audition and win the position as baritone soloist, which he kept for fifty-two years.¹¹ In 1896 he left a position as voice teacher at the Conservatory to pursue his second career as a recitalist and private voice teacher.¹²

Recitalist

Burleigh also traveled occasionally as a baritone soloist. During one of his tours of the east coast, he sang at a benefit concert for the Hampton Institute in February of 1899 at the Waldorf-Astoria. He was joined by fellow performers such as Dunbar, Hampton Quartet, and Charles Winter Wood (reader).¹³ Max Spicker, one of Burleigh’s counterpoint teachers, was organist at Temple Emanu-El, the wealthiest synagogue in the United States, where Burleigh was hired as soloist in 1900.¹⁴ He continued as soloist at Temple Emanu-El for twenty-five years.¹⁵ In the summer of 1908 Burleigh traveled to Europe where he sang for many notables in Europe, among them the King and Queen of England and the Duke and Duchess of Sutherland.¹⁶ Burleigh not only sang sacred music but also performed classical music. Turner states, “Burleigh’s constant work provided

¹⁰ Tibbetts, 128.

¹¹ Ibid.

¹² Ibid.

¹³ Simpson, 24-25.

¹⁴ Tibbetts, 128.

¹⁵ Turner, 84.

¹⁶ Simpson, 41-44.

funds for trips abroad for concertizing and further language study. He sang in Latin, Hebrew, Italian, German, and French.”¹⁷

The author of a pre-concert publicity article in *The Hampton Student Newspaper* covered the May 14, 1914 concert at Hampton Institute. The author described Burleigh as “one of the most gifted of all the living American barytones (sic) and easily the foremost singer of his race.”¹⁸ During this concert he assisted prominent composer Nathaniel Dett who conducted the newly formed Hampton Choral Union.¹⁹ During the years 1912-1914, the Music School Settlement for Colored presented annual concerts at Carnegie Hall in New York. Performances included the leading African-American artists of the time such as Burleigh, Will Marion Cook, Melville Charlton, Roland Hayes, Marie Selika, and William H. Tyers. Most of the music was written and performed by African-American composers.²⁰ The authors of several newspaper articles published in the *Washington Post*, the *Pittsburgh Courier*, *Age* and the *New York Amsterdam News*, praised Burleigh’s performances and commented on his remarkable baritone voice.

Composer/Arranger

In addition to his performance career, Burleigh began publishing compositions in 1898, at first writing simple ballads in the style of the period, then turning to art songs and instrumental pieces. Burleigh was frequently in Dvorák’s company as he wrote the *New World Symphony*, often singing the old Negro Spirituals that his grandfather had sung to him. Burleigh was also a trained stenographer who wrote music manuscript with

¹⁷ Turner, 84.

¹⁸ Ibid., 62.

¹⁹ Simpson, 62.

²⁰ Lester A. Walton, L. H. White, A. W. K., Lucien H. White, “Black-Music Concerts in Carnegie Hall, 1912-1915,” *The Black Perspective in Music* 6, no. 1 (Spring, 1978): 71-88.

an engraver's hand. Dvorák progressively turned more and more of his manuscript copying over to Burleigh. Burleigh absorbed many stylistic elements from Dvorák as a result of this work. He even received the dedication of Dvorák's choral arrangement of Stephen Foster's "Old Folks at Home," singing the premiere at Madison Square Garden on January 23, 1894. Burleigh not only introduced Dvorák to "Swing Low, Sweet Chariot," but participated in the scoring as well. "I copied many of the orchestra parts of the *New World Symphony* from his original partitur," he recalled, "getting it ready for its first performance by the Philharmonic."²¹ In this way, not only did Dvorák influence Burleigh, but Burleigh's singing of the Negro Spirituals and plantations songs influenced Dvorák.

Burleigh would write more than three hundred compositions, including arrangements of spirituals, art songs, and other forms.²² His sacred choral compositions and his arrangements of many Spirituals became an important part of the church choir's repertoire at St. George's. During his lifetime he was widely known for his arrangements of Negro Spirituals, which helped him to achieve popularity in both Europe and the United States. Burleigh has proven to be one of the most important African-American composers of his generation. He produced the most widely admired spiritual arrangements of his time.²³ He was a prolific composer of art songs. The author in a news article from *Musical America*, October 17, 1917 writes of Burleigh as a composer of art songs: "They are one and all little masterpieces, settings by one of our time's most gifted

²¹ Tibbetts, 131-32.

²² Eileen Southern, *The Music of Black Composers in Americans: A History*. (3rd Edition) NY & London: W.W. Norton Co., 1997, 271.

²³ Ann Sears. "A Certain Strangeness". Harry T. Burleigh's Art Songs and Spiritual Arrangements. *Black Music Research Journal* 24 (Autumn 2004): 227-249.

song composers of melodies, which he penetrates as probably no other living composer.”²⁴ Simpson states,

Burleigh’s chief regret, as a composer, was that his art songs were “too little known.” In later life he preferred to be remembered foremost as a composer in this genre, rather than as an arranger of spirituals alone.²⁵

Teacher

Burleigh began his teaching career during his last year at The National Conservatory of Music in New York, where he was offered a position teaching sight-singing. He remained in this position for two years after graduating in 1896.²⁶ From late 1909 to mid 1910 Burleigh worked with Will Marion Cook to establish the Marion School of Vocal Music.²⁷ He served as vocal coach and mentor to several singers, including Roland Hayes, Marian Anderson, Paul Robeson, Carol Brice, Abbey Mitchell, Revella Hughes, and Ella Belle Davis.²⁸ Carlette Thomas later studied theory with Burleigh after her piano debut in 1915.²⁹

Editor

Burleigh secured a position as editor for Ricordi Publishing Company. Before Burleigh officially joined Ricordi’s staff, he was given occasional editorial work by George Maxwell.³⁰ “Child Jesus Comes from Heav’nly Height” (1912) was the first of Burleigh’s works to be published by Ricordi and Company, the year before Burleigh

²⁴ Raoul Abdul, *Blacks in Classical Music: A Personal History*. New York: Dodd, Mead & Company, 1977, 47.

²⁵ Simpson, 56.

²⁶ *Ibid.*, 21.

²⁷ *Ibid.*, 49.

²⁸ Jean E. Snyder, “One of Erie’s Most Popular Church Singers,” 195.

²⁹ Simpson, 73.

³⁰ *Ibid.*, 32.

became their editor in 1913.³¹ In 1916, he published a collection of Spirituals for solo vocal performance, titled *Jubilee Songs of the United States of America*. Dunn-Powell observes,

For the first time, Spirituals set in the manner of art songs were available to concert singers. Black singers such as Roland Hayes, Paul Robeson, Marian Anderson and William Warfield established the practice of ending their recitals with a set of Spirituals, a traditional perpetuated by African-American singers of succeeding generations.³²

While working at Ricordi, Burleigh met musicians such as Eva Jessye, Jester Hairston, Dr. John Seagle, and Mrs. Josephine H. Love. They remember Burleigh as a courteous gentleman.³³ As an editor, Burleigh had to know about music, literature, and languages and be able to examine every work for errors before type setting it to be printed. He also had to be able to correct composers' mistakes.³⁴

It was to Burleigh's advantage to work for Ricordi. His skill as a music editor facilitated the publication of his own songs. Burleigh had nine of his songs published by William Maxwell Company in 1905. In 1913 William Maxwell's brother George, asked Burleigh to join the editorial staff of the New York branch of Ricordi and Company. Publication of his songs was virtually assured after gaining this position. From 1896 through 1913, he published over sixty songs, including art songs, plantation songs, sacred solo songs, sacred choral anthems, and a set of piano sketches with Ricordi. He would publish over one hundred additional songs there.³⁵ Ricordi also published *Saracen*

³¹ Simpson, 304.

³² Carol Kimball. *Song: A Guide to Art Song Style and Literature* (revised edition). Milwaukee, WI: Hal Leonard Corporation, 2005, 250.

³³ Simpson, 57.

³⁴ Grace Overmyer. 139.

³⁵ Tibbetts, 140.

Songs, the first of Burleigh's three song cycles in 1912. In 1916, Ricordi advertised "Just You," with its dedication to Lucrezia Bori and the song, "He Sent Me You," in a bold flyer.³⁶ "The Victor," a patriotic song, carries the dedication: "to all those who gave their lives for the Right."³⁷ Burleigh worked in both offices of Ricordi: New York and in Milan.³⁸ It may have been this work in Milan that engendered Claudia Muzio's familiarity with Burleigh's art songs as demonstrated by her recording of "Jean." A substantial portion of Ricordi's song catalogue was devoted to Burleigh's music.³⁹

Accompanist

On at least four occasions, Burleigh performed as an accompanist for himself as well as others. Between 1904 and 1905, Burleigh and Mattie Allen McDoo, a contralto and the wife of Orpheus Myron McAdoo, singer and impresario, donated their talents in a concert on behalf of Atlanta University and the Calhoun Colored School. The recital was held in Cambridge at Potter Hall. Burleigh accompanied himself in his own arrangements of "De Danville Chariot," "W'en de Angels Call," "Song of de Watcher," and "Joshua Fit de Battle of Jericho."⁴⁰ The second occasion must have occurred between 1909 and 1910 according to the Erie County Historical Society Librarians.⁴¹ Since no accompanist is listed, Burleigh may have accompanied himself. The program was titled *Song Recital by HARRY T. BURLEIGH, (Baritone) of New York City* held at St. Paul's Parish House, Erie, PA, May, Fourteenth. This program was presented under the auspices of the

³⁶ Ibid, 242.

³⁷ Ibid, 95-7.

³⁸ Ibid, 106.

³⁹ Tibbett, 140.

⁴⁰ Simpson, 30-1.

⁴¹ Although the program for this performance does not give a date, Humble Printer, the company that printed the program went out of business in 1910. Ibid., 46-48.

Brotherhood of St. Andrew of Trinity Episcopal Church.⁴² The third occasion was in 1917, at the Bethel A .M. E. in Baltimore where Burleigh shared an evening of song with the Cosmopolitan Choral Society and the Amphion Glee Club. He gave an encore performance of four Spirituals that he had arranged and accompanied himself. These spirituals were “Swing Low, Sweet Chariot,” “Dig My Grave Long and Narrow,” “Sinner Don’t Let Dis Harves’ Pass,” and “I Don’t Feel No Ways Tired.” Most of the audience called for “The Young Warrior,” but Burleigh had not brought the music with him.⁴³ On another occasion, Roland Hayes performed at his formal debut in New York’s Aeolian Hall on January 30, 1919. He sang four Spirituals and two of Burleigh’s art songs, accompanied by Burleigh.

Awards

Several newspaper articles, in publications such as the *Washington Post*, the *Pittsburgh Courier*, the *New York Times*, and the *Chicago Defender*, report that Burleigh received several awards during his lifetime for achievements in his remarkably varied musical career. Fellow musicians paid high tribute to him including A. Walter Kramer who said, “This man is a composer by divine right, and what is more he is a thinker—a man who writes music not because he enjoys seeing his name on the program of some singer, but because he feels deeply, profoundly, in the language of tone.”⁴⁴ Grace Overmyer called Burleigh, “an artist of great dignity, simplicity and worth, a prophet and standard-bearer of music in the United States, and one of the modest builders of a truly

⁴² Ibid.

⁴³ Ibid., 86.

⁴⁴ Ellsworth Janifer. “H. T. Burleigh Ten Years Later,” *Phylon* (1960-), Vol. 21, No. 2 (2nd Qtr., 1960), 144.

American art.”⁴⁵ In 1917 he received the Spingarn Medal, awarded each year by the Association of the Advancement of Colored People, as recognition of distinguished achievement for his excellence in singing and composing.⁴⁶ He was presented with an honorary Master of Arts degree from Atlanta University and an honorary Doctor of Music degree from Howard University.⁴⁷ Burleigh was presented at St. George’s Episcopal Church on his twenty-fifth, thirtieth, and fiftieth anniversaries as baritone soloist. Other honors include the Harmon Award from the W. E. Harmon Foundation for his arrangements and compositions, and being made a Fellow of the Hymn Society of America in 1944.⁴⁸ He was a charter member of A.S.C.A.P. and was elected to the board of directors in 1941.⁴⁹

Conclusion

Burleigh supported himself in six musical fields: composition, arranging, singing, teaching, editing and accompanying. As a composer, Burleigh used his skills to write arrangements of the plantation and folk songs and Negro Spirituals as art songs for the concert recitalist to perform on stage. He was also a prolific composer of original art songs, publishing over 130 art songs that were sung during his lifetime. These were sung Burleigh and, but since his death his art song compositions have been largely neglected. As resurgence of interest in these songs began in 1992; artists who have performed and made recordings of Burleigh’s art songs include Cynthia Haymon, Everett McCorvey, Regina McConnell, Philip Creech, Arthur Woodley, Hilda Harris, Steven Cole, Oral Moses, William Brown, Darryl Taylor, and Karen Parks.

⁴⁵ Overmyer, 140.

⁴⁶ Simpson, 86.

⁴⁷ Overmyer. Famous American Composers, 139.

⁴⁸ Simpson, 118.

⁴⁹ Turner, 85.

CHAPTER 2

REVIEW OF LITERATURE

Because Burleigh has traditionally been known as an arranger of Negro Spirituals rather than a composer of art songs, a discussion of the existing body of research on Burleigh will be helpful in establishing the place of the current research within this body. During his lifetime Burleigh established himself as a composer of art songs before he began writing arrangements of Spirituals. These arrangements became so popular that his work in the new medium eclipsed his earlier reputation as a composer of art songs—a fact that continues to this day. This chapter will discuss newspaper articles, scholarly writings, and books that discuss Burleigh’s musical activities.

Articles During Burleigh’s Lifetime

Articles on Burleigh as a Singer

This researcher found twenty newspaper articles written during Burleigh’s lifetime, ten of which refer to his outstanding success as a baritone soloist. The earliest known review is from the *Washington Post* and is dated 1904. The author mentions Burleigh as the baritone soloist at St. George’s Episcopal Church in New York and his accompanist, Mr. R. Augustus Lawson, as pianist from Hartford and praises them for giving a successful “musicale” at the Metropolitan A. M. E. Church.⁵⁰ The author describes Burleigh’s baritone voice as, “having a rich quality and excellent cultivation.”⁵¹ The review notes that he sang several songs including an aria from *La Gioconda* by Amilcare Ponchielli. Although the article praises both Burleigh’s voice and Mr.

⁵⁰ “Musical Notes,” *Washington Post*, February 7, 1904, 8.

⁵¹ *Ibid.*

Lawson's piano technique, the author describes them as "colored musicians"—reflecting a somewhat dismissive attitude.⁵² The last article on Burleigh's singing, published in 1946, acknowledges his fifty-second year at St. George's, "Harry Burleigh, Fifty-Two Years at St. George's, Retires" in the *New York Amsterdam News*.

Articles on Burleigh as a Singer and Composer

The year 1924 saw the publication of three articles that give tribute to Burleigh as an honored singer and composer: "Crowds At Church Honor Negro Singer," "Tribute to Harry Burleigh," and "Along The Banks of the Potomac: Society's Doings." St. George's honored Burleigh for thirty years of service as soloist, which was reported in the *New York Times*.⁵³ Nora Holt credits Burleigh as being the leading singer at St. George's and commends him for his long and notable service.⁵⁴ He served as soloist at St. George's for fifty-two years. The *Pittsburgh Courier* reports that he was honored for the work that he had done in New York. The author describes Burleigh as "a noted musician."⁵⁵

R. T. Brent reports that the Mu-So-Lit Club honored several musicians, including Burleigh, with a "smoker" (a social for men).⁵⁶ The author of an article in *The New York Times* states that the Plantation melodies that Dvorák learned from Burleigh were an inspiration as Dvorák composed his *New World Symphony*.⁵⁷

Awards

Burleigh received numerous prestigious awards during his lifetime. The author of the article, "During 1917: Spingarn Medal to Burleigh," reports that Senator Wesley L.

⁵² Ibid.

⁵³ "Crowds At Church Honor Negro Singer," *New York Times*, March 31, 1924.

⁵⁴ Nora Holt, "Harry Burleigh, 52 Years at St. George's, Retires," *New York Amsterdam News*, November 23, 1946.

⁵⁵ "Tribute to Harry Burleigh," *Pittsburgh Courier*, April 5, 1924.

⁵⁶ "Along The Banks Of The Potomac," *Pittsburgh Courier*, June 14, 1924.

⁵⁷ "Crowds At Church Honor Negro Singer," *New York Times*, March 31, 1924.

Jones presented Burleigh with the third annual Spingarn Award, an honor that brought national notice to, “the most remarkably gifted man in the field of music.”⁵⁸ The author also states that Burleigh received this award for being “the nation’s supreme baritone soloist” and for commanding a reputation as a “great composer.”⁵⁹ He also received an honorary master’s degree of music from Atlanta University.⁶⁰

In July of 1926, The Harmon Foundation solicited nominations for an award to help Negroes in Creative Works. The author writes, “The judges will consider nominations and make awards to Negroes of American residence who have made creative achievements in seven major fields of endeavor, and also a candidate White or Negro, who had made an outstanding achievement in race relations.”⁶¹ Two prizes would be given, \$400.00 and \$100.00 in each field except race relations where the prize would be \$500.00 and a gold medal. The categories were in Literature, Music, Fine Arts, Science, Industry, Education and Religion. The candidates named for the music category were Burleigh, Clarence Dickinson, Preston W. Orem and Edith Fremdling.⁶² It is not known who won in the categories in 1926, but on February 9, 1930, Dr. John H. Finley presented Burleigh with \$400.00 and a gold medal for his arrangements and compositions. Other musicians to receive the Harmon Award that year were Harry L. Freeman, operatic composer, and Carl R. Diton, composer and pianist.⁶³

⁵⁸ “During 1917: Spingarn Medal to Burleigh,” *Pittsburgh Courier*, March 12, 1960.

⁵⁹ *Ibid.*

⁶⁰ Neil Scott. “Classic Harlem,” *Pittsburgh Courier*, December 7, 1940.

⁶¹ “Awards Offered to Help Negroes In Creative Work” *Washington Post*, July 11, 1926.

⁶² *Ibid.*

⁶³ Simpson, 118.

Opposition to Burleigh's arrangements of Negro Spirituals

Although Burleigh won awards and received honors for his arrangements of Negro Spirituals, performers such as William C. Elkins opposed how these songs were arranged. An article by Lester A. Walton, appearing in the *Pittsburgh Courier* on October 25, 1924 asks the question, "Should the Negro Spiritual be sung in its original, primitive form or with more highly developed harmony?" Elkins goes on to answer that there is a difference of opinion among Negro musicians as to how Spirituals should be arranged. Described as conductor of the Dextra Male chorus, and at one time conductor of the Williams and Walker Glee Club, Elkins was an uncompromising fundamentalist who believed that folk songs from the Negro heritage are appreciated most when performed in their simple state, or in their original form as heard on plantations and in churches.

Burleigh believed otherwise; he writes,

So long as these songs remained in their primitive form, they were available only to Negro singers. In their present form they are available to all singers—they are given to the world. The depth of harmonic effects, which had been added, is of universal quality which lifts them from the Negro as his peculiar property and gives them to the public at large.⁶⁴

Nathaniel Dett, J. Rosamond Johnson, Will Marion Cook and other Negro composers also produced arrangements of the folk songs of their race that employed modern harmony, making it possible for these songs to be presented with piano accompaniment.⁶⁵

Burleigh as Supporter of Black Art and Music in the New York Community

Two articles report on Burleigh's community involvement: "Music Week In Harlem to Feature Great Race Artists" in the *Pittsburgh Courier* and "LaGuardia Makes

⁶⁴ Lester A. Walton. "Negro Spiritual Rendition Stirs Up Big Composers War," *Pittsburgh Courier*, October 25, 1924.

⁶⁵ Lester A. Walton. "Negro Spiritual Rendition Stirs Up Big Composers War," *Pittsburgh Courier*, October 25, 1924.

Music Week Oct. 1,” in the *New York Amsterdam News*. In the first article, dated April 28, 1928, the author reports that Burleigh chaired a committee of outstanding musicians and music lovers who sponsored various programs for a week of concerts under the general theme, “The Story of Music.”⁶⁶ In the second, “LaGuardia Makes Music Week Oct. 1,” The Mayor announces the plan of The American Society of Composers, Authors and Publishers, A.S.C.A.P. of which Burleigh was a member, to present in New York a week of free concerts on an unprecedented scale beginning October 1, 1939. These concerts were to offset public sorrow and anxiety occasioned by the beginnings of World War II. The programs were to be presented on seven consecutive nights and had “everything from ballads to opera, from symphony to swing – all dedicated to art and peace,” according to Gene Buck, president of A.S.C.A.P.⁶⁷ One night’s concert was devoted to works of Negro composers, played and sung by outstanding Negro singers, performers and organizations. Burleigh was among the list of composers whose works were presented during the festival.⁶⁸

Articles After Burleigh’s Death

On September 12, 1949 Burleigh died of heart failure. Two newspapers published tributes to Burleigh. In the section, Other Papers Say, the article “Harry Burleigh’s Songs Came From Great Soul,” presents a short biography enumerating Burleigh’s accomplishments as a composer. The article notes, “The Negro Spiritual came to its own and best in Mr. Burleigh’s throat,” and, “His warm, instinctive humanity, reflected in his

⁶⁶ “Music Week In Harlem To Feature Great Race Artists,” *The Pittsburgh Courier*, April 28, 1928.

⁶⁷ “LaGuardia Makes Music Week Oct.1,” *New York Amsterdam News*, September 23, 1939.

