

VOCAL ARTS AREA

Presents

**Women of  
Music**

Florence Price  
(1887-1953)

Eva Jessye  
(1895-1992)

Shirley Graham  
(1896-1977)

Undine Moore  
(1904-1989)

Margaret Bonds  
(1913-1972)

Julia Perry  
(1924-1979)

Valerie Capers  
(b.1935)

Mable Bailey  
(b.1939)

Dorothy Moore  
(b. 1940)

FACULTY ARTIST RECITAL SERIES

***BLACK WOMEN COMPOSERS IN  
CLASSICAL MUSIC:***

***“TOO MANY SONGS UN-SUNG”***

*Gerald Blanchard, baritone*

*Nancy Brown, Accompanist*

*Assisted by Betty Picard, soprano*



“The influence of women on the music and the culture in the life of the Black community, while known and applauded, was rarely, if ever, documented in any written form”

*-Undine Smith Moore, composer*

## Program

Night Florence B. Price  
(1888-1953)

Negro Speaks of Rivers Margaret Bonds  
(1913-1972)  
Three Dream Portraits (# 1 & 3)  
1. Minstrel Man  
2. I, TOO

Love, Let the Wind/How I Adore Thee Undine Smith Moore  
(1904-1989)  
  
Betty Picard, soprano

## INTERMISSION

From A Child's World Mable Bailey  
(b.1939)  
1. Seven Days  
2. Birthday Song  
3. Seasons

Phyllis Wheatley Daphne Lindsay  
(Unknown)

Fourth of July (Frederick Douglass) Dorothy Rudd Moore  
(b. 1940)

## THE COMPOSERS



**FLORENCE PRICE** is considered the first black woman in the United States to win recognition as a composer. Her parents, both artistic, carefully guided her early musical training, and at age fourteen, she enrolled in the New England Conservatory of Music with a major in piano and organ. She studied with George Chadwick and Frederick Converse, writing her first string trio and symphony in college, and graduating in 1907 with honors and an artist diploma and a teaching certificate.

She studied composition, orchestration, and organ with the leading teachers in the city and published four pieces for piano in 1922. Her friendship with the young composer, Margaret Bonds, resulted in a teacher-student relationship and the two women began to achieve national recognition for their compositions and performances.

(Source: African American Music, Burnim)

## MARGARET BONDS

**Margaret Jeanette Allison Majors** was born on March 3, 1913,

in Chicago, Illinois. Her father, Monroe Majors, was a physician, lecturer, and author who also was politically active.

Her mother, Estella Bonds, was a trained musician who taught piano and served as church choral director and organist. Bonds composed a number of works using the poems of Langston Hughes- whom she had met in 1936 and with whom

she became close friends over the years. The song cycles from this period include, *Songs of the Seasons* and *Three Dream Portraits*, as well as music for the Hughes play, *Shakespeare in Harlem*. The debut of her Christmas cantata, *Ballad*

of the Brown King, which again used words by Hughes, was televised by CBS

in December 1960. Bonds died of a heart attack on April 26, 1972.



(Source: Afrocentric Voices in Classical Music.  
Created by Randy Jones)



**UNDINE SMITH MOORE** began publishing relatively late in her career and belongs to that group of Black composers who had long teaching careers at Black colleges in the South. She taught music for forty-five years at Virginia State College, Petersburg, Virginia, where her students included such outstanding musicians as Billy Taylor, Leon Thompson, Louise Toppin, and Camilla Williams. Moore graduated with highest honors from Fisk University, Nashville, Tennessee, and was awarded

the first scholarship to Julliard School given to a Fisk graduate. She received the MA and a Professional Diploma in Music from Columbia University, New York. An honorary Doctor of Music degree was awarded to Moore by Virginia State College (1972) and Indiana University (1976). Moore's compositional output includes choral works, solo works for voice, flute, piano, and chamber works. Some of her more familiar compositions are Afro-American Suite for flute, violoncello, and piano; Lord, We Give Thanks to Thee for chorus, "Daniel, Servant of the Lord," for chorus, and "Love, **Let the Wind Cry How I Adore Thee.**" Her oratorio, *Scenes from the Life of a Martyr*, on the life of Martin Luther King, Jr., was nominated for a Nobel Prize.

(Source: African American Art Song Alliance)

### **MABLE BAILEY**

Mable Bailey, born in Canton, Mississippi on June 18, 1939 began formal musical training while a student at the McClymonds High School where she studied both piano and voice. She would eventually win a scholarship to attend the San Francisco State University where she would double in education and music.

Bailey would later study music composition as a graduate student at the University of New Mexico (Albuquerque). After the completion of her education at New Mexico, Bailey would move to Denver Colorado (1973) where she would continue to teach in the Denver Public schools, compose and teach piano privately, until her recent Retirement.