⁶⁸ Ibid.

voice, brought him friends of every class, race and creed.”⁶⁹ Francis S. Hatcher, pseudonym for George Samuel Schuyler, wrote the article, “A Tribute: H. T. Burleigh was Diplomat and Artist.” He states, “Looking back over the life of Harry Thacker Burleigh, which covered a span of eighty-two years, one must conclude that it was a life of unselfish service and accomplishment.”⁷⁰ Hatcher speculates that, “Had the late Burleigh chosen he might have traveled around the world time again, possibly heralded as the greatest baritone of his time. Instead he chose the relative obscurity of being a soloist in church choirs.”⁷¹ He asserts that his personality and music contributed to improved racial relations. He concludes, “To his everlasting credit, Harry T. Burleigh was an accomplished musician, a faithful servant and a far-sighted diplomat.”⁷²

Articles Pertaining to Performances of Burleigh’s Music

Several articles discuss performances of Burleigh’s music and the music of other Black composers. For example, a performance by Ruth Reese, mezzo-soprano, reviewed in the *Chicago Defender*, states that her performance included songs by Black composers, among them, Burleigh, Lawrence Brown, Maud Hare, Margaret Burrough, and Margaret Bonds.⁷³

In the article, “Barbara Hendricks Gave a Magnificent Performance at Alice Tully,” Raoul Abdul announces that he and Kelly Wyatt would present two lecture-demonstrations on “The Spiritual as Art Song” in the New York area.⁷⁴ Abdul credits Burleigh for transforming the spiritual into the art song category, since the publication of

⁶⁹ “Other Papers Say,” *Chicago Defender*, October 1, 1949, national edition.

⁷⁰ Francis S. Hatcher, “A Tribute: H.T. Burleigh Was Diplomat and Artist,” *Pittsburgh Courier*, December 10, 1949.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Earl Calloway, “Singer Adds Dignity To Music,” *Chicago Defender*, October 2, 1975, daily edition.

⁷⁴ Raoul Abdul. “Barbara Hendricks Gives Magnificent Performance at Alice Tully,” *New York Amsterdam News*, February 9, 1991, special to the AmNews.

his arrangement of “Deep River” in 1917 by G. Ricordi & Co., Inc., “made musical history.”⁷⁵ Abdul announces the offering of a master class on African-American vocal music that would include art songs as well as spirituals by African-American composers.⁷⁶

The most recent article found on performances that include compositions by Burleigh is from the Library of Congress website. The author discusses Burleigh’s art song, “Ethiopia Saluting the Colors,”⁷⁷ recorded by Thomas Hampson as part of the Song of America Project.⁷⁸ Three songs that Hampton sang are available as audio files: “Beautiful Dreamer,” “Shenandoah,” and “Ethiopia Saluting The Colors.” A champion of American song, Hampson first collaborated with the Library of Congress in an eleven-city concert tour across the United States in 2005-2006, which highlighted the Library's unparalleled collections of songs in recordings and cybercasts. Hampson resumed this collaboration in 2009-2010 with a new tour.

The article by Edward Rothstein, “Exploring the Effects of Dvorak’s Sojourn in the New World,” is a reprint from the 1850s. Rothstein writes, that Dvorak advised his American students to find inspiration in the folk sources of Indian and Negro songs. In a series of concerts presented by Dvorák’s students, those who succeeded used materials from African American songs. Burleigh was one the students who succeeded.⁷⁹

Ted Ston wrote in “Heard & Seen” that, “H. T. Burleigh immortalized ‘Deep River,’ a Spiritual which has been sung on more occasions and by more artists than any

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ http://www.loc.gov/creativity/hampson/about_ethiopia.html (Accessed June 29, 2011).

⁷⁸ <http://www.loc.gov/creativity/hampson/index.html> (Accessed June 29, 2011). This song can be printed from the Library of Congress website.

⁷⁹ Edward Rothstein. “Exploring the Effects of Dvorak’s Sojourn in the New World,” *New York Times*, November 9, 1993.

other of the vast lot of Spirituals that have been arranged for public use.”⁸⁰ He wrote countless other art songs and secular works.”⁸¹ Earl Calloway mentions Burleigh in the article, “Black Composers Keep America Vibrating.” He states, “The heartstrings of America vibrate with the creative genius of black composers and this music finds its expression in spirituals, blues, revival songs, gospel, jazz and rock.”⁸²

Ellsworth Janifer’s article, “H. T. Burleigh Ten Years Later,” asks, “What is Burleigh’s position in the history of American music?” He provides a brief study of Burleigh’s creativity based on printed music by Burleigh in the Music Division of the Library of Congress, which he considers representative of Burleigh’s output. He writes,

Henry Thacker Burleigh should be remembered as one of the outstanding song writers of the early twentieth century. He deserves our highest respect, for in a period when Negroes were seldom taken seriously in American culture, his work demanded and won the esteem of leading performers and critics by sheer merit. He is also a pioneer, for he was among the first to make solo arrangements of Negro Spirituals, and in this, he has yet to be surpassed. Finally, he is among the first American Negro composers to achieve real distinction in the standard art forms—something they were not to achieve again until recent times. His work, then, speaks for itself, only needing to be heard.⁸³

Gifted composers including Edward Boatner, Margaret Bonds, William Dawson, Nathaniel Dett, Hall Johnson, Camille Nickerson, Florence Price and John Work expanded the art-song repertory as part of the Harlem Renaissance of the 1920s, yet most of them are known for their arrangements of Spirituals according to Cori Ellison.⁸⁴ The author of the article, “H. T. Burleigh Ten Years Later,”⁸⁵ credits William Grant Still for being the first African American to etch a profile predominantly in classical music.

⁸⁰ Ted Ston. “Heard & Seen,” *Daily Defender*, June 22, 1959, daily edition.

⁸¹ Ibid.

⁸² Earl Calloway, “Black Composers Keep America Vibrating,” *Chicago Defender*, July 31, 1974, daily edition.

⁸³ Ellsworth Janifer, “H. T. Burleigh Ten Years Later” *Phylon* 21, (1960): 154.

⁸⁴ Cori Ellison, “The Black Art Song: A Forgotten Repertory,” *New York Times*, February 14, 1999, AR34.

⁸⁵ Janifer, 144.

Ellison credits Burleigh with bringing Spirituals into the solo singer's repertory with moving arrangements for voice and piano. Though remembered chiefly for these,

Burleigh yearned to make a mark in mainstream vocal literature. Ellison writes,

The difficulty of getting American art songs performed—let alone commissioned, published, kept in print, recorded, and embraced by critics and the public—is not peculiar to Black music, as any American singer trying to assemble and peddle a program of home-grown material can attest. But for Blacks, the challenge may be greater. The phenomenal success and influences of jazz, the blues and the many forms of popular music sprung from them have tended to stereotype Black music and musicians in the eyes of the public—even the Black public. Indeed the six-part documentary on Black American artists recently shown on PBS barely mentioned classical musicians.⁸⁶

In the article “‘A Certain Strangeness’: Harry T. Burleigh’s Art Songs and Spiritual Arrangements” Ann Sears critiques Burleigh’s art songs, concentrating on those written during the years 1910-1940. She states that Burleigh writes with unusual empathy for both voice and accompaniment, producing songs that lend themselves to good performances.⁸⁷

In his essay, “The Importance of Studying African-American Art Song,” Darryl Taylor states,

The art songs of composers such as Harry T. Burleigh, Howard Swanson, William Grant Still, Margaret Bonds, Hale Smith and Leslie Adams, African-American composers that also wrote art songs, have gotten little attention. These composers have not been given the same respect that others who wrote comparable works received. This article focuses on the lack of exposure provided singers regarding the wealth of art songs composed by African-Americans.⁸⁸

Academic Projects on Burleigh

Two dissertations and a DMA document discuss Burleigh’s vocal music.

⁸⁶ Ellison, AR34.

⁸⁷ Sears, 227-249.

⁸⁸ Darryl Taylor, The Importance of Studying African-American Art Song: An essay by Darryl Taylor. www.listeningarts.com/.../art_song/.../african_american_art_song_article.doc (Accessed October 23, 2010).

These academic projects are summarized in chronological order below.

Roland L. Allison's 1965 dissertation, "Classification of the Vocal Works of Harry T. Burleigh (1866-1949) and Some Suggestions for Their Use in Teaching Diction in Singing," presents a historical study of Burleigh and his works, and analyzes solo vocal works. Allison presents this information in a well-organized list of graded works for choral conductors and teachers of singing in order to present the reader with a guide suitable for use in studio teaching. Allison also specifies and discusses vocal concepts that can be taught through these songs.⁸⁹

In the 1992 dissertation, "Harry T. Burleigh and the Creative Expression of Bi-Musicality: A Study of an African-American Composer and the American Art Song," Jean Snyder discusses the manner in which Burleigh combined the folk nature of Spirituals with the norms of European art songs. Snyder uses the term "bi-musicality" to refer to Burleigh's combination of these divergent musical styles. Snyder organizes the material into five chapters: Burleigh In Erie: Early Music Experiences and the Formation of Musical Values; Burleigh in New York City: A Man of Many Roles; Burleigh and the Euro-American Art Song; Burleigh, African-American Music Traditions 1900-1916; and Burleigh and the African-American Spiritual 1916-1949.⁹⁰

Duana Demus's DMA document, "A Composer by Divine Right: A Performance Guide to Harry Burleigh's *Saracen Songs* and *Five Songs of Laurence Hope*" raises awareness of Burleigh's contributions to art song composition and "provides vocalists with a contextual, analytical, technical, expressive, and dramatic guide" in preparation for performance of Burleigh's song cycles *Saracen Songs* and *Five Songs of Laurence Hope*.

⁸⁹ Roland Lewis Allison, "Classification of the Vocal Works of Harry T. Burleigh (1866-1949) and Some Suggestions for their Use in Teaching Diction in Singing" (PhD diss., Indiana University, University Microfilms, Inc., Ann Arbor Michigan, 1966).

⁹⁰ Snyder, "Harry T. Burleigh and the Creative Expression of Bi-Musicality."

Demus discusses the musical and historical influences on Burleigh's choice of text and his compositional style.⁹¹

Liner Notes in Recordings

Burleigh's art songs were performed many times during his lifetime, but no performances can be documented during the years 1949 to 1992. From 1992 to the present, fifty of Burleigh's art songs have appeared on ten compact disks. The number of art songs on each CD, that are not spirituals, range from one to twenty three. The first artist to record art songs on a CD, is Cynthia Haymon who performed four art songs composed by Burleigh on *Where The Music Comes From: American Song: Cynthia Haymon, Warren Jones*.⁹² The artist who has recorded the greatest number Burleigh's art songs is Regina McConnell. Titled, *Art Songs of Harry T. Burleigh*, her recording contains twenty-three songs, which present the range of the three compositional styles of Burleigh.⁹³ The most recent recording is *Nobody Knows: Songs of Harry T. Burleigh* by Karen Parks, soprano.⁹⁴

Other Media on Burleigh's Life

The DVD, *Safe Harbor: A Main Street Media Production in Association with the Harry T. Burleigh Society*, gives a history of Burleigh's ancestry. It explains how Burleigh learned the old slave songs that he arranged for the solo recitalist and includes portions of an interview with Jean Snyder in which she asserts that Burleigh knew he had something to contribute to music—to American music and the music of the world.

⁹¹ Duana Demus, 14-60.

⁹² *Where The Music Comes From: American Song: Cynthia Haymon, Warren Jones*. BIEM/Stemra 436 117-2. Decca Record Company Limited, London, 1992.

⁹³ *Art Songs of Harry T. Burleigh* – Regina McConnell, soprano; Michael Cordovana, piano – Centaur CRC 2252, CD. 1995.

⁹⁴ *Nobody Knows: Songs of Harry T. Burleigh* – Karen Parks. Ottimavoce, Inc. Productions. 2008.

Burleigh also felt very deeply that his music needed to be presented in a dignified way. He believed that the spirituals represent the strength and character of African-American music.⁹⁵

An interesting video on Youtube about Burleigh's life, titled *Harry T. Burleigh (1866-1949) Erie Hall*, provides a historical prospective on Burleigh.⁹⁶ The Erie Hall of Fame, a community initiative created to foster pride in the accomplishments and impact of historical citizenry from Erie, Pennsylvania, posted this video on December 5, 2008. Since Burleigh was born in Erie, this document is very important to the history of its citizens. Charles C. Kennedy, Jr. made this video.⁹⁷

Books

Book on Burleigh's Life

In *Hard Trials: The Life and Music of Harry T. Burleigh*, Anne Simpson provides an account of Burleigh's life that includes his career as a singer, teacher, composer, arranger, editor and accompanist. The author examines selected musical compositions including his art songs, instrumental works, plantation songs and arrangements of Negro Spirituals. The chapters are arranged chronologically and contain information about poets whose verses Burleigh set to music. Simpson also includes a "Catalog of Music: Art Songs and Religious Songs, Spirituals and Negro Folk Songs, and Instrumental Works" of Burleigh's compositions. There is also a section on Discography, Bibliography, and

⁹⁵ *Safe Harbor: A Main Street Media Production in Association with the Harry T. Burleigh Society*. Main Street Media, Inc. DVD, 2003.

⁹⁶ <http://www.youtube.com/watch?v=YbbB4suz2co> (Accessed July 15, 2011).

⁹⁷ <http://erie-african-americans.wikispaces.com/In+Memoriam+-+Charles+Kennedy%2C+Jr> (Accessed July 15, 2011).

Chapter notes. Throughout the book Simpson presents photographs from his past and musical examples from selected compositions.⁹⁸

Books on African-American Musicians and their Music

In *Blacks In Classical Music*, Raoul Abdul discusses African-Americans who are composers, singers (including those in opera) and owners of opera companies, keyboard artists, instrumentalists, and conductors of orchestras and choruses. He also includes notable musical events the years from 1839-1977.⁹⁹

Patricia Turner, author of *Dictionary of Afro-American Performers: 78 RPM and Cylinder Recordings of Opera, Choral Music, and Songs, c. 1900-1949*, provides a biography on African-American performers and a listing of recordings of opera, choral music, and songs performed by them and performances of African-American composers' music from 1900 to 1949. A biography, bibliography, and discography are provided on each performer with their vocal range.¹⁰⁰

Maud Cuney-Hare, author of *Negro Musicians and Their Music*, profiles a host of black composers and artists of the nineteenth and early twentieth centuries. In this book, she discusses several topics that include the influences of Africa in Song, Negro folk songs – religious and secular, the origin of Negro songs, Negro idiom and rhythm, musical comedy, folk themes in larger forms of compositions, musical pioneers, music in the service of war, world musicians of color and torch bearers.¹⁰¹

Penman Lovinggood, author of *Famous Modern Negro Musicians*, writes on nineteen famous musicians of the late nineteenth and early twentieth centuries including

⁹⁸ Simpson, 3-451.

⁹⁹ Raoul Abdul, *Blacks In Classical Music*, 19-244.

¹⁰⁰ Patricia Turner, *Dictionary of Afro-American Performers: 78 RPM and Cylinder Recordings of Opera, Choral Music, and Songs, c. 1900-1949*, (New York: Garland Publishing, Inc., 1990), 82-102.

¹⁰¹ Maude Cuney Hare, *Negro Musicians and their Music*, (New York: G.K. Hall & Co, 1966), 1-418.

Burleigh. In the introduction Eileen Southern writes, “At the time when the attention of the public was focused on jazz, this study offered documentation of the activities of Black musicians in the world of concerts, opera and the theater.”¹⁰² Southern, author of *The Music of Black Americans: A History*, chronicles African-American musicians who were singers, instrumentalist and composers. She also discusses developments in gospel, blues, jazz, crossover, Broadway, and rap as they relate to African American music. She includes a brief biography of Burleigh and credits him with making Negro Spirituals available to the soloist to perform on the concert stage for the first time in history.¹⁰³

In the collection of essays, *Dvorák in America 1892-1895*, Snyder writes a brief biography of Burleigh and discusses his relationship with his Dvorák, particularly the influences they had on each other.¹⁰⁴

Books on Art Songs

In the book, *Song: A Guide to Art Song Style and Literature*, Carol Kimball writes about art songs by composers from around the world. Kimball provides instruction on how to write style sheets that present analytical information about art songs and example style sheets for selected works.¹⁰⁵ Judith E. Carman, editor of *Art Song in the United States, 1759-1999: An Annotated Bibliography, third edition*, also provides style sheets for selected compositions including Burleigh’s songs: “The Grey Wolf,” “The Sailor’s

¹⁰² Lovinggood, 6-10.

¹⁰³ Southern, 269-295, 311, 425, 446, 541.

¹⁰⁴ Jean Snyder, “A Great and Noble School of Music, in *Dvorák in America 1892 – 1895*, ed. John C. Tibbetts (Portland, Oregon: Amadeus Press, 1993) 123-148.

¹⁰⁵ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, rev. ed. (Milwaukee, WI: Hal Leonard Corporation, 2005).

Wife,” “Three Shadows,” and the songs from the song cycles *Five Songs of Laurence Hope*, *Passionale*, and *Saracen Songs*.¹⁰⁶

Books on Spirituals

In *Black Song: The Forge and the Flame, The Story of How the Afro-American Music Was Hammered Out*, John Lovell, Jr. discusses the Spiritual, the foundation stone of African-American song and poetry in the twenty-first century. In the first section, Lovell offers an authentic and connected story of how the songs were “hammered out.” In part two, Lovell identifies the folk community that gave rise to the songs and the creators who actually “framed” them. He also interprets the songs as philosophy and literature.¹⁰⁷ Similarly André J. Thomas, the author of *Way Over in Beulah Lan’: Understanding and Performing the Negro Spiritual*, writes on understanding and performing the Spiritual.¹⁰⁸

Additional books

Directory of Blacks in the Performing Arts by Edward Mapp is a resource about African Americans performing artists in film, television, nightclubs, stage, opera, ballet, jazz and classical music. This directory responds to the need for a single source of information on the subject. It is an abstract of biographical and career facts on over eight hundred and fifty African-American individuals living and deceased, who have earned a degree of recognition for their work in the performing arts.¹⁰⁹

¹⁰⁶ Judith E. Carman, *Art Song in the United States, 1759-1999: An Annotated Bibliography*, 3rd ed. (NY: W. W. Norton & Company, Inc., 2001) 62-63, 397-8.

¹⁰⁷ John Lovell, Jr. *Black Song: The Forge and the Flame, The Story of How the Afro-American Music Was Hammered Out* (New York, NY: The Macmillan Co., 1972) 442-43, 445, 456, 461, 500.

¹⁰⁸ André J. Thomas, *Way Over in Beulah Lan’: Understanding and Performing the Negro Spiritual* (Dayton, Ohio: Heritage Music Press, 2007) 1-21.

¹⁰⁹ Edward Mapp, *Directory of Blacks in the Performing Arts* (Metuchen, NJ: 1978) 50.

The American Society of Composers Authors and Publishers Biographical Dictionary of Composers, Authors and Publishers, third edition, compiled and edited by The Lynn Farnol Group, Inc., presents brief biographies of five thousand two hundred thirty eight members. The purpose of this book is to present an accurate picture of the highlights in the careers of the Society's members.¹¹⁰

Through information obtained from articles, dissertations, liner notes, and books, it is clear that Burleigh was known as a musician of diverse talents. Credited with the transformation of the spiritual into the art song category, since the publication of his arrangement of "Deep River" in 1917, Burleigh has been known largely as an arranger of spirituals. However, he first became known as a composer of art songs before he began to write arrangements of spirituals. Burleigh was not only a singer and composer, but an educator, accompanist and editor. He participated in community projects to educate the public about compositions by African Americans. He became a member of A.S.C.A.P. in 1941. A review of the literature confirms the fact that during his lifetime, his songs were sung by well-known performers. The literature further reveals that since his death fewer than a dozen singers have performed his art songs that are not arrangements of the plantation songs or spirituals.

Burleigh's reputation today rests largely on his work as an arranger of spirituals rather than as a composer of art songs. This document will add to the body of research in the following ways: by discussing poets and poems by category, by examining his art songs with reference to his three compositional periods, by analyzing selected art songs, and by comparing his art songs and Spiritual arrangements.

¹¹⁰ The A.S.C.A.P. (New York: The Lynn Farnol Group, Inc., 1966) 92-3, 480, 583, 606.

CHAPTER 3 POETS AND POEMS

Burleigh set the poems of seventy-two poets in his art songs (see Appendix F and G). Several poets were very famous; others, according to Simpson, may have been acquaintances of Burleigh or contemporaries that he had never met.¹¹¹ Limited or no biographical information of several of these poets is available today. The male names, Clay L. Smith and Howard Weedon were pseudonyms for the women poets, Caroline Louisa Sprague Smith and Maria Howard Weeden who also used the name Flake White. Women often used pen names, because women writers were not recognized at the turn of the twentieth century. Although it is impossible to establish a definitive number, at minimum forty-five of these poets were Burleigh's contemporaries (see Appendix G). Burleigh also set six of his own poems and five by his wife, Louise Alston Burleigh. The poet most frequently represented in Burleigh's songs is Fred G. Bowles with eleven songs including the songs in the cycle, *Saracen Songs*. Arthur Symons, another favorite of Burleigh's, is represented by eight poems. Burleigh also set seven poems of Adela Florence Cory (pseudonym Laurence Hope) including the five poems in the song cycle, *Five Songs of Laurence Hope*.¹¹² In the same year (1915), Burleigh set four poems by James Weldon Johnson in his next song cycle, *Passionale*. Additional poems by Johnson that Burleigh set to music are "Elysium," a love song, and "The Young Warrior," a patriotic song that had been adopted by the Italian army as a marching song.¹¹³ Frank Stanton wrote six poems that Burleigh set including the well-known song "Jean." Three of the four poems that Burleigh set by James Edwin Campbell were published in

¹¹¹ Simpson, 216.

¹¹² Ibid., 235.

¹¹³ Ibid.

Plantation Melodies Old and New and one in *Two Plantation Songs*. Campbell also collaborated with Burleigh on a drinking song, “Heigh-Ho.” All four of R. E. Phillips’s poems that Burleigh arranged appeared in *Plantation Melodies Old and New*. These plantation songs were Burleigh’s earliest arrangements of folk and religious texts.¹¹⁴ Burleigh set four of Frances Bacon Paine’s poems in the same year (1905). He used three poems from George O’Connell and two each from Paul Laurence Dunbar, Alexander Groves, W. E. Henley, Madge Marie Miller, Edward Oxenford and George V. Hobart. Notably, Burleigh also set one of Hobart’s poems as a song for soprano and mixed four-part chorus. Two of Burleigh’s art songs employ poems by anonymous poets.

Burleigh retained the original texts in folk song arrangements that were published without delineation alongside of his art songs. He also used texts that came from the Bible (Matthew 6:9-13 and Jeremiah 22:10). From his first group of published songs, *Three Songs*, “If You But Knew” employs text translated from the French novel, *The Martians*.¹¹⁵ Burleigh used only one poem from each of the remaining fifty-one poets. Some of the poets who were well known were Robert Burns, Lura Kelsey Clendening, Mary Stewart Cutting, Martha Gilbert Dickerson, James F. Egan, Jessie Fauset, Langston Hughes, Robert Underwood Johnson, Frank Stanton Lord, Rudyard Kipling, Arthur Wallace Peach, Adelaide Proctor, Alfred Tennyson, Lillian Bennett Thompson, Howard Weeden, James Whedon, Jesse Winne, and Walt Whitman. Information is readily available on Burleigh’s better-known collaborators, but knowledge of those who might have been personal friends, not public figures, is scarce or nonexistent. Three examples

¹¹⁴ Ibid., 300.

¹¹⁵ George Du Maurier, *The Martian*, (New York: Harper & Brothers Publishers, 1989) 434-435. http://books.google.com/books/download/The_Martians.pdf. (Accessed August 14, 2011).

of unknown authors are Madge Marie Miller, poet of the famous “Just You” (1915), Walter H. Brown poet of “Little Mother of Mine” (1917) and Margaret M. Harlan, poet of “One Year, 1914-1915” (1916).¹¹⁶

As demonstrated above, Burleigh was quite eclectic in his choice of poets. For example, in a male-dominated era he did not limit himself to male poets. He chose to use lyrics from women such as Lura Kelsey Clendening, Anna J. Cooper, Mary Stewart Cutting, Martha Gilbert Dickinson-Bianchi, Beatrice Fenner, and Clay L. Smith. Some of the poets were Caucasian Americans, including A. V. Williams Jackson, Robert Underwood Johnson and Walt Whitman. Burleigh also set texts by a number of prominent African Americans such as John E. Bruce, James Edwin Campbell, Jessie Redmon (Harris) Fauset, Langston Hughes, and James Weldon Johnson. He employed poems by Irish Americans, Robert Burns, John Boyle O’Reily, Cecil Frances Humphreys Alexander, as well as George F. O’Connell who may have been an Irish American. One poet, Hector MacCathy was Canadian. Another, Charles C. Stoddard, was Bohemian born.

The texts used by Burleigh fall into several categories: love songs, plantation and other folk songs, sacred songs, cradle songs/lullabies, songs on nature/life, and patriotic songs (see Appendix H). For the purpose of this study an example of each of the categories is discussed below.

Love Songs

Sixty-seven of Burleigh’s one hundred and thirty-one art songs deal with love in some capacity (see Appendix H). Often he chose texts that address love alongside another theme, for example love and adoration, love and death, love and compassion, or love and

¹¹⁶ Simpson, 216.

a broken heart. One such poem is the text by Lillian Bennett Thompson, “You Ask Me If I Love You?” (1907). This song was published in Bb (low) and Db (high) major.

You Ask Me If I Love You?

You ask me if I love you
Is this love?
To want to see no other face
To want to hear no other voice
To want to feel no other touch
To want you, only, you know how much,
In all the earth or heav’n above,
To want no other loving soul to love:
You ask me if I love you
Is this love?
Is this love?

You ask me if I love you
Is this love?
To feel my heart beat close to thine
To feel your soft lips press’d to mine
To feel my hair stirr’d by your breath
To feel no fear in death
To know no joy apart from you:
To feel that for all time you will be true:
If all this be love Then I love you!
If all this be true Then I love you
I love you!¹¹⁷

Lillian Bennett Thompson

This poem is written in free verse. Thompson utilizes repetitive infinitive phrases for emphasis (to feel, to know, to want). In the first stanza the question is asked (Is it love?) and in the second stanza answered (I love you). Three of the five senses are referenced: sight, hearing, and touch—a common practice during the Victorian Era. This illustrates Burleigh’s use of an eclectic variety of poems. Thompson refers to the physical senses to describe how much the character loves, first by describing what is desired in the

¹¹⁷ “You Ask Me If I Love You,” high voice, no. 2 in Ab with piano acc., libretto by Lillian Bennett Thompson, NY: The William Maxwell Music Co., no. 1012-5, 1907.

first stanza. In the second stanza the author describes what the character feels; each time the word “want” or “feel” occurs Burleigh employs a higher pitch than the last occurrence, beginning on Ab4 then, Bb4, Db5 and Eb5. When setting the words “to want no other”, or “to feel no other”, Burleigh uses descending steps Eb5, Db5, C5, Bb4. The climax of both stanzas occurs at the phrase “You ask me if I love you” placing an accent on the word “love” with a G5. He follows this line with the expression of *dolce* in the first verse “Is this love?” and on the second verse, “Then I love you?” He marks this song with *Andante con espressione*.

Burleigh employs modified strophic form in this art song, delineating the stanzas with a brief introduction, interludes and a coda. Simpson states,

The score reveals another typical salon ballad whose vocal line begins on the upbeat . . . Burleigh suitably melded a 3/4 meter with Thompson’s provocative words. Relieved by appropriate short interludes from the piano, the two-stanza poem makes a pleasant, tasty drawing room ditty and a worthy early effort.¹¹⁸

Burleigh often set the text of love songs in metrical settings that reinforce the poetic meter. An example of this is “A Birthday Song,” one of his first songs published. The poem begins, “My heart,” which is an iambic foot (unaccented syllable-accented syllable). In keeping with this syllabic accent pattern, Burleigh’s setting places “My” on a pickup, arriving on the downbeat with “heart.” In “You Ask Me If I Love You?” the pickup is on “You” and “To.” The verbs, “ask,” “want” and “feel” receive greater emphasis because they are placed on the downbeat. The reinforcement of poetic meter remained a constant factor of Burleigh’s style across Burleigh’s three compositional style periods.

¹¹⁸ Ibid.

Folk Songs

Burleigh arranged the Swedish folk song, “The Dove and the Lily” in 1917 in the manner of an art song, with an elaborate and modern piano accompaniment. It was published in Eb and G major. Folk music is defined by the International Folk Music Council as follows,

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are: (i) continuity which links the present with the past; (ii) variation which springs from the creative individual or the group; and (iii) selection by the community, which determines the form or forms in which the music survives.¹¹⁹

Since the text of “The Dove and the Lily” comes from a Swedish folk song, it is not unexpected that the author is unknown. The unknown translator of the Swedish text set this poem in iambic tetrameter.

The Dove and the Lily

There flew to a lily a silver dove
(One midsummer morrow)
Sang rarely of Christ and His Heav’n above
(Now rest thee, sad heart, from thy sorrow!)

And as on the silence the sweet song stole
(One midsummer morrow)
An angel came down for a maid’s white soul
(Now rest thee, sad heart, from thy sorrow!)

So young and so happy, ah! Why must I die?
(One midsummer morrow)
My heart was so light and my hope so high!
(Now rest thee, sad heart, from thy sorrow!)

The flowers were weeping and veiling their sight
(One midsummer morrow)
But clear rang the bells from the Heav’nly height

¹¹⁹ John Lovell, Jr., *Black Song: The Forge and the Flame* (NY: The Macmillan Company, 1972) 12.

(Now rest thee, sad heart, from thy sorrow!) Ah!¹²⁰
Anonymous

Each four-line stanza consists of a rhymed couplet (lines one and three) in alternation with the rhyming lines of a recurring refrain (lines two and four), resulting in a rhyme scheme of *abab*.

Burleigh retains the strophic form of the folk song with subtle modifications (modified strophic). Each verse has the same melody, but Burleigh alters the cadence that ends each stanza. In keeping with the repetition in the text Burleigh sets “One midsummer morrow” and “Now rest thee, sad heart, from thy sorrow!” to the same melodies in each verse. The inventive accompaniment serves to highlight the poetry through Burleigh’s use of word painting. An example occurs at the line “An angel came down for a maid’s white soul;” Burleigh limits the accompaniment to Eb4 and above to portray the lightness of the angel in flight. When the maiden asks, “Why must I die?” Burleigh responds on the next beat with an augmented dominant (Bb D F#) in the accompaniment. Simpson notes another example of word painting:

The vocal line’s strophic style is relieved only by Burleigh’s inventive accompaniment, which changes with each verse like a delightfully guileless set of piano variations. Mozart or Schubert could not have done better. Range of the vocal line encompasses only an octave. A special touch is added by chords in open fifths under the words, “But clear rang the bells from the Heav’nly height.”¹²¹

The song concludes with more open fifths, perhaps referring to the maiden’s ascension to heaven.

¹²⁰ “The Dove And The Lily (Swedish Folk Song),” low voice, no. 1 in Eb with piano acc., folk song, NY: G. Ricordi & Co., no. 116414-5, 1917.

¹²¹ Simpson, 246.

This poem is a lament on the imminent death of a young lady. The repetition of the lines of the refrain gives the poem a litany-like character. Intensity increases throughout the poem leading to the death of the maiden. Burleigh's musical setting reflects this crescendo as noted by Sears:

The transitions from one verse to another are nearly seamless, and the feeling of interconnection is emphasized by Burleigh's familiar structure of gradually increasing intensity near the end. Furthermore, the piano accompaniment that underpins the four verses of this folk-song setting is remarkably varied, so that the listener's attention is drawn away from the strophic form of the song.¹²²

Sacred Songs

Eight of Burleigh's art songs set sacred texts. These songs were set apart for the service or worship of a deity. An example of a sacred text is "Through Peace to Light" (1905) by Adelaide Proctor, published in D♭ and in F major. It is sometimes known by its Latin title, *Per Pacem Ad Lucem*.

Through Peace to Light (Per Pacem Ad Lucem)

I do not ask, oh Lord, that life may be
a pleasant road;
I do not ask that Thou shouldst take from me
aught of its load:

I do not ask that flow'rs should always spring,
beneath my feet;
I know too well the poison and the sting
of things too sweet.

For one thing only Lord, dear Lord I plead,
Lead me aright—
Though strength should falter, and tho' heart should bleed
Through Peace to Light!

I do not ask, oh Lord that Thou shouldst shed
full radiance here;
Give me a ray of peace, That I may tread

¹²² Sears, 237.

without a fear.

I do not ask my cross to understand,
My way to see
Better in darkness just to feel Thy Hand,
and follow Thee.

Joy is like the restless day; but peace divine
Like quiet night:
Lead me oh Lord till perfect day shall shine
thro' peace to Light,

Thro' peace to Light— Lead me oh Lord
Thro' Peace to Light!¹²³

Adelaide Proctor

Each stanza of this poem consists of a rhyming couplet in iambic heptameter. The above layout highlights Proctor's use of internal rhyme. In this song, Burleigh employs ternary form rather than strophic form. The first two stanzas comprise A, the second two stanzas B, and the last two stanzas A. By dividing the six stanzas of this poem into three groups of two, Burleigh deviates from the inherent division within the poem into two groups of three stanzas.

By using pitch repetition, stepwise motion and a slow harmonic rhythm, Burleigh sets this prayer in a manner that is reminiscent of the chant that characterized the "high" Anglicanism at St. George's.¹²⁴ In this way, Burleigh portrays the text in a liturgical manner. In this prayer Burleigh indicates the tempo as *Andante Religioso* for the A sections which are in Db major. In the B section, Proctor asks for guidance with a ray of peace without fear. Burleigh indicates *poco meno mosso* for the B section. He begins the melody here on Bb4, a perfect fourth above the F4 that opens the A sections. The B

¹²³ "Through Peace to Light," low voice no. 1 in Db with piano acc., libretto by Adelaide Proctor, NY: The William Maxwell Music Co. no. 744-5, 1905.

¹²⁴ The term "high" refers to services within the Anglican tradition in which much of the service is chanted. "Low" refers to services in which more elements are spoken.

section is in Bb minor, the relative minor of Db major. In keeping with the poetic structure, the single line, “Thro’ peace to Light lead me oh Lord, Thro’ Peace to Light!” is the coda.

Burleigh treats the poem as a prayer utilizing the repetition on the first four words of each beginning stanza.

Cradle Songs/Lullabies

A lullaby is a gentle song for soothing a child, especially into sleep. An example of a cradle song is “Mammy’s Li’l’ Baby” (1903), text by Louise Alston Burleigh. It was published in the keys of D (low) and F (high) major.

“Mammy’s Li’l’ Baby”

Mammy’s little baby,
Lay your curly head,
On this snow white pillow,
In your trundle bed
Mammy’s little baby,
Dropping just a tear
Mammy’s got you honey,
In this cabin here
Mammy’s got you honey,
Don’t you have a fear.

Mammy’s little lambkin
Crying in your sleep,
Never mind my honey,
Angels watch will keep,
Mammy’s little baby
Turn your face awhile
Let me in your sleeping
Feel you trust me, child—
Let me through your weeping
See your angel smile.

Mammy’s little baby now is fast asleep.¹²⁵

Louise Alston Burleigh

¹²⁵ “Mammy’s Lil’ Baby: Cradle Song,” high voice no. 2 in F with piano acc., libretto by Louise Alston Burleigh, NY: The William Maxwell Music Co. no. 569-3, 1903.

“Mammy's Li'l Baby" is one of seven art songs in which Burleigh set dialect verse written by his wife, Louise Alston Burleigh. Snyder states that this song was written in the same year as “Jean,” Burleigh’s first commercial success. This cradle song is dedicated to Ernestine Schumann-Heink. She was a famous contralto from Germany, an opera singer, who came to the United States in 1898 to perform in Chicago and in New York. Burleigh removed dialect in this song to accommodate her accent. Simpson explains,

“Mammy’s Little Baby,” originally a poem in dialect by Louise, was not set in dialect by Burleigh, a thoughtful and tasteful move on his part, considering to whom it was dedicated. Ending “g’s” on such words as *crying*, *weeping*, and *sleeping* were retained in the song as well as the complete word *your*, rather than *yo’*. *Li’l* became *little*, and *nevah*, *never*. . . The two short verses make it an ideal encore.¹²⁶

This poem is written in rhyming couplets in trochaic trimeter.¹²⁷ Burleigh retains the two-stanza strophic form of the poem. He indicates “in rocking rhythm, tenderly.” When describing the child in the first measures of each stanza, Burleigh treats the words “baby” and “lambkin” with a falling interval of a fourth, C6 down to G5. An added line extends the song with the words “Mammy’s little baby now is fast asleep,” which Burleigh marks *ritardando molto*. It is not known whether Burleigh added this line or whether it was in the original poem by his wife. The melody of the last line consists of a series of middle Cs, only rising a major 6th to A4 on the second syllable of asleep. Burleigh marked this whole note *mezzo-voce*.

Nature/Life

In the category of Nature/Life, Burleigh set the anonymous poem “It Was Nothing But a Rose.”

¹²⁶ Simpson. 218.

¹²⁷ Barbara Watford, interview by author, Portsmouth, VA, August 6, 2011.

It Was Nothing But a Rose

It was nothing but a rose I gave her,
Nothing but a rose,
That any wind might rob of half its savor,
Any wind that blows:

When she took it from my trembling fingers,
With a hand so chill,
Ah the flying touch upon them lingers,
Stays and thrills them still:

Wither'd, press'd between the pages
Crumpled fold on fold:
Once it lay upon her breast so fair, And ages
cannot make it old!¹²⁸

Anonymous

Each stanza is a quatrain that employs the rhyme scheme *abab*. The (a) lines vary in the number of syllables in each line. The five-syllable (b) lines in each stanza have the same pattern of accentuation.

Burleigh published this song in high and low, writing the high first in Db. This is unusual since Burleigh usually wrote his songs in the lower key first. It is written in ternary form in which the return of A is altered melodically and harmonically. The text of the first and third stanzas (the A sections) describes the rose. In the second stanza (the B section) the speaker recalls the act of giving the rose. This section is more chromatic, and the melodic line contains numerous unexpected intervals such as the ascending tritone in which the section ends.

The rose is a springboard for remembrances, reawakening memories of the past. This poem fits as well in the love song category as it does the nature category. The text in the even-numbered lines reaffirms the message of the preceding line. It is a poem similar

¹²⁸ "It Was Nothing But A Rose," high voice with piano acc., libretto anonymous, NY: The William Maxwell Music Co. no. 1236-3, 1910.

to Schumman's "Die Lotesblume" (The Lotus Flower). Schumman's song is also categorized as a love song as well as a song about nature. In "Die Lotesblume," the lotus flower is used as the rose in the text of Burleigh's song. The rhyme scheme in this song is *abcb* rather than *abab*. It is lyric poetry in which the author is speaking to the reader. Both songs are written in Db major and the composers use chromaticism and secondary dominant chords. Both accompaniments support the melodic line. However "Die Lotosbume" is treated like Burleigh's earlier art songs in which he uses repeated chords in the accompaniment. In "Nothing But A Rose" Burleigh doubles the melodic line with broken chords in the accompaniment rather using the repeated block chords in each measure.

Patriotic

The last category of texts is patriotic. A good example of this category is "One Year: 1914 – 1915," by Margaret M. Harlan.

"One Year: 1914 – 1915"

1914. Dark pines 'gainst the blue;
 Clean winds, a wide view;
 Two arms and a kiss;
 One moment of bliss:
 'Tis a thing to remember for years,
 To remember with tears.

1915. Battle birds in the sky;
 Shriek of gun as they die;
 Crash— and roar bloody drench;
 Black death in the trench;
 What a thing forever to miss
 My God! Her kiss—and *this!*¹²⁹
 Margaret M. Harlan

¹²⁹ "One Year: 1914-1915," high voice no. 2 in C with piano acc., libretto by Margaret M. Harlan, NY(London, Paris, Leipzig, Rome, Palermo, Naples, Buenos-Ayres and Milan): G. Ricordi & Co., no. 116258-3, 1916.

The poem is written from the perspective of a soldier who speaks of his lover's kiss and contrasts it with the horrors of war. Each stanza has six lines that follow the rhyme scheme *aabbcc*. It employs an irregular meter. Several of the lines start with a spondee—two accented syllables in a row. The caesura at the word “crash” contributes to the metric irregularity.

Burleigh published this song in Ab (low) and C (high) major. He starts the introduction with chime-like chords. Burleigh begins each stanza similarly, but changes the music after the second line, creating a binary form in keeping with the structure of the poem. In measures four, six and eight, Burleigh uses repeated chords in the accompaniment to represent the gunfire and explosions that surround the soldier, punctuating his thoughts. The accompaniment in the second section becomes more dissonant as the soldier's thoughts turn to his present reality. Burleigh uses widely displaced unrelated chord progressions to portray the senselessness of war.

Burleigh quotes the German chorale, *Lobe den Herren*, three times during the second verse. Associated with the English text, “Praise to the Lord the Almighty,” only the first half of the first phrase is heard, first in A major (mm. 36-37) then in C major (mm. 40-41 and mm. 50-51). Burleigh creates intensity on the word “kiss” by writing a sustained G5 for eight beats at this point in the music. The song ends anti-climatically as the lower C5 on the word “this” highlights the juxtaposition of these two thoughts (the fervor of the kiss and the writer's dismay at his current circumstances). Burleigh supports the melody in the treble clef with arpeggiation in the bass, and ends the song with the chime-like chords, reminiscent of the opening chords.

Conclusion

Burleigh set poems by seventy-two known poets and a few anonymous texts in his art songs that are not spirituals. These texts can be organized into six different categories: love songs, folk songs, sacred songs, cradle songs/lullabies, songs of nature and life, and patriotic songs. Love songs are the most common. Burleigh used poems from people of various ethnic backgrounds. He selected poems from the known and unknown, women and men, African Americans as well as Caucasian Americans, British, Scottish and even a Bohemian. Burleigh uses texts by many of his contemporaries and several poets who were deceased. After WWI, art songs from Europe and operatic arias were the standard repertoire that artists performed. It was difficult for American song composers to achieve inclusion in this canon, despite the need for new repertoire. Burleigh's reputation as a singer, composer and editor in Europe and the United States helped him become very successful.

CHAPTER 4 BURLEIGH'S COMPOSITIONAL STYLE

Art song as a genre originated in late eighteenth and early nineteenth century Germany. Although these songs received performances by European singers concertizing in America, during the mid and late nineteenth century, American composers more often wrote in the ballad style exemplified by the songs of Stephen Foster. In the late nineteenth century, many American composers traveled to Germany to study composition. By the early twentieth century, the beginning of an American art song tradition is evident. It was within this historical context that Burleigh, as a student at the National Conservatory, became acquainted with art songs through the influence of his voice teacher, Christian Fritsch, and his friendship with Dvorák. In 1912, Burleigh expressed to A. Walter Kramer, reviewer at *Musical America*, that he was studying this genre with the intention of making it his priority.¹³⁰ Dvorák encourage his American students to use American folk elements in their compositions. In keeping with this admonition, Burleigh set plantation melodies and other folk songs in the manner of art songs with rich piano accompaniment. Given this stylistic similarity, the distinction between art song and folk song arrangements understandably became blurred. Several of Burleigh's art songs use pre-existing melodic material with texts and tunes not originally associated with each other, contrary to the German tradition from which art songs emerged. In the 1920s, Burleigh's output of art songs slowed, as his productivity in Spiritual arrangements accelerated.¹³¹

This chapter will discuss the compositional style of Burleigh's music with specific regard to these art songs. As noted in chapter one, Snyder divides Burleigh's art

¹³⁰ Snyder, 135-6.

¹³¹ Ibid., 136.

songs into three compositional periods. The first compositional period (early) encompasses songs published between 1898 and 1903. These are his early works. The second (middle) period, consists of songs published from 1904 to 1910. The third (mature) period, includes songs published from 1914 to 1940. He composed several songs that were not published, which still exist in manuscript including “A Song of Rest” and the “Absent Minded Beggar.” Burleigh published eight songs in his first period in addition to the seven plantation songs in *Plantation Melodies Old and New* and *Two Plantation Songs*, which comprise nine additional songs. In the second period, he wrote forty-one known songs including unpublished and plantation songs. In the third period (1914-1940) he wrote seventy-three songs including plantation songs and the cycles: *Passionale*, *Saracen Songs* and *Five Songs of Laurence Hope*.²

The Early Period

The art songs from Burleigh’s earliest period are singable and expressive with melodic lines that carefully wed text and tune. Some songs employ word painting such as “If You But Knew” (1898). A strong sense of structure in movement through musical climax and resolution characterizes songs from this period, often clarified by changes in melodic contour, rhythmic flow, harmony and accompaniment pattern.¹³² During this time, Burleigh used active harmonic rhythm and increasingly bold harmonic exploration. He included expressive use of the lowered third and seventh steps of the scale and an inventive craftsmanship that brings an unconventional touch to each of his settings. Many

¹³² Ibid., 133-34

of his early art songs are in strophic and modified strophic forms. The tone is lighter than his later songs in a style often referred to as “ballad” or light classical operetta style.¹³³

The first two songs to be examined are songs composed or arranged in Burleigh’s early period: “I doan’ want fu’ t’ stay hyeah no Longah,” a plantation song and, from *Three Songs*, “If you but knew,” one of the first of Burleigh’s songs published. The first song from Burleigh’s early period, is taken from his first collection of five plantation songs, entitled *Plantation Melodies, Old and New*, published in 1901. This collection contains well-known religious Spirituals (“old”) as well as secular plantation songs (“new”). The texts in this collections are by Romeo Eldridge Philips and Paul Laurence Dunbar who utilized African American dialect. Written only three years after his first art songs, these songs utilize a similar piano accompaniment. In describing Burleigh’s early settings of plantation songs Simpson states,

Called by Charlotte Murray “modest chordal setting” which “do not foreshadow the highly sensitive spiritual arrangements” of later years, these simple beginnings were, nevertheless, a giant step toward bringing the public in contact with theretofore unexplored lore.¹³⁴

When Burleigh performed his own songs, they were often listed by the title of the traditional tune rather than by the published title. He frequently performed “Joshua Fit de Battl’ ob Jerico” and “Danville Chariot;” one performance of “De Black-bird an’ de Crow” has been documented.¹³⁵ Phillips adapts the words from the Danville Chariot using more dialect than in the original, a practice Burleigh also employed in his Spiritual arrangements. Burleigh sets two verses of “I Doan’ Want Fu’ t’ Stay Hyeah No Longah.”

¹³³ Ibid.

¹³⁴ Simpson, 278.

¹³⁵ Snyder, 247.

“I Doan’ Want Fu’ t’ Stay Hyeah No Longah.”
Tune from: Danville Chariot

- Refrain Oh! Swing low, sweet chariot
Pray let – a me enter in,
An’ I doan’ want fu’ t’ stay Hyeah no Longah!
- Verse 1 Yes, I done bin tem’ – ted, done bin tried,
I bin to de watahs An’ I bin babtiz’d,
An’ I doan’ want t’ stay Hyeah no Longah!
- Yes, down to de watahs – a I wuz led,
An’ ma soul wu fill’d – a wid de heab’nly bread,
An’ I doan’ want t’ stay Hyeah no Longah!
- Oh! Swing low, sweet chariot! Pray let – a me enter in,
An’ I doan’ want fu’ t’ stay Hyeah no Longah!
- Refrain Oh, sweet hohn ob Gabriel!
Blow, trumpet, an’ call me home,
An’ I donan want fu’t ‘ stay hyeah no longah!
- Verse 2 Oh, I’s e tired o’ strummin’ de ol’ banjo,
Whar de angels is hummin’ I’s e er gwine to go,
An,’ I doan’ want t’ stay hyeah no longah!
- Yes, I done bin ready fu’ t’ chune ma lyre
Fu’ t’ join de music ob de heab’nly choir,
A’n I doan’ want t’ stay hyeah no longah!
- Oh, sweet hohn ob Gabriel,
Blow, trumpet, an’ call me home,
An’ I doan want fu’t ‘ stay hyeah no longah!
- R. E. Phillips

Phillips does not use a rhyme scheme in the refrain. In the verses, the rhyme scheme is *aabccbdeb*. Burleigh sets this song in strophic form with two verses. Syncopation in the melody gives this song a cheerful air in contrast to the discontent in the text (see Example 4.1).

Example 4.1 mm. 8-12 “I Doan’ Want Fu’ t’ Stay Hyeah No Longah.”

(Syncopation in the melody)

1. Oh! swing low, sweet cha-ri-ot! Pray let - a me en-ter in, — An’ I
 2. Oh, sweet hohn ob Ga-bri-el! Blow, trum-pet, an’ call me home, An’ I

This song is in the category of folk song with a spiritual-like text. The melody is doubled throughout in the accompaniment, appearing at times in an inner voice of the chord. The melody uses the pentatonic scale consisting of the pitches Eb-F-G-Bb-C. Each strophe is a miniature ternary structure (ABA), interspersed with a repeated refrain. Burleigh uses word painting when he writes an E4 when referring to here on earth and E5 for “Chariot” and “Gabriel.”

He uses the words “boldly” and “fervently” instead of using dynamic markings for expression (see Example 4.2).

Example 4.2 mm. 1-2 “I Doan’ Want Fu’ t’ Stay Hyeah No Longah.”

Boldly, fervently.

Voice.

Piano.

About Burleigh's earliest compositions based on African-American music, Snyder writes,

Burleigh's earliest publications which related to African-American music were also called plantation melodies. Some were based on traditional tunes, others were arrangements of popular plantation ballads. He continued to publish an occasional song in this genre even after his arrangements of spirituals became his primary output. His settings seem to have set a new pattern for his treatment of songs relating to African-American culture through his artistic harmonizations... His compositional procedures fashioned their presentation so as to demonstrate their universality and their artistic worth.¹³⁶

According to Snyder, Burleigh utilizes the flat seventh scale degree as does much folk music.¹³⁷ This song is an early example of Burleigh's treatment of songs from the African-American tradition in which he writes a piano accompaniment similar to those of his art songs. Snyder writes,

Like Burleigh's art song arrangements of folk songs from other national and ethnic traditions, in these settings he retained a somewhat standardized version of the traditional melodies, but his harmonic setting gave the songs a richness which his audiences and most of his critics found disarming. They helped Burleigh make the early arguments of his case that African-American melodies were appropriate material for the creation of art music, and they carried his influence as a composer and arranger beyond the drawing rooms and recital halls of the Eastern seaboard where he sang them.¹³⁸

The second song chosen from Burleigh's early period is taken from *Three Songs*, the first set of songs that he published (1898). This set included "If You But Knew," "Life," and "The Birthday Song." Notably, G. Schirmer published these songs; his association with Ricordi began in 1912.

"If You But Knew" (1898)

"If you but knew what tears, alas!
One weeps for kinship unbestow'd,

¹³⁶ Snyder, 251.

¹³⁷ Ibid.

¹³⁸ Ibid., 263.

In pity you would sometimes pass
My poor abode!

“If you but knew what balm, for all
Despond, lies in an angel’s glance,
Your looks would on my window fall
As though by chance!

“If you but knew the heart’s delight
To feel its fellow-heart is by,
You’d linger, as a sister might,
These gates anigh!

“If you but knew how oft I yearn
For one sweet voice, one presence dear,
Perhaps you’d even simply turn
And enter here.”¹³⁹

George Du Maurier

Each of the four stanzas is a quatrain. The rhyme scheme is *abab*. The first three lines are in iambic tetrameter; the fourth line in iambic dimeter is half as long, creating the feeling of being brought up short at the end of each stanza. The text from “If You But Knew” comes from the French source, *The Martian*, a novel by George Du Maurier. For reasons that he did not articulate, Burleigh set stanzas one, two and four, omitting Maurier’s third stanza. By repeating the fourth line of each stanza Burleigh eliminates the sense of ending abruptly. Burleigh follows the formal structure of the poem by using modified strophic form.

Written in Eb major for mezzo-soprano or baritone, this song contains vocal challenges of moderate difficulty with repeated tones, modest chromaticism and some word painting (see Examples 4.3, 4.4 and 4.5). The treatment of the text is syllabic.

¹³⁹ George Du Maurier, *The Martian*, (New York: Harper & Brothers Publishers, 1989) 434-435. http://books.google.com/books/download/The_Martians.pdf (Accessed August 18, 2011).

Example 4.3 mm. 1-3 “If You But Knew” (Repeated Tones)

Example 4.3 shows the first three measures of the piece. The vocal line is in G major and 3/8 time. The lyrics are "If you but knew what tears, a-las!". The piano accompaniment features repeated chords in the right hand and a simple bass line in the left hand.

Example 4.4 mm. 4-8 “If You But Knew” (Chromaticism)

Example 4.4 shows measures 4-8. The vocal line continues with the lyrics: "One weeps for kin - ship un - be - stow'd, In pit - y you would some - times pass — My poor a - bode! My poor a - bode!". The piano accompaniment features repeated chords in the right hand and a simple bass line in the left hand. The score includes dynamic markings *p* and *a piacere*, and the instruction *col canto*.

The chromaticism in the melody in mm. 6-7, 18-19 and 30-31 paints the words “you would sometimes pass,” “on my window fall,” and “you’d even simply turn” (see Example 4.3). His use of chromaticism in these lines gives the impression of movement, portraying the words “pass,” “fall,” and “turn.” By moving the melody a half step down, Burleigh is giving the impression that the lover is not near or is moving away.

Example 4.5 mm. 30-31 “If You But Knew” (Word Painting)

An identical four-measure interlude connects stanzas one to two and stanzas two to three (see Example 4.6).

Example 4.6 mm. 10-13 and mm. 22-25 “If You But Knew” (Interludes)

mm.10-13

mm. 22-25

Burleigh’s accompaniment supports the vocal line in each stanza by doubling the vocal line. The accompaniment is chordal for the first and second verses. However, in the third stanza he alters the melodic structure and begins the accompaniment with block

chords then shifts to arpeggiation, continuing to support the melody (see Example 4.7 mm. 29-33).

Example 4.7 mm. 29-33 “If You But Knew” (Melodic and accompanimental changes)

The image displays a musical score for the song "If You But Knew". It consists of two systems of music. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "If you but knew how oft I yearn" and continues with "For one sweet voice, one". The piano accompaniment starts with a *pp* *string.* marking. The second system continues the vocal line with "pres - ence dear, Per - haps you'd e - ven sim - ply turn". The piano accompaniment in this system includes markings for *poco rit.*, *a tempo*, and *agitato*. There are also dynamic markings like *p* and some asterisks in the bass line.

This song is written in a style similar to the romantic style of Dvorák (see Example 4.8). In Dvorák’s song, “I Will Lift Mine Eyes,” the accompaniment is chordal. Burleigh also incorporates repeated tones as Dvorák does.

Example 4.8 mm. 35-40 “I Will Lift Mine Eyes” – Dvorák, and mm. 4-6, “If You But Knew” – Burleigh (Chordal)

“I Will Lift Mine Eyes” – Dvorák

keep - eth thee will not slum - ber. Be

hold. the keep - er of Is - ra - el is

rit. *P*

pp *rit.*

ppp

Detailed description: This musical score is for the vocal piece "I Will Lift Mine Eyes" by Antonín Dvořák. It consists of two systems of music. The first system shows the vocal line and piano accompaniment for the first two measures. The vocal line begins with the lyrics "keep - eth thee will not slum - ber. Be". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system covers measures three and four. The vocal line continues with "hold. the keep - er of Is - ra - el is". The piano accompaniment continues with the same rhythmic pattern, but with a change in dynamics to *ppp* and a *rit.* (ritardando) marking.

“If You But Knew” – Burleigh

One weeps for kin - ship un - be - stow'd, In pit - y you - would

p

Detailed description: This musical score is for the vocal piece "If You But Knew" by Zetse C. Burleigh. It shows the vocal line and piano accompaniment for the first two measures. The vocal line begins with the lyrics "One weeps for kin - ship un - be - stow'd, In pit - y you - would". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamics are marked *p* (piano).

The melody in “If You But Knew” is sometimes doubled in the accompaniment though not necessarily in the top note accompaniment. In Example 4.3, the melody is doubled on the top voice accompaniment in m. 6; in m.7 the melody is in the alto line of the chord. In Dvorák’s “I Will Lift Mine Eyes,” the melodic line is supported in various voices—in the alto, bass, and soprano lines in mm. 33-40.

Burleigh’s compositional style in “If You But Knew” is also similar to Brahms’ composition “Meine Liebe ist grün” in which a chordal accompaniment supports the vocal line (see Example 4.9)

Example 4.9 mm. 1-2 “Meine Liebe ist grün” - Brahms



“If You But Knew” is a love song. The form is modified strophic form. It is of medium, or average difficulty according to Roland Lewis Allison.¹⁴⁰

The two songs discussed above show that the songs in Burleigh’s early period are easy to sing, and the accompaniments complement the text. Burleigh’s treatment of the text reveals word painting. Burleigh typically composes in modified strophic form during his early period. These early songs reveal compositional patterns that were to become Burleigh’s trademarks.¹⁴¹

¹⁴⁰ Allison, 303.

¹⁴¹ Snyder, 133.

Middle Period

In discussing Burleigh's middle period (1904-1910), Snyder describes the art songs from this period as having a more intense character. The songs are more often through-composed rather than strophic and employ frequent text painting. Snyder also asserts that the ballad-style songs of this period show greater melodic and harmonic facility, often ending with a climactic flourish that make them ideal encore material. The harmonic exploration that typifies his mature period also begins to appear.¹⁴² Allison describes changes in Burleigh's style during what Snyder classifies as Burleigh's middle period:

Burleigh's writings appeared to have become decidedly more complex; displaying much chromaticism, high tessituras, long phrases, wide intervallic skips, rhythmic complexities, and so on.¹⁴³

The three songs discussed below come from Burleigh's middle compositional period:

"The Way O' the World," "Just My Love and I," and "Just A Wearyin' For You." "The Way O' the World" is one of the six poems by Frank L. Stanton set by Burleigh. It is dedicated to Rosamond Johnson, a famous arranger of spirituals. It was published along with "If Life Be A Dream" (text by Stanton) and published by The William Maxwell Music Company in 1904.

"The Way O' the World" (1904)

Reapin' or sowin',
The World keeps a goin',
In spite o' storm-banners unfurl'd;
What o' the sighin'
Of livin' or dyin'?
"That is the way o' the world!"

¹⁴² Snyder, 134.

¹⁴³ Allison, 140.

Bells may be ringin'
Birds may be singin'
All the glad rivers impearl'd
Up where the light is, or
Down where the night is,
“That is the way o’ the world!”

Still in night’s sorrow,
Shine dreams of tomorrow,
When all the rent sails shall be furl’d;
Heav’n above us
And true hearts to love us
“That is the way o’ the world!”

Frank L. Stanton

This poem has three stanzas, each comprised of six lines. The rhyme scheme is *aabccb*. The final line of each verse reiterates the thematic title. It was published in C and Eb major. The text of this song is a poetic glorification of nature and love. Burleigh employs rounded binary form. A nine-measure coda brings the return of A back to the tonic. The melody is largely diatonic but does incorporate some chromaticism. The melodic line is frequently doubled in the accompaniment. Burleigh employs periodic structure in which every phrase is four measures long. Burleigh uses word painting to portray words “up where the light is” on Eb5 and “down where the night is” on Eb4, also incorporating the lowered third on the word “night” (see Example 4.10). The climax occurs on the word “love” with the dynamic marking of *fortissimo* and the tempo marking of *ritardando molto*. There is use of dialect such as “reapin’” and “sowin’” (see Example 4.11).

Example 4.10 mm. 15-20 “The Way o’ the World.” (word painting)

rit. - - - - - *ff*
 All the glad rivers im - pearl'd — Up where the light is, or
rit. *ff*
rit. e dim.
 Down where the night is, “That is the way o’ the world!” —
mf rit. *rit.*

Example 4.11 mm. 26-28 “The Way O’ the World.” (climax and chromaticism)

Tempo.
 true hearts to love us “That is the way o’ the world!” —
rit molto. ff *Tempo.*
gva.

Repetition is inherent in the form ABA. In the second A, Burleigh changes the tempo to “broadly” and the dynamic marking to *ff* to emphasize the text (“Reapin’ or sowin’ the World keeps a goin’”) in verse one in contrast to “Still in night’s sorrow, Shine dreams of

tomorrow” found in verse three). The dynamics are clearly marked. The harmonic language is mid romantic and the harmonic rhythm consists of two chords per measure. Burleigh changes time signatures from 6/8 to 3/4 back to 6/8 at the last four measures. He utilizes a chromatic bass line and German sixths and secondary dominant chords that do not resolve as expected. The texture is homophonic and Burleigh gives the tempo indication of a “good swing.”

“Just My Love and I,” also composed in 1904 utilizes a text by Burleigh’s wife Louise Alston Burleigh. It is subtitled “Boat Song” and has a rocking motion similar to boat songs in other genres as in Mendelssohn’s *Songs Without Words*.

“Just My Love and I”
Boat Song (1904)

The sky is tinted with blue and gray,
The sunbeams lighten the fresh noon-day,
As over the waters we sail away
Just my love and I!
Just my love and I!

Over the waves we gently glide
Simply afloat with the breeze our guide
Ever content to be side by side
Just my love and I!
Just my love and I!

Sky is tinted with crimson light
Sunset tells of the coming night;
We watch o’er the waves its shadow bright,
Just my love and I!
Just my love and I!

The sun is gone behind the hill,
The dancing waves are calm and still;
We float on, down love’s endless rill
Just my love and I!
Just my love and I!

Louise Alston Burleigh

This love song's rhyme scheme is *aaabb*, with the title repeated at the end of each stanza. It is comprised of four stanzas and is written in free verse. It was published in D (low) and F (high) major. The introduction begins with an arpeggiated passage of parallel sixths, to be played "quickly," (see Example 4.12) which settles into a long-short, long-short pattern of 6/8 meter suggesting the rocking motion of a boat.

The first two measures are similar to the first two measures in Brahms "Widmung" with the moving 6ths (see Example 4.13).

Example 4.12 mm. 1-2 "Just My Love and I!" (arpeggiated passage of sixths)

Example 4.13 mm. 1-2 "Widmung" – Brahms (arpeggiated passage of sixths)

The vocal line incorporates wide intervallic leaps. The melody enters in m. 4 with an interval of a perfect fourth. In m. 6 the melody descends a fourth and a major sixth. Burleigh ends m. 12 with an ascending perfect fifth. The following example shows both the intervallic skips and the block chords in the accompaniment that provide the long short rhythm characteristic of a boat song.

Example 4.14 mm. 3-12 “Just my Love and I!” (long-short pattern, block chords and intervallic skips)

The image displays a musical score for the song "Just my Love and I!". It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The lyrics are: "The sky is tint-ed with blue and gray, The sun - beams light-en the fresh noon-day, as o-ver the waters we sail a - way Just my love and I!". The piano accompaniment features a characteristic Alberti bass pattern in the left hand, consisting of a long note followed by two shorter notes in a descending sequence. The vocal line has a long-short rhythmic pattern.

Written in ternary form (AA1BA2), this boat song concludes with a three-measure codetta. Each of these four musical sections corresponds to one stanza of poetry. The first and second stanzas are comparable; the fourth verse begins similarly, but concludes differently. In the second verse, beginning in m.16. Burleigh uses a lower neighboring tone rather than the skip of a fourth in the melodic line, and there are some rhythmic differences. In the accompaniment he uses an Alberti bass (see Example 4.15).

Example 4.15 mm. 14-16 “Just my Love and I!” (Second verse A1 with change in melody and accompaniment using the same chordal structure)

The third verse diverges from the pattern established in the first two where Burleigh uses a descending line to describe the sunset. He continues however, to incorporate wide intervallic skips (see Example 4.16).

Example 4.16 mm. 26-33 “Just my Love and I!” (Descending lines and intervallic skips)

The fourth stanza is musically similar to verse one and starts at m. 35. Although it is similar to the first two verses, Burleigh varies each verse. The accompaniment is chordal with occasional imitation (see Example 4.17)

Example 4.17 mm. 32-39 “Just my Love and I!” (chordal accompaniment)

The image shows two systems of musical notation for the song "Just my Love and I!". The first system covers measures 32-39. The vocal line (top staff) has lyrics: "I! Just my love and I! The". The piano accompaniment (bottom staff) features a complex chordal texture with many chords. Dynamics include *pp* and *rit.*. The second system covers measures 40-46. The vocal line has lyrics: "sun is gone be-hind the hill, The danc-ing waves are calm and still; We". The piano accompaniment is marked *f* and *tempo.*. The key signature is one flat (B-flat major/D minor).

This song is similar to works of Brahms, Mendelssohn, and other romantic composers of boat songs that were popular during the nineteenth century. The phrases are two measures long. There is some chromaticism and the periodic structure is two plus two.

Burleigh uses word painting in this song. Snyder asserts that in mm. 27-30. Burleigh portrays the night fall: “The melodic contour and the dynamic level descends, as does the night, and the key changes from D major to the parallel D minor, then moves through F major before slipping back to D major for the final verse” (see Example 4.16).

The fourth verse concludes *fortissimo* on F5. The climax occurs on the word “love” on G5 with a fermata at the end (see Example 4.18).

Example 4.18 mm. 43-48 “Just My Love and I!” (climax)

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 43-48. The vocal line is in a soprano clef and includes the lyrics "I! Just my love and I!". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady harmonic rhythm of two chords per measure. Dynamic markings include *ff* at the beginning, *ff rit.* in measure 44, and *lightly but quickly.* in measure 45. The second system continues the piano accompaniment for measures 43-48, showing the continuation of the harmonic rhythm and the final chords of the piece.

The repetition of the words “Just my love and I” contributes to the gentle rocking motion. The dynamics are clearly marked in the accompaniment and the range is from C4 to G5. Only two dynamic markings are indicated for the soloist, *f* in m. 36 and *ff* in m. 44. The harmonic rhythm is two chords per measure. Like other nineteenth century boat songs, Burleigh employs sixteenth notes and 6/8 meter to create a rocking feeling (see Example 4.16).

“Just A Wearyin’ For You” is another song from the middle period, which Burleigh published in 1906.

“Just a Wearyin’ For You”

Just a wearyin for you
 All the time a feelin’ blue
 Wishin’ for you, wondrin’ when
 You’ll be coming home again

Restless don't know what to do
Just a wearyin' for you.

Morning comes, the birds awake
Seem to sing so for your sake
But there's sadness in the notes
That come trillin' from their throats
Seem to feel a sadness too
Just a wearyin' for you.

Evening comes I miss you more
When the dark gloom's round the door
Seems just like you ought to be
Here to open it for me
Latch goes tinkling, thrills me through
Sets me wearyin' for you (Just a wearyin' for you)
Just a wearyin' dear for you (For You)

Frank L. Stanton

This love song consists of three six-line stanzas with a rhyme scheme of *aabbcc*.

The poet adds an extra line to the last stanza, "Just a wearyin' (dear) for you." Burleigh published this song in Db (low) and F (high) major. The vocal challenges include leaps of an octave and successive skips in the same direction (see Example 4.19).

Example 4.19 mm. 1-15 "Just a Wearyin' for You" (octaves and skips)

The musical score is for the song "Just a Wearyin' for You" by Frank L. Stanton, arranged by Burleigh. It consists of two systems of music. The first system shows the vocal line and piano accompaniment for the first two lines of the first stanza. The vocal line is in 3/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment is in 3/4 time, starting with a half note G3 and a quarter note B2, then a half note A2 and a quarter note G2, and a half note F2 and a quarter note E2. The tempo is marked "Andante con espressione". The piano part has dynamics of *f*, *rit.*, and *a tempo*. The second system shows the vocal line and piano accompaniment for the last line of the first stanza and the first line of the second stanza. The vocal line continues with a half note C5, then a quarter note B4, and a half note A4. The piano accompaniment continues with a half note D3 and a quarter note C2, then a half note B2 and a quarter note A2, and a half note G2 and a quarter note F2. The lyrics are: "Just a wea - ry - in' for you — All the time a feel - in' blue Wish - in' for you".

This song is in ternary form (ABA). The melody is supported in the chordal accompaniment the majority of the time. In relation to the text, the melody ascends an octave and descends by step on the words “a wearyin’” and “a feelin’,” perhaps expressing the inability to maintain a positive attitude. Burleigh also uses word painting as when he writes F5 on “morning” and “birds” in order to emphasize the meaning of these words. He also uses repeated neighboring tones on the words “wearyin’ for you,” creating the effect of motion that doesn’t go anywhere. The climax is expressed on the word “thrilling” on G5 and descends on “from their throat” (see Example 4.20). Burleigh expresses the longing for his lover with G5 descending in whole steps on “seem to feel your absence too” indicating *mezzo voce*.

Example 4.20 mm. 41-52 “Just a Wearyin’ For You”

The image displays a musical score for the song "Just a Wearyin' For You". It consists of two systems of music. The first system covers measures 41-48, and the second system covers measures 49-52. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. Performance markings such as *accel.*, *rit.*, *mezzo voce*, and *pp* are placed above or below the notes. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

accel. *rit.* *mezzo voce*

That come thrill - ing from their throats Seem to feel your

rit. *pp*

ab - sence too Just a wea-ry-in' for you

pp rit.

He ends the song with the emotional words to his lover “for you” (see Example 4.21).

Example 4.21 mm. 79-85 “Just a Wearyin’ For You”

Musical score for the final phrase of the song. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "in' for you for you!". The piano accompaniment is in bass clef. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). The score shows a melodic line with a long note on "you!" and a piano accompaniment with chords and a descending line.

The text of the song includes a modest use of dialect. An example of this is that word endings of “ing” are written as “in’.” The dynamics are clearly marked and the range is from F4 to G5. The harmonic rhythm is one chord per measure. The alternation between F major and D minor keys is a unique characteristic of the song. It is homophonic and the tempo is written as *andante con espressione*.

The last song to be discussed from the middle period is “Saviour Divine,” one of Burleigh’s seven sacred songs. Burleigh uses a text known to many as a hymn. However, he sets the text as an original art song.

“Saviour Divine”

My faith looks up to Thee,
Thou Lamb of Calvary,
Saviour Divine!
Now hear me while I pray:
Take all my guilt away;
Oh, may I from this day
Be wholly Thine!

May Thy rich grace impart
Strength to my fainting heart,
My zeal inspire;
As Thou hast died for me,

Oh, may my love to Thee
 Pure, warm, and changeless be –
 A living fire!

While life's dark maze I tread,
 And griefs around me spread,
 Be Thou my Guide;
 Bid darkness turn to day,
 Wipe sorrow's tears away;
 Nor let me ever stray
 From Thee aside.

When ends life's transient dream, –
 When death's cold, sullen stream
 Shall o'er me roll, –
 Blest Saviour, then in love,
 Fear and distrust remove;
 Oh, bear me safe above,
 A ransomed soul!

Ray Palmer

This four-stanza poem has a rhyme scheme of *aabcccb* in each seven-line stanza.

This song is in the category of religious/sacred and is written in free verse. “Saviour Divine” was published in F (low) and Ab (high). The vocal challenges include leaps of an octave, a major sixth and a perfect fifth. (see Example 4.22)

Example 4.22 mm. 4-7 “Saviour Divine” (example of an octave and major sixth)

The musical score for 'Saviour Divine' (Example 4.22) consists of two systems. The first system shows the vocal line in a treble clef with a key signature of one flat (F major/D minor) and a time signature of 4/4. The vocal line begins with a rest for two measures, then enters with the lyrics 'My faith looks up to Thee, Thou'. The dynamics are marked *mp* (mezzo-piano). The second system shows the piano accompaniment in a grand staff (treble and bass clefs). The piano part begins with a rest for two measures, then enters with a melody in the right hand and a bass line in the left hand. The dynamics are marked *p* (piano) and *a tempo*. The piano part features a prominent octave leap in the right hand and a major sixth leap in the left hand. The score is marked with a 'Ced.' symbol at the bottom left.

The form does not conform to a regular standard song form. Instead Burleigh sets this song in a three-part form in which each section repeats and a portion of the opening

section closes the work (AA1BB1CC1A2). The melodic line in the A section is not doubled until the last phrase “be wholly Thine.” The melodic line in the B section is supported with parallel thirds or sixths in the right hand accompaniment while the left hand has repeated chords (see Example 4.23).

Example 4.23 mm. 28-31 “Saviour Divine”

Burleigh emphasizes words such as “my faith,” “now hear,” “blest Saviour,” and “O bear” with an ascending octave leap in the melody. He uses the leap of a major sixth with the words “Thou Lamb” and “take all.” Burleigh modulates to F minor when expressing darkness, grief, sorrow and death in the first C section and changes the tempo from *Andante cantabile* to *Larghetto* (see Example 4.24).

Example 4.24 mm. 48-51 “Saviour Divine” (change of tempo and key)

Burleigh also incorporates a descending chromatic scale to illustrate “fainting heart” (see Example 4.23). The climax occurs near the end of the song with the words “O bear” in mm. 79-83 (see Example 4.25).

Example 4.25 mm. 76-83 “Saviour Divine” (climax)

The musical score for Example 4.25, mm. 76-83, "Saviour Divine" (climax), is presented in two systems. The first system covers measures 76-80, and the second system covers measures 81-83. The score is in G major and 4/4 time. The vocal line (top staff) includes the lyrics: "bear me safe a - bove, A ran - somed soul; O bear me safe a - boye A ran - somed soul." The piano accompaniment (bottom staff) features repeated chords in the left hand and a melodic line in the right hand. Dynamics include *p*, *accel.*, *ff*, and *rit.* Tempo markings include *a tempo* and *a tempo*.

The introduction begins *forte*, with repeated chords in the left hand, and the tempo is *Andante cantabile*. After this introduction, which is characterized by dramatic changes in dynamics and tempo, Burleigh indicates *a tempo* and *decrecendo* before the soloist enters *mp* (see Examples 4.26 and 4.22).

Example 4.26 mm. 1-3 “Saviour Divine”

Andante cantabile

Voice

Piano.

f

cresc.

rit.

In the C section, the mode shifts to F minor. Burleigh begins *Piano* and *Larghetto*. The juxtaposition of devotion and death affords Burleigh the opportunity to demonstrate his growing expressivity. He uses *ff* on the words “ever stray” and decrescendos on “from Thee aside” expressing the will to obey God. He employs the dynamic marking to *pp* on the words “when end life’s transient dream, when death’s cold sullen stream” reducing the dynamic level even farther for “shall o’er me roll,” expressing the nearness of death. He uses *ff* at “O bear me safe above,” the climax, and ends with “a ransomed soul” marked *ritardando*. Burleigh give the singer the option to sing an F5 or F6, and the piano accompaniment ends with a crescendo to *fff* and a *fermata* (see Example 4.27).

Example 4.27 mm. 84-88 “Saviour Divine” (ending)

cresc.

rit.

fff

Repeated chords anticipate the ending in the left hand accompaniment and are similar to those in the introduction. In this song, Burleigh portrays the text through the use of dynamics and change of mode. The range extends from C4 to F5. The harmonic rhythm is one chord per measure. Unique characteristics include Burleigh's use of accents and *marcato*. Burleigh specifies tempo changes unlike the early period.

During Burleigh's middle period, he began to publish songs in more than one key. These keys are always a minor third apart. He begins to change time signatures from 6/8 to 3/4 back to 6/8 within the song, explicitly notating occurrences of hemiola. In the song "The Way O' The World" beginning in m. 13, the composer begins to use secondary dominants without resolving them as expected. In m. 15 Burleigh writes V/V, V9, I6/4, ii7, I6. His songs are becoming longer and he begins to take liberties with the text, often repeating words at the end. Burleigh employs Major and minor keys in ways that create modal ambiguity. "Just a Wearyin' for You" is an example of these characteristics. Burleigh also uses the parallel minor as well as the relative minor as seen in "Savior Divine." His accompaniment style changes in "Savior Divine" where he starts with repeated block chords, moves to an arpeggiated style, and returns to block chords.

The Mature Period

Snyder describes the art songs in Burleigh's mature period,

Many of the later songs exhibit a thicker, orchestral-like accompaniment and the influence of his love for the operas of Wagner and Puccini. He used thematic reference as a compositional device. Among Burleigh's mature art songs the majority were through-composed. The accompaniment tended to be more contrapuntal, less tied to the vocal line, often weaving countermelodies against the voice. The melodic movement tended to be more disjunct, with wider, less predictable intervallic leaps. Burleigh frequently employed secondary dominants and deceptive cadences, sometimes in sequence, but ninth and eleventh chords and augmented chords, which weaken the tonal center become far more frequent

from 1914 on, showing Burleigh's familiarity with the work of French impressionist composers.¹⁴⁴

"The Grey Wolf" was written in 1915 to a text by Arthur Symons, a British poet, critic, and magazine editor. "The Grey Wolf" was published in G (low) and Bb (high) minor.

The Grey Wolf

The grey wolf comes again: I had made fast
The door with chains; how has the grey wolf passed
My threshold? I have nothing left to give:
Go from me now, grey wolf, and let me live!

I have fed you once, given all you would, given all
I had to give, I have been prodigal;
I am poor now, the table is but spread
With water and a little wheaten bread;

You have taken all I ever had from me:
Go from me now, grey wolf, and let me be!
The grey wolf, crouching by the bolted door,
Waits, watching for his food upon the floor;

I see the old hunger and the old thirst of blood
Rise up, under his eyelids, like a flood:
What shall I do that the grey wolf may go?
This time, I have no store of meat to throw;

He waits; but I have nothing, and I stand
Helpless, and his eyes fasten on my hand.
O grey wolf, grey wolf, will you not depart,
This time, unless I feed you with my heart?

Arthur Symons

This text addresses addiction and Burleigh opens the song with the so-called "devil's" interval, the tritone, to represent the wolf. Given the name, "The Grey Wolf," one would think that it was about the nature of an actual animal; however, the wolf is

¹⁴⁴ Snyder, 136-37.

used figuratively. Therefore, this song does not fall under any category previously stated for other poems.

Vocal challenges include wide leaps, the use of augmented intervals and the lack of repetition since it is through-composed. Further the long irregular phrases require the singer to have good breath control. The melodic line is not as supported in the accompaniment as in his earlier compositional periods. The use of irregular phrasing projects a sense of uncontrol, characterizing the nature of the song. Burleigh uses chromaticism in the song to introduce the *leitmotif* representing the wolf. The motif is a descending tritone (see Example 4.28).

Example 4.28 mm. 1-3 “The Grey Wolf” (the grey wolf motif with imitation)

The image shows a musical score for the first three measures of "The Grey Wolf". It is marked "Moderato" and is in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into two parts: "Voice" and "Piano". The voice part consists of three measures with a whole note rest in each. The piano part features a descending tritone motif in the bass line, starting on G4 and moving to F#4, which is highlighted by a dashed box and labeled "gva.". The piano accompaniment includes chords and melodic lines in both hands, with a dynamic marking of *L* (piano) in the first measure.

In relationship to the text, Burleigh prolongs the word “again” on a Bb4 for eight and a half beats, perhaps expressing weariness at the wolf’s persistence. On the word “live,” he holds the Bb an octave lower for six beats. The range and length of this note present a vocal challenge of breath support, expressing well the weariness and desperation in the text (see Example 4.28 and Example 4.29).

Example 4.29 mm. 31-37 “The Grey Wolf” (lower Bb3 for dramatic effect)

The musical score consists of two systems. The first system (mm. 31-33) shows the vocal line with lyrics "live and let me live." and the piano accompaniment. The piano part features a bass line with broken diminished seventh chords and a right hand with arpeggiated chords. Performance markings include "p" (piano) and "poco accel." (poco accelerando). The second system (mm. 34-37) shows the vocal line with lyrics "I am" and the piano accompaniment. The piano part continues with broken diminished seventh chords and arpeggiated chords. Performance markings include "p" (piano).

The character of this art song is dramatic using the words “let me live” with the low Bb. At the words, “The grey wolf crouching by the bolted door,” ascending stepwise movement is used in the melody perhaps to give the impression that the addiction is getting the upper-hand. In the bass line of the accompaniment, Burleigh uses broken diminished seventh chords, moving the chord down a half step, perhaps to depict the wolf’s stealthy movement while the singer sings “waits” (see Example 4.30). The words “waits” and “apart” are held to express the dramatic character of what is happening.

Example 4.30 mm. 51-55 (chromaticism and whole notes on the word “waits”)

p agitato
The grey wolf, crouch-ing by the bolt - ed door,

p

rall.
Waits, waits,

rall.

The climax is sung on a high G5 on “depart” to show anguish at being unable to get rid of the grey wolf (see Example 4.31).

Example 4.31 mm. 74-81 “The Grey Wolf” (depart held for two and a half beats)

grey wolf, grey wolf, will you not de -

mf *f* *cresc.*

ff *rall.*
part - un - less I

ff *accel* *f* *rall.*

Although the motif appears at the end of the song, it sounds below a G major chord. Burleigh's use of a picardy third gives a sense of hope that this addiction can be overcome (see Example 4.32).

Example 4.32 mm. 82-85 "The Grey Wolf" (the motif in the bass and GM chords)

The range is from Bb3 to G5, a major thirteenth and considerably larger than in most of his art songs. The harmonic rhythm is an average of two chords per bar. Unique characteristics include the symbolic *leit motif*, irregular phrase lengths, and *Quasi recitative* (see Example 4.33).

Example 4.33 mm. 1-8 “The Grey Wolf” (Quasi recitative)

Musical score for "The Grey Wolf" (Quasi recitative), measures 1-8. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a Voice part and a Piano accompaniment. The tempo is marked "Moderato". The music begins with a piano introduction marked "f" and "gva." (grave). The voice enters in measure 4 with the lyrics "The grey wolf comes a - gain!" and "I had made". The piano accompaniment features a prominent leitmotif in the right hand, consisting of a sequence of chords: F7, Bb7, Eb7, and Ab7. The dynamics range from piano (p) to fortissimo (ff).

The texture is homophonic with little imitation with the exception of the *leitmotif* in the introduction. The dynamics span a wide range from *pp* to *ff* with *crescendo* and *decrescendo* markings. It is modeled on recitative and aria. The first stanza of the poem functions as the recitative and the four remaining stanzas as the aria.

“De Ha’nt”

“De Ha’nt” is suggestive of the plantation dialect word haint (haunt). The poem is based on an Afro-American folk tale by James W. Pryor, probably a parishioner at St. George’s and an acquaintance of Burleigh. Pryor (1877-1924) was an attorney in Flushing, New, New York.¹⁴⁵ “De Ha’nt” is part of a group of songs from *Negro Folk Songs* (Not

¹⁴⁵ Simpson, 252.

Spirituals) published in 1921. The other songs in this group include “Oh! Rock Me, Julie,” “Scandalize’ My Name” and “Don’t Yo’ Dream of Turnin’ Back.”

“De Ha’nt”

Verse Ah seen dat ha’nt by day;
 An’ ah seen dat ha’nt by night;
 An’ ev’y time ah seen dat ha’nt
 Ah git sich er scan’lous fright
 Ah feel lak my ha’r done lose its kink,
 An’ my face ‘uz turnin’ w’ite.

Refrain W’at’s w’is p’rin’ up de chimbly?
 W’at’s dat rus’lin’ hind de do?
 W’at’s dem footsteps creepin’ tods yo’
 Th’u dat shadder on de flo?
 W’at’s dat breavin’ in de co’nder?
 Don’ you dar’ look un’er dat baid:
 Ef dat dar ha’nt p’intse er finger at you’
 Yo’ll natch’ly drap down daid.

Verse Ah see dat ha’nt by night,
 An’ ah seen dat ha’nt by day;
 An’ ev’y time ah seen dat ha’nt
 Ah ain’t got no time to stay
 ‘Kas ah got to git whar ah’m agwine,
 Widout any mo’ delay

Refrain W’at’s w’is p’rin’ up de chimbly?
 W’at’s dat rus’lin’ hind de do?
 W’at’s dem footsteps creepin’ tods yo’
 Th’u dat shadder on de flo?
 W’at’s dat breavin’ in de co’nder?
 Don’ you dar’ look un’er dat baid:
 Ef dat dar ha’nt p’intse er finger at you’
 Yo’ll natch’ly drap down daid.
 Yes yo’ll natch’ly drap down daid.

Anonymous

This song was written for medium voice (“Oh! Rock Me, Julie” is the only song in this group to be published in low and high keys). It is dramatic and includes syncopation, and fermatas with most of the words in dialect. It is written with two verses

and a refrain. The text has the rhyme scheme of *abcbdb* in the verse and *abcbdefe* in the refrain. The accompaniment supports the melodic line with block chords and doubles the melody most of the time (see Example 4.34).

Example 4.34 mm. 21-23 “De Ha’nt” (block chords and doubling of the melodic line)

The accompaniment also incorporates chromaticism (see Example 4.35)

Example 4.35 m. 26 and mm. 42-44 “De Ha’nt” (chromaticism)

m. 26 “De Ha’nt”

mm. 42-44 “De Ha’nt”

Typical of Burleigh's late period, he approaches the text expressively and incorporates word painting. On the words "to'ds yo'" in mm. 20 and 51, Burleigh employs ascending broken octaves in the bass representing the movement of footsteps (see Example 4.36).

Example 4.36 mm. 50-51 (word painting representing footsteps)

At the end of the song, on the words "drap down dead," Burleigh uses chords in the right hand in upward steps to represent the ghost flying up, and he utilizes grace notes with G4 down to D4, G3 down to D3 and ends on G2 to represent falling down dead. Burleigh altered the text from the dialect "daid" to the English equivalent word "dead" (see Example 4.37).

Example 4.37 mm. 62-64 "De Ha'nt" (accompaniment representing upward and downward movement with word painting)

The last composition analyzed in this chapter from Burleigh's mature period is a Negro Spiritual titled "Ride On, King Jesus!" Simpson quotes Burleigh,

The plantation songs known as "Spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises... Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.¹⁴⁶

"Ride On, King Jesus!"

Ride On, King Jesus! No man cana hinder me,
Ride On, King Jesus, Ride on! No man cana hinder me.

I was but young when I begun, No man cana hinder me;
But now my race is almos' done No man cana hinder me.

Ride On, King Jesus! No man cana hinder me,
Ride On, King Jesus, Ride on! No man cana hinder me.

King Jesus rides a milk-white horse, No man cana hinder me,
De ribber of Jordan He did cross, No man cana hinder me.

Ride On, King Jesus! No man cana hinder me,
Ride On, King Jesus, Ride on! No man cana hinder me.
Ride! Ride! Ride!

Anonymous

Burleigh wrote this Negro Spiritual in Db major for SATB and D major for solo voice with piano in 1929. The two verses incorporate call and response, a style of responsorial singing typical of the African-American tradition. It is in modified strophic form with a returning refrain. The accompaniment is chordal supporting the melody with occasional doubling of the melody. The melody uses the pentatonic scale of D-E-F#-A-B.

The dynamics are mainly *mf* with some *crescendo* and *decrescendo* markings that are clearly marked. Burleigh ends the song using the word "Ride!" three times, changing

¹⁴⁶ Simpson, 288.

the dynamics from *f*, *ff*, to *sfz*. He uses some dialect such as “ribber” for river, “almos” for almost, “can-a” for can. Burleigh also retains the syncopated rhythms of the original spiritual (see Example 4.38).

Example 4.38 mm. 5-10 “Ride On, King Jesus” (use of syncopation)

The musical score for "Ride On, King Jesus" (mm. 5-10) is presented in two systems. Each system includes a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line is marked *mf* and features syncopated rhythms. The piano accompaniment is marked *mf* and features a steady, syncopated bass line. The lyrics are: "Ride on, King Je - sus! No man can - a hin - der me, Ride on, King Je - sus, Ride on!"

The harmonic structure in this spiritual is simpler than the art songs of his mature period, as is typical of Burleigh’s spiritual arrangements. It is entirely diatonic for the first half and only modestly chromatic in the second half. The texture is homophonic and the tempo indications are clearly marked. He uses chromatic passing tones, particularly in the bass (see mm. 25 and 31 in Example 4.39).

Example 4.39 m. 25 and mm. 31-32 “Ride On, King Jesus” (chromaticism in the bass).

m. 25 “Ride On, King Jesus”

Musical score for m. 25. The vocal line consists of three notes: a quarter note G4, a quarter note A4, and a half note B4. The lyrics are "hin - der me,". The piano accompaniment features a chromatic descending bass line: G3, F3, E3, D3, C3, B2, A2, G2. The piano part is written in a grand staff with treble and bass clefs.

mm. 31-32 “Ride On, King Jesus”

Musical score for mm. 31-32. The tempo is marked *allegretto*. The vocal line in m. 31 has the lyrics "King Je - sus rides a milk - white horse,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with chromatic movement in the left hand. The tempo is marked *allegretto* again in m. 32.

Burleigh’s use of staccato articulation and eighth note patterns portrays the movement of the ride (see Example 4.40).

Example 4.40 mm. 39-40 “Ride On, King Jesus”

At the end of this song, Burleigh uses word painting as the word “Ride” is repeated. He starts on the fifth scale degree with a whole note A4, moves a whole step on B4, giving a sense of traveling, and ends with the octave in D5 or up another third on F#5 as the singer reaches his/her destiny (see Example 4.41).

Example 4.41 mm. 47-51 “Ride On, King Jesus”

Comparisons on Burleigh’s style writing of folk, spiritual and art songs

Burleigh’s settings of plantation songs and spiritual arrangements are in strophic form with verse and chorus. Burleigh starts these songs with piano introductions and he

uses a variety of accompaniment styles to clarify the structure and provide variation. These songs employ a syncopation that is characteristic of spirituals. Burleigh did not change or develop the melodies, but he furnished rich, active harmonic settings.¹⁴⁷ Except for the plantation melodies and the Spiritual-based arrangements in Burleigh's 1901 collection *Plantation Melodies, Old and New*, none of Burleigh's art-song style solo arrangements of spirituals were published until 1916.¹⁴⁸ By presenting spirituals in art-song style, Burleigh introduced his audiences to a very different African-American music aesthetic than the simpler harmonizations prevalent in early twentieth-century America normally experienced. His works served to increase the appreciation of well-educated African-Americans for their slave music heritage by presenting this music in dignified, sophisticated art-song-style arrangements.

In Burleigh's setting of the Swedish folk song, "The Dove and the Lily" (1917) as in his arrangements of African-American folk songs, the composer felt free to use any harmonic resources at his command in transforming the song into art music, because he believed that the essence of a song lay in its melody and text.¹⁴⁹ In his folksong settings Burleigh somewhat restrains the bold harmonic exploration characteristic of his later art songs, but the folk songs exhibit active harmonic movement and a wide range of chords.¹⁵⁰ James Husst Hall writes,

The basic aim of song is not mere formal beauty, but rather characteristic beauty. Song is a dual art and at its best there is a fusion of text and tone. Melody and the span of its phrases, harmony and the color of its chords, form and the shape of its being – all result from the text, which, prior to song, stood alone, but now in song finds a fuller meaning.¹⁵¹

¹⁴⁷ Ibid.

¹⁴⁸ Ibid., 288.

¹⁴⁹ Ibid., 156.

¹⁵⁰ Ibid.

¹⁵¹ James Husst Hall, *The Art Song*, University of Oklahoma Press, Norman, OK, 1953, 3-4.

Conclusion

Burleigh employed a variety of compositional forms in his art songs over a period of three stylistic periods. In his early period, strophic and modified strophic forms are predominant. As he became more confident with this genre, he increasingly chose song forms (binary or ternary) and eventually through-composition. Additionally, he used an increasingly complex harmonic language and made more frequent use of word painting with the result that his later works are generally more expressive than the early works. The rich, mid-romantic harmonic vocabulary in Burleigh's art songs contrasts with the considerably more diatonic language in his spiritual arrangements as seen in "Ride On, King Jesus!" In many respects, Burleigh seems to have considered his arrangements of plantation songs to be art music. These works tend to incorporate a greater use of chromaticism and more complex piano accompaniments than the spiritual arrangements, as seen in "I doan' want fu' t' stay Hyeah no Longah." Although the line between secular plantation songs and sacred spirituals is now blurred, Burleigh seems to have considered them as distinct entities and treated them accordingly.

CHAPTER 5

THE FORGOTTEN REPERTORY: THE STATE OF THIS REPERTORY TODAY

Harry T. Burleigh died September 12, 1949; yet none of his art songs were recorded until 1992. This chapter will focus on the recorded performances, dates of the recordings, and the availability of Burleigh's art songs since his death. These recordings will be discussed chronologically (see Appendix K). Four compact disk, 1) *Where The Music Comes From-American Songs* performed by Cynthia Haymon, soprano and Warren Jones, piano; 2) *Art Songs of Harry T. Burleigh* performed by Regina McConnell, soprano and Michael Cordovana, piano; 3) *Deep River: Songs and Spirituals* performed by Oral Moses, bass-baritone and Ann Sears, piano; and 4) *Amen!: African-American Composers of the 20th Century* performed by Oral Moses, bass-baritone and George Morrison Bailey, piano, will be discuss chronologically. These recordings were selected for the following reasons: 1) Cynthia Haymon was the first to produce a recording that included art songs of Burleigh; 2) Regina McConnell has recorded the greatest number of Burleigh's art songs and; 3) Oral Moses was the artist who recorded the second highest number of Burleigh's art songs.

Recordings

The first recording of Burleigh songs is the CD *Where The Music Comes From-American Songs* performed by Cynthia Haymon, soprano and Warren Jones, pianist. This CD was released by Decca Record Company Limited in 1992 of London, England under the Argo label repertoire, it was reissued with inclusion of liner notes on March 16, 1993, by ArkivMusic.

Among the twenty songs on this CD, four are by Burleigh. Three of the four songs are from the song cycle, *Five Songs of Laurence Hope* (1915): no. 1, “Worth While;” no. 4, “Among the Fuchsias;” and no. 5, “Till I Wake.” Snyder quotes H. K. M. of the *Boston Evening Transcript*,

The *Five Songs of Laurence Hope* probably represents Burleigh’s best work. Here are haunting melodies, accompaniments rich in detail, yet not overwritten, striking bits of delineation, and much skill in the wedding of music to words . . .¹⁵²

The fourth song is “The Prayer” (1915), text by Arthur Symons. H. K. M. called it “a simple melody set over a hymn-like accompaniment, well constructed and modulated.”¹⁵³

The CD that contains the highest number of Burleigh’s songs on a single recording, with twenty-three art songs is titled *Art Songs of Harry T. Burleigh* performed by Regina McConnell, soprano and Michael Cordovana, piano recorded by Centaur Records in 1995. The songs on the album come from all three of Burleigh’s compositional periods, the earliest being “Elysium” (1904) and the latest “Adoration” and “The Prayer I Make for You” (1921).

In 1999, Oral Moses, bass-baritone and Ann Sears, piano, performed ten art songs of Burleigh’s on the CD *Deep River: Songs and Spirituals of Harry T. Burleigh* produced by Albany Records. The art songs on this recording by Burleigh range from two of his earliest, “Thy Heart” (1902) and “Mammy’s Li’l Baby” (1903), through songs from the mid-teens and early twenties—his most productive period—to his last art song, “Lovely

Dark and Lonely One” (1935). Dr. Moses also performed two of Burleigh’s songs on *Amen!: African-American Composers of the 20th century*, George Morrison Bailey, piano (2001).¹⁵⁴

¹⁵² Simpson, 228-9.

¹⁵³ Ibid., 237.

Many of the singers who have recorded art songs of Burleigh were unresponsive to requests for information on their motivations and how they became familiar with this repertoire. However, Burleigh scholar, Dr. Jean Snyder as well as Frank Ward, who performed the art song “Elysium” on Youtube, both responded to inquiries.¹⁵⁵ Although not a singer herself, Snyder writes that she influenced Moses’ choice of songs to record. It is interesting to note that Ward became acquainted with Burleigh’s art songs through a lecture recital given by Regina McConnell and obtained a collection of six songs from her. At this time, Dr. Snyder is working on a more complete discography for the biography of Burleigh.

The most recent CD to be discussed was recorded in 2008. Entitled *Nobody Knows: Songs of Harry T. Burleigh*, this recording is performed by Karen Parks, soprano (an Ottimavoce, Inc., Productions) and includes seven of Burleigh’s art songs. This CD debuted at number two on the Billboard Traditional Classical Chart, the highest chart position ever attained for an album of music by an African-American classical composer.¹⁵⁶

Around the time that Ms. Parks made this recording, she gave a performance of these songs in Carnegie Hall, which Raoul Abdul reviews as follows:

On Friday evening, the soprano Karen Parks made a selection of [Harry T.] Burleigh's arrangements of Spirituals and some of his art songs the centerpiece of a program entitled ‘Nobody Knows’ at Weill Recital Hall/Carnegie Hall. Her artistic collaborators were the pianist Wayne Sanders and cellist Seth Woods. The house was sold out. Burleigh's rarely heard art songs “Oh! Rock me, Julie” and “His Helmet's Blaze” were the most poignant moments of the performance. The

¹⁵⁴ *Amen!; African-American Composers of the 20th Century*. Oral Moses, bass-baritone; George Morrison Bailey, piano. Albany TROY. CD. 2001

¹⁵⁵ www.youtube.com/watch?v=wDzxcwe8f04. (Accessed September 6, 2011).

¹⁵⁶ *Nobody Knows: Songs of Harry T. Burleigh* – Karen Parks. Ottimavoce, Inc. Productions. 2008.

audience was also captivated by Parks' performance of the Spiritual "Nobody Knows," and her interpretive perception of the texts.¹⁵⁷

Limited Reprints Available Today

Reprints of Harry T. Burleigh's arts songs are limited to performance to day as described by Ann Sears who writes,

Burleigh left a highly accessible legacy of spiritual arrangements and art songs. Many of the spiritual arrangements have remained in print and in repertoire since their initial publication in the first half of the twentieth century. The art songs have not fared so well; most are still out of print, and we are only now beginning to decide their place in the art-song canon. Burleigh has proved to be one of the most important African-American composers of his generation; indeed, he produced the most widely admired spiritual arrangements of his time as well as a substantial body of lovely art songs.¹⁵⁸

Because Burleigh's art songs were largely forgotten for a time, publishers stopped making them available, and by the late twentieth century most were in the public domain. This state of affairs allowed individuals to reprint these works as Regina McConnell did with fifteen of his songs in 1998. As awareness of Burleigh's art songs has grown, it has become possible for an established publishing house, Classical Vocal Reprints, to reissue twenty-six of his art songs. Although this is a far cry from the one hundred thirty-one art songs in Burleigh's output, this trend toward greater availability is promising.

At present three anthologies of art songs by African-American composers are in print; however, none of these include art songs by Burleigh.¹⁵⁹ Availability of Burleigh's art songs is limited (see Table 5.1). The majority of his art songs for the solo recitalist have become "A Forgotten Repertory."

¹⁵⁷ Ibid.

¹⁵⁸ Ann Sears. "A Certain Strangeness." Harry T. Burleigh's Art Songs and Spiritual Arrangements." *Black Music Research Journal*, 24, no. 2 (Autumn, 2004): 227-249.

¹⁵⁹ These three anthologies are: *Anthology of Art Songs by Black Composers* 1977 and *The Second Anthology of Art Songs by Black American Composers* in 2002 both published by Willis Patterson and *A New Anthology of Art Songs by African American Composers* by Margaret R. Simmons and Jeanine Wagner, published by Southern Illinois University Press Carbondale, 2004.

TABLE 5.1

Burleigh's Art Songs that are in Reprint

Song	Voice Type	CRV#
Ethiopia Saluting the color	MED	3704
Five Songs of Laurence Hope	HIGH	1353
Fragments	HIGH	2503
Jean	HIGH	1980
Just You	MED	2500
Little Mother of Mine	HIGH	2495
Passionale (4)	HIGH	3202
Saracen Songs (7)	HIGH	0665
The Grey Wolf	M/H	1983
The Prayer	MED	1732
Three Shadows	HIGH	2502

These reprints can be purchased by Classical Vocal Reprints
 2701 South Van Hoose Drive, Fayetteville, AR 72701
 Tel (800) 298-7474 Tel: (479) 442-2595 – Fax (479) 442-3995

Regina McConnell Reprints

The Prayer I Make for You	HIGH/LOW
Were I A Star	HIGH/LOW
Heigh Ho!	HIGH/LOW
Waiting	HIGH/LOW
I Hear His Footsteps	HIGH/LOW
The Sailors' Wife	HIGH/LOW
You ask me if I love you?	HIGH/LOW
Tide	HIGH/LOW
Now sleeps the Crimson Petal	HIGH/LOW
Lovely Dark and Lonely One	HIGH/LOW
Elysium	HIGH/LOW
And as the Gulls Soar	LOW
Carry Me Back To The Pine Wood	LOW

While Burleigh is recognized as one of American's great African-American composers of

art songs, Snyder states

Whatever the reason for their later neglect—even in recent revivals and recordings of art songs by African-American composers – Burleigh’s position as the most recognized African-American composer of art songs in the early twentieth century demands a careful study.¹⁶⁰

Greater interest exists today in obtaining information on art songs that have been written by African Americans as scholars and artists seek new materials to perform in addition to the European songs that have been performed since the Romantic period. Through such scholars as Simpson, Snyder, and Taylor information on the art songs of Burleigh and other African American writers has become available. The stigma once attached to singing art songs by African Americans during the early 1900s, has since vanished. It was not socially acceptable to sing songs by African American composers other than the arrangements of spirituals and jazz. Burleigh’s art songs were the exception in that his art songs were published by the Ricordi Company and later by the Maxwell Company. Formidable opera singers and recitalists included several Burleigh songs in their recordings and recitals. Among them were the renowned John McCormack, Claudia Muzio and John Charles Thomas. Even so, African Americans did not record his art songs, preferring his spiritual arrangements. These artists included Marian Anderson, Roland Hayes and Paul Robeson.¹⁶¹ Available today are forty-eight spirituals of Harry T. Burleigh, published by Alfred Music Publishing. Few of Burleigh’s art songs are in reprint, therefore, they remain unavailable to singers today.

Conclusion

Harry T. Burleigh enjoyed a successful career as a composer and arranger. After

¹⁶⁰ Snyder, 132.

¹⁶¹ Patricia Turner, *Dictionary of Afro-American Performers: 78 RPM and Cylinder Recordings of Opera, Choral Music, and Songs, C. 1900-1949*, (New York: Garland Publishing, Inc., 1990), 88-102.

his death, however, several factors contributed to a decline in awareness of his art songs. One factor was the popularity of his spiritual arrangements. Burleigh presented numerous lecture recitals to promote these pieces. Although his spirituals established Burleigh's lasting reputation in American song, his success as an arranger eclipsed his work as a composer of art songs. A second factor may have been the waning of art song composition generally. Art songs continue to be written in the twenty-first century, but by the first half of the twentieth century, few composers established themselves through compositions of this type. A third factor, though difficult to document, may have been an unwillingness on the part of some to accept works in this "European" genre by an African American. Finally, as these works became less known, they became less profitable for publishers to print (see Appendix J). Subsequently, Burleigh's art songs became difficult to obtain. As the above examination of these works illustrates, Burleigh's compositions are comparable to better-known art songs. This is a body of work worthy of performance and closer examination.

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time." (Tune: He sees all you do, an' hyeahs all you see), libretto by R. E.
Phillips, "When de Debble comes 'round." (Tune: You shall have er new hidin'-
place dat day.) Libretto by R. E. Phillips, "De Black-bird an' de Crow." (Tune:
We will go er-pickin' up cohn.) Libretto by R. E. Phillips, "My Merlindy Brown."
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- “The Sailor's Wife,” high voice with piano acc., Libretto by Mary Stewart Cutting, G. Ricordi & Co. Inc., no. 116417-6, 1917.
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“Yours Alone,” high voice with piano acc., libretto by Edward Oxenford, NY: The William Maxwell Co., no. 1195-6, 1909.

APPENDIX A



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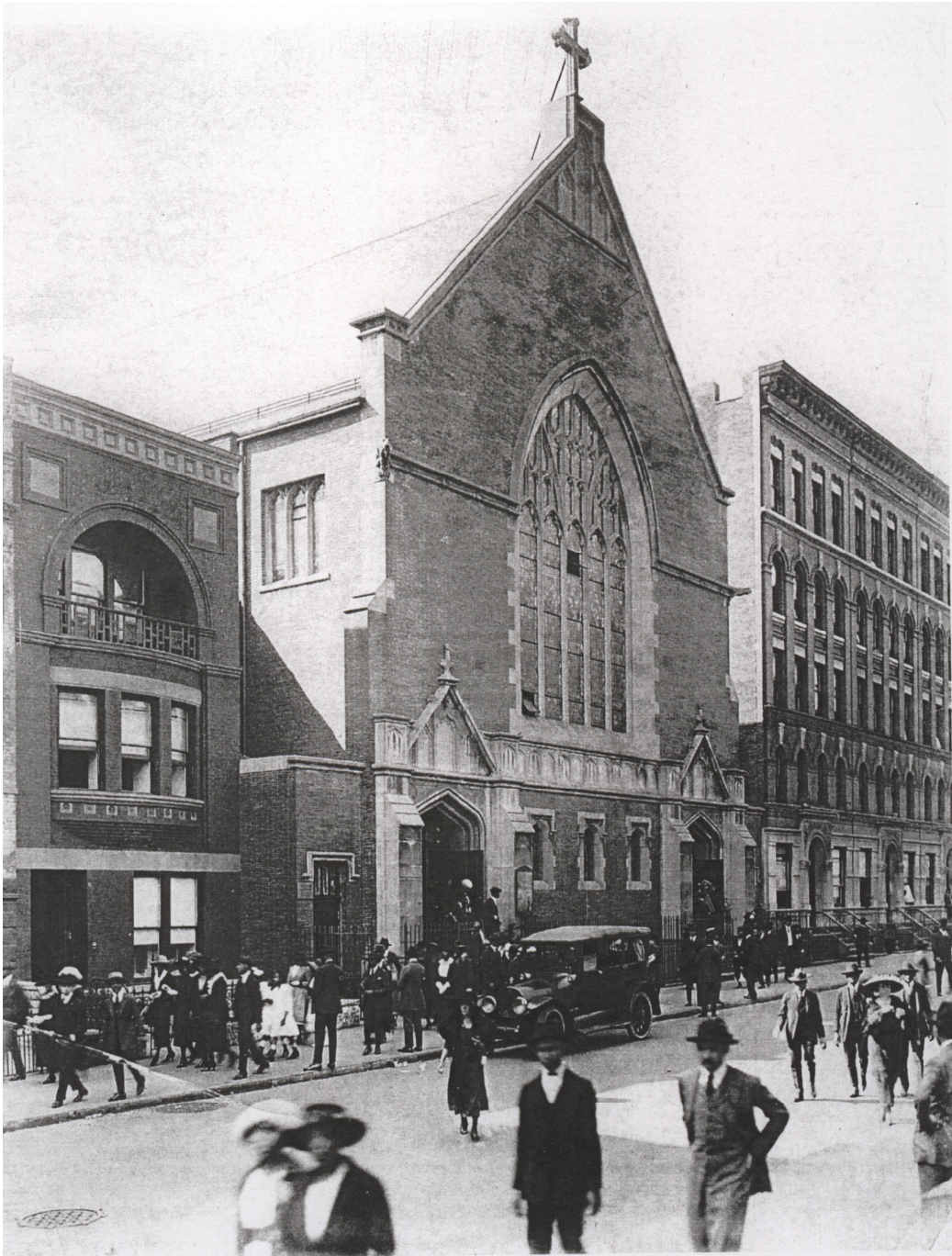
Harry (Henry) Thacker Burleigh
Portrait by: Laura Wheeler Waring Oil on canvas, (color) not dated National Portrait
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APPENDIX B



First Presbyterian, Erie, PA

APPENDIX C



St. Philip's Episcopal Church

APPENDIX D



St. Georges, NY

APPENDIX E

Newspaper Articles

Title	Type	Year	From
Musical Notes	Newspaper Article	1904	The Washington Post
WM Marion Cook Champion of Folk Lore Song	Newspaper Article	1915	The Chicago Defender (Big Weekend Edition)
Spingarn Medal to Burleigh	Newspaper Article	1917	The Pittsburgh Courier
William Stanley Braithwaite Is Winner of Fourth Spingarn Medal:Poet and Author Is Awarded the Spingarn Medal	Newspaper Article	1918	The Chicago Defender (Big Weekend Edition)
"Along The Banks of the Potomac: Society's Doings	Newspaper Article	1924	The Pittsburgh Courier
Crowds At Church Honor Negro Singer	Newspaper Article	1924	New York Times
Negro Spiritual Rendition Stirs Up Big Composers War	Newspaper Article	1924	The Pittsburgh Courier
Tribute to Harry Burleigh	Newspaper Article	1924	The Pittsburgh Courier
Awards Offered to Help Negros In Creative Work	Newspaper Article	1926	The Washington Post
Music Week In Harlem To Feature Great Race Artists	Newspaper Article	1928	The Pittsburgh Courier
Paul Robeson is Feted by Engoish Paliament	Newspaper Article	1929	The Pittsburgh Courier
Music News Answers to Twenty	Newspaper Article	1931	The New York Amsterdam
Monarch Band In Monthly Contest: Negro Art Singers Perform On Fine Program	Newspaper Article	1938	New York Amsterdam News
LaGuardia Makes Music Week Oct. 1	Newspaper Article	1939	New York Amsterdam News
Classic Harlem	Newspaper Article	1940	The Pittsburgh Courier
Harry T. Burleigh Charms Again At Palm Services	Newspaper Article	1942	The Pittsburgh Courier
Harry Burleigh, 52 Years At St. George's, Retires	Newspaper Article	1946	New York Amsterdam News
Notes of Music and Musicians	Newspaper Article	1946	Chicago Daily Tribune
A Tribute: H. T Burleigh Was Diplomat and Artist	Newspaper Article	1949	The Pittsburgh Courier
Other Papers Say: Harry Burleigh's Songs Came From Great Soul	Newspaper Article	1949	The Chicago Defender (National Edition)
Heard & Seen	Newspaper Article	1959	Daily Defender (Daily

			Edition)
Black composers keep America vibrating	Newspaper Article	1974	Chicago Defender (Daily Edition)The Artists' Circle
Singer adds dignity to music	Newspaper Article	1975	Chicago Defender (Daily Edition)
Two music's high notes fade	Newspaper Article	1977	New York Amsterdam News
February's major musical events	Newspaper Article	1980	New York Amsterdam News
Opera Ebony's Black Heritage Concert at Church of the Intercession	Newspaper Article	1982	New York Amsterdam News
Spirituals To Be Sung at Carnegie	Newspaper Article	1987	New York Times
Barbara Hendricks give magnificent performance at Alice Tully	Newspaper Article	1991	Special to the AmNews: New York Amsterday News
Music of African-American Composers	Newspaper Article	1991	New York Times
Aids Quilt Songbook premieres	Newspaper Article	1992	Special to the AmNews: New York Amsterday News
Exploring the Effects Of Dvorak's Sojourn In the New World	Newspaper Article	1993	New York Times
The Black Art Song: A Forgotten Repertory	Newspaper Article	1999	New York Times
About "Ethiopia Saluting the Colors"	Article Library of Congress	2009	Library of Congress
Good Friday down by the Riverside	Newspaper Article	2009	New York Amsterdam News

APPENDIX F

Art Songs of Harry T. Burleigh
Poets/Dedication/Soloist

Song	Poet	Year	Dedication	Soloist
A Corn Song	Dunbar, Paul Lawrence	1929	To Royal Dadmun	
A Love Song (Not Published)	Johnson, Georgia Douglas	1919		
A Song of Rest	Bowles, Fred G.	1919	Charles Harrison	Charles Harrison
Achievement	Paine, Frances Bacon	1905		
Adoration	Houston, Dora Lawrence	1921		
And AS The Gulls Soar	Paine, Frances Bacon	1905		
Apart	Paine, Frances Bacon	1905		
Are You Smiling?	MacCarthy, Hector	1928		
Before meeting	Symons, Arthur	1921		
By The Pool At The Third Rosses	Symons, Arthur	1916	John McCormack	John McCormack
Carry Me Back to the Pine Wood	Burleigh, H.T.	1909		
Child Jesus comes from Heav'nly Height	Anonymous	1912		
Come With Me	Clen Dening, Lura K.	1921		
De Ha'nt	Pryor, James W.	1921		
Down By the Sea	O'Connell, George	1919	Miss Mary Jordan	
Dream Land: A cradle Song	Burleigh, Louise Alston	1905		
Dreams Tell me Truly	Bowles, Fred G.	1917		
Eleven O'Clock To Our Absent Brothers	Egan, James F.	1926	Our Absent Brothers	
Elysium	Johnson, James Weldon	1914	Mr. Frank V. Pollock	
Ethiopia Saluting the Colors	Whitman, Walt	1915	Herbert Witherspoon	Herbert Witherspoon

Ethiopia's Paean of Exultation Choral	Cooper, Anna Julia	1921		
Exile	Richardson, Inez Maree	1922		
Five songs of Laurence Hope	Cory, Adela Florence	1915		John McCormack
Folk Song: I Love My Jean	Burns, Robert	1904		
Fragments	Fauset (Harris), Jessie (Ms)	1919		
Greeting (Glee Club)				
Have You Been To Lons	Johnstone, Gordon	1920		
He Met Her In The Meadow	Bureligh, H.T.	1921		
He Sent Me You	Martens, Frederick H.	1915		
Hearts	Wilmerding C. M.	1915		
Heigh-Ho!	Campbell, James E.	1914		
His Word Is Love	Bowles, Fred G.	1914		
I Remember All	Symons, Arthur	1919	Miss Sophie Braslau	
If Life Be A Dream	Stanton, Frank L.	1904	L. A. B. His wife	
I Want To Die While You Love Me	Johnson, Georgia Douglas	1919		
In The Great Somewhere	Robè, Harold	1919	To Ray	John McCormack
In Summer	Nichols, Josephine	1917		
In the Woods of Finvara	Symons, Arthur	1917	Miss Mary Jordan	
It Was Nothing But A Rose	Anonymous	1910		
Just a Wearin' For You	Stanton, Frank L.	1906		
Just Because	Harry T. Burleigh	1906		
Just My Love and I	Burleigh, Louise Alston	1904		
Jean	Stanton, Frank L.	1913		
Listen To You Garden Angel	Johnson, Robert Underwood	1920		
Little Mother of Mine	Brown, Walter H.	1917		
Just You	Miller, Madge Marie	1915	Signorina Lucrezia Bori	

Love Found the Way	Winne, Jesse	1922		
Love Watches	O'Connell, George F.	1920	Katherine O'Connell	arr. Burleigh
Lovely Dark and Lonely One	Hughs, Langston	1935		
Love's Dawning	Burleigh, Louise Alston	1906	Miss Annie M. Roth	
Love's Garden	Heuchling, M.	1902		
Love's Likeness	Miller, Madge Marie	1927		
Love's Pleading	Stanfield, Leontine	1904		
Malay Boat song	Laurance Hope	1906		
Mammy's Lil' Baby	Burleigh, Louise Alston	1903	Ernestine Schumann-Heink	
Memory	Symons, Arthur	1915		
Myrra (I Know of Two Bright Eyes)	Bureligh, H.T.	1909	Mr. Berrick Von Norden	
Now Sleeps the Crimson Petal	Tennyson, Lord Alfred	1908		
O Love of a day	Hartley, Randolph	1905	Mrs. Florence Le Baron Emanuel	
Oh, My Love	Gaylord, Harriet	1919		
On Inishmaan: Isles Of Aran	Symons, Arthur	1917		
One Day	Sterling, Mary Blackwell	1904		
One Year: 1914-1915	Harlan, Margaret M.	1916		
O Perfect Love	Blomfield, D. F.	1904	Miss Dora J. Cole	
O Why Art Thou Not Near me	Anonymous	1904	C. S. S.	
Passionale	James Weldon Johnson	1915		
1. Her Eyes Twin Pools			Mr. John McCormack	
2. Your Lips are Wine			Mr. Evan Williams	
3. Your Eyes So Deep			Mr. Ben Davies	
4. The Glory of the Day was in Her Face			Mr. George Hamlin	
Perhaps	Burleigh, Louise Alston	1906		

Plantation Melodies Old and New		1901		
1. "I doan' want fu't stay hyeah no longah"	Phillips, R. E.			
2. "Ma Lawd's a-writin' down time."	Phillips, R. E.			
3. "When de Debble comes 'round."	Phillips, R. E.			
4. "De Black-bird an' de Crow."	Phillips, R. E.			
5. My Merlindy Brown	Campbell, James E.			
6. Negro Lullaby	Campbell, James E.			
7. An Ante-Bellum Sermon	Dunbar, Paul Lawrence			
Promis' Lan'	Cory, Mrs. N. J.	1917		
Request	Hope, Laurence	1908	Maud Hollins-Thomas	
Saracen Songs	Bowles, Fred G.	1914		
1. Almona: Song of Hassan				
2. O, Night of Dream and wonder: Almona's song				
3. His Helmet's Blaze: Almona's song of Yussouf to Hassan				
4. I hear his footsteps, music sweet: Almona's song of delight				
5. Thou art weary: Almona's song to Yussouf				
6. This is Nirvanna: Yussouf's sung to Almona				
7. Ahmed's Song of Farewell				
Savior Divine: Sacred Song	Palmer, R.	1907		
Since Molly Went Away	Stanton, Frank L.	1907		
Sleep Lil' Chile Go Sleep! A Negro Lullaby	Hobart, George V.	1902		
Somewhere	Whedon, James	1907	Mrs. Caroline Mihr Hardy	
Tarry With Me, O My Saviour: Sacred Song	Smith, Clay L.	1911	Pearl Benedict-Jones	
Tell Me Once More	Bowles, Fred G.	1920	Marchesa Nessy Cappelli	

The Dove And The Lily (Swedish Folk Song)	Bureligh, H.T.	1917		
The Dream Love	Groves, Alexander	1923		
The Grey Wolf	Symons, Arthur	1915		
The Hour Glass	Groves, Alexander	1914		
The Little house of dreams	Peach, Arthur Wallace	1922		
The Man In White	Bureligh, H.T.	1917		
The Prayer	Symons, Arthur	1915		
The Soldier	Brooke, Rupert	1916		
The Trees Have Grown So	Hanlon, John	1923		
The Way O' The World	Stanton, Frank L.	1904	Rosamond Johnson	
The Young Warrior (Il Giovane Guerriero)	Johnson, James Weldon	1915		Italian Text by Edoardo Petri
The Victor	O' Connell, George	1919	All those who gave their lives for the Right	
Three Shadows	Rossetti, Dante Gabriel	1916	John McCormack	
Three Songs			A. M. Perry	
1.If you but knew (translated from French)	Words from <i>The Martian</i>	1898		
2. A Birthday Song	Rossetti, Christina			
3. Life	O'Reilly, John Boyle			
Through Love's Eternity	Stoddard, Charles C.	1906		
Through Peace to Light	Proctor, Adelaide	1905		
Tide	Paine, Frances Bacon	1905		
Two Poems	Henley, W. E.	1914		
1. Bring Her Again To Me				
2. The Spring My Dear Is No Longer spring				
Thy Heart (from the Sanskrit)	Jackson, A. V. Williams	1902		
Two Plantation Songs		1907		
1. I'll be dar to Meet Yo'	Garrison, Beverly			
2. Keep a Good Grip on de Hoe!	Weeden, Howard			
Two Plantation Songs		1902		
1. You'll git dar in de mornin'	Stanton, Frank L.			

2. Ring, my bawnjer, ring	Campbell, James E.		
Two Words	Oxford, Edward	1908	
Under a Blazing Star	Seitz, Mildred	1918	
Yours Alone	Oxford, Edward	1909	
Were I A Star	Robarts, A. Musgrove	1909	
You Ask Me If I Love You	Thompson, Lillian Bennett	1907	

APPENDIX G

Poets/Nationality/Dates

Last Name	First Name	# Poems used by Burleigh	Nationality	Dates
Alexander	Cecil Frances Humphreys	1	Ireland (Woman)	1818 - 1895
Bickersteth	Edward H.	1	English/ Islington, England	1825 - 1906
Blomfield	D. F. (Dorothy Frances Blomfield Gurney)	1	English (Dorothy) London	1858 - 1932
Bowles	Fred G.	11	English	? - 1925
Brooke	Rupert	1	English	1887 - 1915
Brown	Walter H.	1	Philadelphia, PA Quaker	1876 - 1962
Bruce	John E.	1	African American/ NY	1889 -
Burleigh	Harry T.	6	African American/PA	1866 - 1949
Burleigh	Louise Alston	5	African American	1876? -
Burns	Robert	1	Scottish	1759 - 1796
Campbell	James Edwin	4	One of the first African Americans to write dialect poetry from Ohio	1867 - 1896
Clendening	Lura Kelsey	1	B. St Mary's Ohio, lived in Cincinnati, OH (American)	1859 -
Cooper	Anna J.	1	African American Cornell Daughter of NC Slave and a white father	1858 - 1964
Cutting	Mary Stewart	1	American/ New York	
Dickinson - Bianchi	Martha Gilbert	1	American	1866 - 1943
Dunbar	Paul Laurence	2	NY acquaintance African American	1872 - 1906
Egan	James E.	1		
Fauset	Jessie Redmon (Harris)	1	African American	

Fenner	Beatrice	1	Los Angeles, CA American	1904
Foster	Stephen	1	American	1826 - 1864
Garrison	Beverly	1	unknown	
Gaylord	Harriett	1	unknown	
Groves	Alexander	2	Newport, Isle of Wight 1842 English	1842 - 1909
Hanlon	John	1	unknown	
Harlan	Margaret M.	1	unknown	
Henley	William Ernest	2	British Gloucester, England	1849 - 1903
Heuchling	M.	1	unknown	
Hobart	George V.	2	Nova Scotia Canada, died Cumberland, MI	1867 - 1926
Hope	Laurence (Adela Florence Cory)	7	Daughter of a British military officer serving in India. (England)	1865 - 1904
Houston	Dora L.	1	unknown	
Hughes	Langston	1	African American	
Jackson	A.V. Williams	1	Born in NY City	
Johnson	Georgia Douglas	1	Atlanta Georgia - Black woman	1880 - 1966
Johnson	Robert Underwood	1	Native of Washington D.C.	1853 - 1937
Johnson	James Weldon	3	African American	1871 - 1938
Johnstone	Gordan	1	Irish American Poet Newport, RI died in NY	1876 - 1926
Jordan	Mary	1	unknown	
Kipling	Rudyard	1	British Poet (England)	1865 - 1936
MacCathy	Hector ASCAP 1957	1	Canadian	1888 -
Martens	Frederick H.	1	American	1874 - 1932
Miller	Madge Marie	2	unknown	
Nicholls	Josephine	1	unknown	
O'Connell	George	3	unknown	
Oxenford 2	Edward	2	English	
Paine	Frances Bacon (4)	4	Port Washington, NY	
Palmer	R.	1	unknown	

Peach	Arthur W.	1	Vermont American	1886 - 1956
Perry	Lawrence	1	unknown	
Phillips	R. E.	4	unknown	
Proctor	Adelaide Ann	1	English	1825 - 1864
Pryor	James W.	1	unknown	1877 - 1924
Richardson	Inez Maree	1	unknown	
Robarts	A. Musgrove	1	unknown	
Robé	Garold	1	Syracuse, NY American	1881 - 1946
Rossetti	Dante G.	1	English (London)	1828 - 1882
Sears	Edmond Hamilton	1	American/ Mass	1810 - 1876
Seitz	Mildred	1	unknown	
Smith	Clay L. (Caroline Louisa Sprague Smith) man	1	Massachusetts (American)	1827- 1886
Stanfield	Leontine	1	unknown	
Stanton	Frank L. (Lebby)	6	Charleston, SC (American)	1857- 1927
Stennett	Samuel	1	unknown	
Stoddard	Charles C.	1	Scottish descent/ American	1876 - 1961
Symons	Arthur	8	English Wales British poet	1865 – 1945
Tate	Nahum	1	English/ librettist Dido and Aeneas	
Tennyson	Lord Alfred	1	English Poet/Somersby, Lincolnshire, Eng	1809 - 1892
Thompson	Lillian Bennett	1	English UK	
Weeden	Howard (Maria Howard Weeden)& Flake White:pen name	1	American/ Huntsville, Ala	1846 - 1905
Whedon	James	1		
Whitman	Walt	1	Long Island, NY American	1819 - 1892
Wilmerding	C. M.	1	unknown	
Winne	Jesse	1	American	1875 - 1964
O'Reilly	John Boyle	1	Irishman	1844 - 90

APPENDIX H

Art Song Categories

Songs	Category/Subjects
A Corn Song	Nature
A Love Song	Love
A Song of Rest	Death
Achievement	Death
Adoration	Love
An Ante-Bellum Sermon (Joshua fit de battl' ob J)	Plantation/American
And As the Gulls Soar	Love
Apart	Love
Are You Smiling?	unknown
Before Meeting	Love
By the Pool at the Third Rosses	Nature
Carry Me Back to the Pine woods	Nature
Child Jesus Comes from Heav'nly Height	Sacred
Come With Me	Life/Nature
De Blackbird an' de Crow	Plantation/American
De Ha'nt	Folk
Down By the Sea	Nature
Dream Land: A Cradle Song	Nature/ cradle song
Dreams Tell Me Truly	Nature
Eleven O'Clock To Our Absent Brothers	Patriotic
Elysium	Love
Ethiopia Saluting the Colors	Nature
Ethiopia's Paeon of Exultation	Homeland/Patriotic
Exile	Nature
Father to Thee	Sacred
Worth While	Love
The Jungle Flower	Love
Kashmiri Song	Love
Among the Fuchsias	Nature
Till I Wake	Love
Folk Song: I Lo'e My Jean	Folk
Fragments	Love
Hail to the King	Sacred
Have You Been to Lons?	Nature
He Met Her in the Meadow	Nature
He Sent Me You	Love
Hearts	Love

Heigh-Ho!	Love
His Word is Love	Sacred
I Doan' Want Fu t' Stay Hyeah No Longah	Folk
I Hope My Mother Will Be There	unknown
I Remember All	Love
I Want to Die While You Love Me	Love
I Wonder	unknown
If Life Be Dream	Life/Nature
In Summer	Nature
In the Great Somewhere	Death
In the Wood of Finvara	Nature
It Was Nothing But a Rose	Nature
Jean	Love
Just A-Wearying for You	Love
Just Because	Love
Just My Love and I	Love
Just You	Love
Listen to Yo' Guardian Angel	Folk
Little Mother of Mine	Life/Nature
Love Found the Way	Love
Love Watches	Love
Lovely Dark and Lonely One	Nature
Love's Dawning (Dreamily)	Nature
Love's Garden	Love
Love's Likeness	Love
Love's Pleading	Love
Malay Boat Song	Love
Mammy's Li'l Baby	Cradle song/lullaby
Memory	Love
Mother O' Mine	Love
My Lawd's A-writing Down Time Plantation Melodies	Folk/Plantation/American
My Merlindy Brown	Folk/Plantation/American
Myrra	Love
Negro Lullaby	Lullaby
Now Sleeps the Crimson Petal	Nature
O Love of a Day	Love
O Perfect Love	Love/Wedding
O Why Art Thou Not Near Me	Love
Oh, My Love	Love
On Inishmaan: Isles of Aran	Nature
Once in Royal David's City	Sacred
One Day	Nature
One Year	Death

Passing By	Love
Her Eyes Twin Pools (Passionale)	Love
Your Lips Are Wine	Love
Your Eyes so Deep	Love
The Glory of the Day Was in Her Face	Love
Perhaps	Love
Pilgrim	unknown
Promis' Lan'	Hallelujah song/Sacred
Request	Love
Almona	Love
O Night of Dream and Wonder	Nature
His Helmet's Blaze	Love
I Hear His Footsteps, Music Sweet	Nature
Thou Art Weary	Love
This Is Nirvana	Love
Ahmed's Song of Farewell	Love
Savior Divine	Sacred
Since Molly Went Away	Love
Sleep, Li'l Chile, Go Sleep	Lullaby/folk
Somewhere	Folk
Southern Lullaby SATB w/soprano solo	Sacred/love
Tarry With Me, O My Savior	Folk
Tell Me Once More	Sacred
The Dove and the Lily	Love
The Dream of Love	Folk (Swedish)
The Grey Wolf	Love
The Hour Glass	Nature
The Little House of Dreams	Love/Death
The Lord's Prayer	Nature
The Man in White	Sacred
The Prayer	Folk
The Prayer I Make For You	Love
The Promised Land	Love
The Sailor's Wife	Love
The Soldier	Patriotic
The Trees Have Grown So	Love
The Victor	Patriotic
The Way O' the World	Nature
The Young Warrior	Nature
Three Shadows	Patriotic
If You But Knew	Love
Life	Love
A Birthday Song	Love

Through Love's Eternity	Love
Through Peace to Light	Sacred
Thy Heart	Love
Tide	Love
Ring, My Bawnjer, Ring	Folk/Plantation/American
I'll Be Dar to Meet Yo';	Folk/Plantation/American
Keep a Good Grip on de Hoe	Folk/Plantation/American
Bring Her Again to Me	Love
The Spring, My Dear, is No Longer spring	Love
Two Words	Love
Under a Blazing Star	Love
Waiting	Love
We Would See Jesus	Sacred
Were I a Star	Love
When de Debble Comes 'Round	Folk/Plantation/American
You Ask Me If I Love You	Love
You'll Git Dar in de Mornin'	Folk/Plantation/American
Yours Alone	Love

APPENDIX I

Print Authorization

April 19, 2011

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APPENDIX J

Singers of Burleigh's Vocal Music During His Lifetime

Art Songs

Song	Singer	Type	Race
His Word is Love	unknown (Burleigh)?	Song	African-American
Go Down Moses	Burleigh, Harry T.	Spiritual	African-American
Ethiopia Saluting the Colors	Allin, Norman	Song	British
Jean	McDonald, Edith	Song	American
Jean	Melba, Nellie	Song	Australian
Jean	Muzio, Claudia	Song	Italian
Jean	Ritte, Phillip	Song	American
Jean	Turner, John	Song	American
Jean	Wiederhold, Albert	Song	German
Jean	Williams, Evan	Song	Welsh American
Just You	Eisdell, Hubert	Song	British
Just You	Hempel, Frieda	Song	German
Just You	Teyte, Maggie	Song	British
Just You	Tiffany, Marie	Song	American
Just You	Witherspoon, Herbert	Song	American
Little Mother of Mine	Chalmers, Thomas	Song	American
Little Mother of Mine	Evans, Greek	Song	American
Little Mother of Mine	Harrison, Charles	Song	American
Little Mother of Mine	James, Lewis	Song	American
Little Mother of Mine	Johnson, Charles	Song	American
Little Mother of Mine	Karle, Theo	Song	American
Little Mother of Mine	Kennedy, Williams	Song	American
Little Mother of Mine	McCormack, John	Song	Irish
Little Mother of Mine	Mummery, Browning	Song	Australian
Little Mother of Mine	Thomas, John Charles	Song	American
Little Child of Mary	McCormack, John	Song	Irish
Since Molly Went Away	DeGorgorza, Emilio	Song	Spanish American
Somewhere	McCormack, John	Song	Iris

Folk Songs/ Spirituals

Balm In Gilead	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Balm In Gilead	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
By An' By	Clark, Carroll	Religious Folk Songs - Spirituals	Caucasian
By An' By	Hall, Adelaide	Religious Folk Songs - Spirituals	African-American
By An' By	Hayes, Roland	Religious Folk Songs - Spirituals	African-American
By An' By	Hayes, Roland	Religious Folk Songs - Spirituals	African-American
By An' By	Reed, Miller	Religious Folk Songs - Spirituals	American
By An' By	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
By An' By	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
By An' By	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
De Blin Man Stood on the Road and Cried	Browning, Marcus	Religious Folk Songs - Spirituals	American
Deep River	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Deep River	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Deep River	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Deep River	Bledsoe, Julius	Religious Folk Songs - Spirituals	African-American
Deep River	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Deep River	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Deep River	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Deep River	Butt, Clara	Religious Folk Songs - Spirituals	American
Deep River	Cantril, Kenneth	Religious Folk Songs - Spirituals	American

Deep River	Clark, Carroll	Religious Folk Songs - Spirituals	Caucasian
Deep River	Eddy, Nelson	Religious Folk Songs - Spirituals	Caucasian
Deep River	Hayes, Roland	Religious Folk Songs - Spirituals	African-American
Deep River	Heifetz, Jascha	Religious Folk Songs - Spirituals	German
Deep River	Leveroni, Elvira	Religious Folk Songs - Spirituals	Italian
Deep River	Pinza, Ezio	Religious Folk Songs - Spirituals	Italian
Deep River	Robeson, Paul (3 recordings)	Religious Folk Songs - Spirituals	African-American
Deep River	Seagle, Oscar	Religious Folk Songs - Spirituals	American
Deep River	Traubel, Helen	Religious Folk Songs - Spirituals	American
Go Down Moses	Anderson, Marian (2 recordings)	Religious Folk Songs - Spirituals	African-American
Go Down Moses	Cordon, Norman	Religious Folk Songs - Spirituals	American
Go Down Moses	Hayes, Roland	Religious Folk Songs - Spirituals	African-American
Go Down Moses	Miller, Reed	Religious Folk Songs - Spirituals	African-American
De Gospel Train	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
De Gospel Train	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Hard Trials	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Hard Trials	Karle, Theo	Religious Folk Songs - Spirituals	American
Heav'n, Heav'n	Anderson, Marian (4 recordings)	Religious Folk Songs - Spirituals	African-American
I Don't Feel No Ways Tired	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
I Don't Feel No Ways Tired	Seagle, Oscar	Religious Folk Songs - Spirituals	Caucasian
I Know the Lord Laid His Hands On Me	Anderson, Marian	Religious Folk Songs - Spirituals	African-American

I Stood On de Riber of Jordan	Davis, Ellabelle	Religious Folk Songs - Spirituals	African-American
I Stood On de Riber of Jordan	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
I Want To Be Ready	Dadmun, Royal	Religious Folk Songs - Spirituals	African-American
I Want To Be Ready	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
My Lord, What a Mornin	Anderson, Marian (2 recordings)	Religious Folk Songs - Spirituals	African-American
Nobody Knows de Trouble I've Seen	Hall, Adelaide	Religious Folk Songs - Spirituals	African-American
Nobody Knows de Trouble I've Seen	Karle, Theo	Religious Folk Songs - Spirituals	Caucasian
Nobody Knows de Trouble I've Seen	Merrill, Robert	Religious Folk Songs - Spirituals	Caucasian
Nobody Knows de Trouble I've Seen	Seagle, Oscar	Religious Folk Songs - Spirituals	Caucasian
Oh! Didn't It Rain	Clark, Carroll	Religious Folk Songs - Spirituals	Caucasian
Oh! Didn't It Rain	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Oh! Rock Me Julie	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Oh! Wasn't Dat a Wide Riber?	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Peter, Go Ring Dem Bells	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Ride On, King Jesus	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Scandalize My Name	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Sinner, Please Doan Let Dis Harves' Pass	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Sinner, Please Doan Let Dis Harves' Pass	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Sometimes I Feel Like a Motherless Child	Brown, Anne	Religious Folk Songs - Spirituals	African-American
Sometimes I Feel Like a Motherless Child	Hall, Adelaide	Religious Folk Songs - Spirituals	African-American

Sometimes I Feel Like a Motherless Child	Vaughan, Sarah	Religious Folk Songs - Spirituals	African-American
Swing Low, Sweet Chariot	Cantril, Kenneth	Religious Folk Songs - Spirituals	Caucasian
Swing Low, Sweet Chariot	Hayes, Roland (2 recordings)	Religious Folk Songs - Spirituals	African-American
Swing Low, Sweet Chariot	Melba, Nellie	Religious Folk Songs - Spirituals	African-American
Swing Low, Sweet Chariot	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Weepin' Mary	Robeson, Paul	Religious Folk Songs - Spirituals	African-American
Weepin' Mary	Anderson, Marian	Religious Folk Songs - Spirituals	African-American
Were You There?	Anderson, Marian (2 recordings)	Religious Folk Songs - Spirituals	African-American
Were You There?	Butt, Clara	Religious Folk Songs - Spirituals	Caucasian
Were You There?	Davis, Ellabelle	Religious Folk Songs - Spirituals	Caucasian
Were You There?	Robeson, Paul (2 recordings)	Religious Folk Songs - Spirituals	Caucasian

APPENDIX K

Recordings Since 1949

Song	Artist	Year	Title of CD
The Young Warrior	Everett McCorvey	1949	Bohuslav Martinu Philharmonic
Adoration	Regina McConnell	1995	Art Songs of Harry T. Burleigh
And As the Gull Soar	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Carry Me Back to the Pine Wood	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Elysium	Regina McConnell	1995	Art Songs of Harry T. Burleigh
He Sent Me You	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Heigh Ho!	Regina McConnell	1995	Art Songs of Harry T. Burleigh
I Hear His Footsteps, Music Sweet	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Just You	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Lovely Dark and Lonely One	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Now Sleep the Crimson Petal	Regina McConnell	1995	Art Songs of Harry T. Burleigh
O Love Of A Day	Regina McConnell	1995	Art Songs of Harry T. Burleigh
O, My Love!	Regina McConnell	1995	Art Songs of Harry T. Burleigh
One Day	Regina McConnell	1995	Art Songs of Harry T. Burleigh
The Dove and The Lily	Regina McConnell	1995	Art Songs of Harry T. Burleigh
The Grey Wolf	Regina McConnell	1995	Art Songs of Harry T. Burleigh
The Man in White	Regina McConnell	1995	Art Songs of Harry T. Burleigh
The Prayer	Regina McConnell	1995	Art Songs of Harry T. Burleigh
The Prayer I Make for You	Regina McConnell	1995	Art Songs of Harry T. Burleigh
The Sailor's Wife	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Tide	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Were I A Star	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Why Art Thou Not Near Me!	Regina McConnell	1995	Art Songs of Harry T. Burleigh
You Ask Me If I Love You!	Regina McConnell	1995	Art Songs of Harry T. Burleigh
Ahmed's Song of Farewell	Arthur Woodley	1995	From the Southland
Almona	Arthur Woodley	1995	From the Southland
Among the Fuchsias	Philip Creech	1995	From the Southland
Ethiopia Saluting the Colors	Hilda Harris	1995	From the Southland
Five Songs of Laurence Hope	Philip Creech	1995	From the Southland
His Helmet's Blaze	Hilda Harris	1995	From the Southland
I Hear His Footsteps, Music Sweet	Hilda Harris	1995	From the Southland
Kashmiri Song	Philip Creech	1995	From the Southland
Love Watches	Steven Cole	1995	From the Southland
Lovely Dark and Lonely One	Philip Creech	1995	From the Southland
Now Sleep the Crimson Petal	Arthur Woodley	1995	From the Southland

O, Night of Dream and Wonder	Hilda Harris	1995	From the Southland
The Jungle Flower	Philip Creech	1995	From the Southland
This is Nirvana	Arthur Woodley	1995	From the Southland
Thou Art Weary	Hilda Harris	1995	From the Southland
Till I Wake	Philip Creech	1995	From the Southland
Worth While	Philip Creech	1995	From the Southland
Ethiopia Saluting the Colors	Oral Moses	1999	Deep River: Songs and Spirituals
Exile	Oral Moses	1999	Deep River: Songs and Spirituals
Little Mother of Mine	Oral Moses	1999	Deep River: Songs and Spirituals
Lovely Dark and Lonely One	Oral Moses	1999	Deep River: Songs and Spirituals
Mammy's Li'l Baby	Oral Moses	1999	Deep River: Songs and Spirituals
The Dove and The Lily	Oral Moses	1999	Deep River: Songs and Spirituals
The Soldier	Oral Moses	1999	Deep River: Songs and Spirituals
The Spring, My Dear, Is No Longer Spring	Oral Moses	1999	Deep River: Songs and Spirituals
The Trees Have Grown So	Oral Moses	1999	Deep River: Songs and Spirituals
Thy Heart	Oral Moses	1999	Deep River: Songs and Spirituals
By the Pool of the Third Rosses	William Brown	1999	Fi-yer! A Century of African-American Song
Sleep, Li'l' Chile, Go Sleep!	William Brown	1999	Fi-yer! A Century of African-American Song
Fragments	Oral Moses	2001	Amen!; African-American composers of the 20 th century
He Met Her In the Meadow	Oral Moses	2001	Amen!; African-American composers of the 20 th century
Jean	Oral Moses	2001	Amen!; African-American composers of the 20 th century
Lovely Dark and Lonely One	Darryl Taylor	2002	American Classics Dreamer: A Portrait of Langston Hughes
His Helmet's Blaze	Karen Parks	2008	Nobody Knows: Songs of Harry T. Burleigh
Lovely Dark and Lonely One	Karen Parks	2008	Nobody Knows: Songs of Harry T. Burleigh
Sleep, Li'l' Chile, Go Sleep!	Karen Parks	2008	Nobody Knows: Songs of Harry T. Burleigh
Southern Lullaby	Karen Parks	2008	Nobody Knows: Songs of Harry T. Burleigh
The Dove and the Lily	Karen Parks	2008	Nobody Knows: Songs of Harry T. Burleigh
The Prayer	Karen Parks	2008	Nobody Knows: Songs of Harry T. Burleigh
Till I Wake	Karen Parks	2008	Nobody Knows: Songs of Harry T. Burleigh

APPENDIX L

Email Correspondence with Dr. Jean E. Snyder and Dr. Frank Ward

I've thought of some more singers who I've heard use Burleigh's art songs but may not have recorded them. Try George Shirley--he may remember me from our participation in the African-American Art Song Alliance conference in Irvine, CA, several years ago (BTW, there's another one coming up in February 2012--you should tell Darryl Taylor about your work--maybe he'd invite you to present your work). And I've heard that Denyce Graves sings Burleigh art songs, though I haven't heard her and don't know that she's recorded them. You might also ask those you interview if they know of others.

I'll keep thinking!

Jean

To: jlizsnyder@hotmail.com
Subject: Re: Art Songs of Harry T. Burleigh
From: psnixon@aol.com
Date: Sun, 14 Aug 2011 01:49:24 -0400

I hope that they will respond. I will try to contact those you mentioned. Thanks for everything.

PSN

I will use your answers as an interview.

PSN

-----Original Message-----

From: Jean E. Snyder <jlizsnyder@hotmail.com>
To: Patricia Nixon <psnixon@aol.com>
Sent: Sat, Aug 13, 2011 4:56 pm
Subject: RE: Art Songs of Harry T. Burleigh

To: jlizsnyder@hotmail.com
Subject: Re: Art Songs of Harry T. Burleigh
From: psnixon@aol.com
Date: Sat, 13 Aug 2011 11:45:04 -0400

I am familiar with Worldcat. I will send you the list of recordings I have and what is on them. I am only looking for those who recorded his art songs that are not Spiritual arrangements. I have a listing of those recorded before his death. I am only looking for

recordings that were produced after his death. Any help is appreciated. I forgot to mention Thomas Hampson's wonderful recording of "Ethiopia Saluting the Colors," which I've heard him sing in recital and appears on several of his recordings. I'll keep thinking. . . .

Thanks

Since you did not record on the CDs, I would like for you to answer the following questions. These questions will help me in my final chapter, chapter 5. Recordings and Reprints on H. T. Burleigh Art Songs. My paper is titled Harry (Henry) Thacker Burleigh Art Songs: A Forgotten Repertory.

What interested you in getting a record of Burleigh Art Songs produced. Ann Sears and I felt the art songs needed to be heard, as there are many lovely ones that should be part of the repertoire.

Where did you find his music? Various libraries and archives--Carnegie Library of Pittsburgh; Free Library of Philadelphia; Moorland-Spingarn Archives at Howard University; Robert Woodruff Library, Atlanta University; Library of Congress Music Division; etc.

How did you all pick which songs you wanted to record? Ann and Oral had done a number of recitals, and they had a list they wanted to record. I may have made suggestions; don't remember exactly. Oral would be a good person to interview, as would Louise Toppin. Louise has used his art songs in her voice studio, though she hasn't recorded many. She's now at U of N. Carolina at Chapel Hill. Use my name; tell her I suggested you contact her. Tenor-cum-counter-tenor Darryl Taylor would be another good contact. He's now at UC-Irvine. You can use my name in contacting him, too. He founded the African-American Art Song Alliance, and if you haven't checked that website, be sure to do so. There are many singers who might be good to interview. They are having their second conference in February.

Below are the questions that I asked the performers that recorded his art songs:

- What motivated you to sing Harry T. Burleigh's art songs that were not Spiritual settings?
- How did you find or locate the music?
- What did you like about Burleigh's art songs that you performed?
(I have not heard from them yet).

I'm eager to hear or see what responses you get from the performers.

-----Original Message-----

From: Jean E. Snyder <jlizsnyder@hotmail.com>

To: Patricia Nixon <psnixon@aol.com>

Sent: Fri, Aug 12, 2011 11:30 am

Subject: RE: Art Songs of Harry T. Burleigh

Good! Are you familiar with Worldcat? You may find more there. There are lots of little private recordings, but also so commercial recordings I didn't know about. I spent a morning at the Library of Congress listening to some, but it's very expensive to get copies made there.

Jean

To: jlizsnnyder@hotmail.com
Subject: Re: Art Songs of Harry T. Burleigh
From: psnixon@aol.com
Date: Fri, 12 Aug 2011 06:04:33 -0400

Hello Jean:

Thank you for the info. I do have all of the recording you mentioned.

PSN

-----Original Message-----

From: Jean E. Snyder <jlizsnnyder@hotmail.com>
To: Patricia Nixon <psnixon@aol.com>
Sent: Thu, Aug 11, 2011 10:33 am
Subject: RE: Art Songs of Harry T. Burleigh

Hi, Patricia--

I didn't do the singing, but I co-produced one of the three all-Burleigh songs that came out in the early '90s: *Deep River: Songs and Spirituals of Harry T. Burleigh*. The singer is Dr. Oral Moses, who teaches at Kennesaw State U, Marietta, Georgia. The pianist is Ann Sears. This CD was first issued by Northeastern U Press, but later re-issued by Albany. You can order it online on Amazon, on Oral's website, or from Albany.

The other two all-Burleigh recordings are *Art Songs of Harry T. Burleigh*, sung by Regina McConnell, and the best of the three, in my opinion, *From the Southland*, produced by pianist Joseph Smith on Premier Recordings. The last one is difficult to get hold of. I recently urged Joseph Smith to have Albany re-issue it as they did *Deep River*, but I don't know if he's managed to get the necessary permissions from the original company that put it out. That one includes the piano sketches and two of the art song cycles: *Saracen Songs* and *Five Songs of Laurence Hope*, along with a nice selection of the art songs and spiritual arrangements.

There are also numerous recordings that have one or more Burleigh songs: Cynthia Haymon's *Where the Songs Come From* includes three Burleigh art songs, but sadly no notes indicating that two of them are part of a cycle; a Martina Arroyo recording of

spirituals that has a number of the spiritual arrangements; Oral Moses's *Amen!*; *Fi-yer!* which I also co-produced, featuring the late tenor William A. Brown--I can give you more if you like. Paul Robeson and Marian Anderson recorded quite a few of the spiritual arrangements, and there are other recordings that include art songs or spiritual arrangements or both. Am working on a more complete discography for the biography, but not ready to share it yet.

Let me know if I can be of additional help!

Jean

To: jlizsnyder@hotmail.com
Subject: Art Songs of Harry T. Burleigh
From: psnixon@aol.com
Date: Tue, 9 Aug 2011 15:12:22 -0400

Hello Jean:

Did you ever record any of Burleigh's Art Songs? I know that you have done a lot of lecture recitals.

PSN

Sent: Mon, Aug 22, 2011 5:49 pm
Subject: Re: Burleigh Songs

1. What influenced you in learning about Burleigh's art songs?
2. How did you find the music?
3. What do you like about his songs.
4. Since you are a studio instructor, have you had any of your students to learn any of his art songs.
5. How many of his art songs do you have?

-----Original Message-----

From: psnixon <psnixon@aol.com>
To: frankward6 <frankward6@aol.com>
Sent: Wed, Aug 24, 2011 5:50 am
Subject: Re: Burleigh Songs
From: frankward6 <frankward6@aol.com>

1. I have always heard about the art songs of Burleigh but only sang the spirituals because that was the only music that was published at the time. I have always wanted to see and hear his art songs and finally had the opportunity.

2. When I hosted VA Regional NATS we had a presenter (Regina McConnell) who was in the process of publishing five (6) of Burleigh's art songs. She presented a short lecture recital of the music and I immediately fell in love with the songs. I purchased them from her.

3. The songs are very melodious with a nice accompaniment. The songs truly transports the listener to a romantic time without worries. Upon hearing them, people rarely guess that they are written by an African-American and even more surprised to discover that its H.T. Burleigh.

4. I have not had any students to sing those particular songs because I have not had the "right" student to assign them to. I want them performed well.

5. I have a collection of 6 songs. I sing the three that are in my register.

Frank Ward, Jr., Bass-baritone
www.frankwardjr.com

Sent: Wed, Aug 24, 2011 8:18 pm
Subject: Re: Burleigh Songs

What are the three songs"

PSN

You ask me if I love you
Elysium
And as the gulls soar

Frank Ward, Jr., Bass-baritone
www.frankwardjr.com