(Source: The Music of Black Americans, Southern)

## DAPHNEY LINDSAY

Not much is known about the life and career of Ms. Lindsay. According to sources, she was a well sought after pianist and accompanist during the early 1940's in the New York Metropolitan area. It was also noted that she provided music primarily for social functions, such as weddings and anniversaries, held by and in honor of prominent African Americans. The only attributed published composition of note by Ms. Lindsay is her musical depiction of America's first published African American female poet *Phyllis Wheatly*. This particular composition can be found in the (1944) Handy Music Company's "Unsung Americans Sung" as edited by William Christopher Handy (W. C. Handy)

(Source: Center for Black Music Research)

## DOROTHY RUDD MOORE

Born on June 4, 1940, in New Castle, Delaware; married to Kermit Moore (the cellist) Education: Howard University, BMus, 1963; attended American Conservatory at Fontainebleau, 1963; private study with Chou Wen Chung, 1965; private voice lessons with Lola Hayes, 1972. Memberships: American Composers Alliance; BMI; New York Singing Teachers Association; New York Women Composers. Career Composer; Harlem School of the Arts, teacher, 1965-66; New York University, teacher 1969; Bronx Community College, teacher, 1971; private piano, voice, sight-singing, and ear-training teacher, 1968-. Life's Work Dorothy Rudd Moore, considered one of her generation's leading woman composers of color, has received commissions from such orchestras as the National Symphony, Opera Ebony, and the Buffalo Philharmonic.



Among Moore's many vocal compositions set to texts by African American poets are *Flowers of Darkness*, a cycle of six songs; *Sonnets on Love*, *Rosebuds*, and *Death*, for soprano voice, violin, and

piano; and *In Celebration*, a collage of poems by Langston Hughes. When the latter piece was performed in 1988 as part of the Smithsonian's series "Music of the Black American Composer," Washington Post critic Norman Middleton praised it as a "richly scored work" that was "just one of many jewels" in the

program. Moore herself has also written numerous poems, but has chosen not to set her own work to music. Moore's biggest project to date is her opera **Frederick Douglass**, commissioned by Opera Ebony.

(Source: American composers Alliance)

## SONG RESOURCE LIST

### COLLECTIONS & ANTHOLOGIES

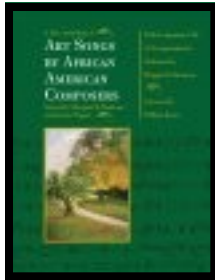
Contemporary anthology of music by women / edited by James R. Briscoe

A new anthology of art songs by African American composers / selected by Margaret R. Simmons and Jeanine Wagner.

Art songs and spirituals by African-American women composers / Vivian Taylor, editor

Anthology of art songs by Black American composers / compiled by Willis C. Patterson

Negro art songs. Album by contemporary composers for voice and piano/ Edgar Rogie Clark, compiler



### SPECIAL NOTE:

The classical art songs of the African American composer has been continually over-looked in the music anthologies, therefore limiting exposure to student and teacher alike. Much of the music represented are limited to arrangements of spirituals rather than actual art song compositions.

To date, there are a mere (4) anthologies exclusively devoted to the repertoire of the African American composer, with far fewer representing music of Black women composers. Please use this small but accessible list of repertoire resources to help jump start your musical quest. There are far too many Songs UN-Sung!

## SELECTED LIST OF REPERTOIRE

### **Young love in spring, for voice & piano (from Songs of the season)**

Composed by Margaret Bonds

### **Poeme d'automne, for voice & piano (from Songs of the season)**

Composed by Margaret Bonds

### **Winter moon, for voice & piano (from Songs for the season)**

Composed by Margaret Bonds

### **Summer strm, for voice & piano (from Songs for the season)**

Composed by Margaret Bonds

### **To be baptised**

Composed by Undine Smith Moore

### **Set Down**

Composed by Undine Smith Moore

### **I want to die while you love me**

Composed by Undine Smith Moore

### **Come down angels**

Composed by Undine Smith Moore

### **Sympathy**

Composed by Florence B. Price

### **The Glory of the day was in her face**

Composed by Florence B. Price

### **Hold Fast to Dreams**

Composed by Florence B. Price

### **Guide my Feet**

Composed by Margaret Bonds

### **The Pasture**

Composed by Margaret Bonds

### **Little David play on your harp**

Composed by Margaret Bonds

### **Song of the Seasons, for voice, cello & piano**

Composed by Valerie Capers

### **The Negro speaks of rivers**

Composed by Margaret Bonds

### **Song to the Dark Virgin**

Composed by Florence B. Price

### **Dream Portraits (3) for voice & piano Minstrel Man**

Composed by Margaret Bonds

### **In Time of Silver Rain, for voice & piano**

Composed by Harriette Davidson

**Night**

Composed by Florence B. Price

**Lord, I just can't keep from cryin'**

Composed by Margaret Bonds

**My Soul's Been Anchored in the Lord for voice & piano**

Composed by Florence B. Price

**City Called Heaven, for voice & guitar**

Composed by Angela M. Brown

**O Glory**

Composed by Evelyn Simpson-Curenton

**Watch and pray**

Composed by Undine Smith Moore

**Ride Up in the Chariot**

Composed by Betty Jackson King

**Love let the wind cry how I adore you, for voice & piano**

Composed by Undine Smith Moore

**Child's World** composed by Mable Bailey

- 1) Seven Days
- 2) Birthday Song
- 3) Seasons

**On Consciousness Streams** composed by Jacqueline B. Hairston

- 1) "On Consciousness Streams"
- 2) "Thou Alone Canst Inspire"
- 3) "The Season of Remembrance"

**I'll Not Forget**

Composed by Saunders Herbison, Jeraldine from *Five Art Songs for Voice and Piano*

**We Met by Chance**

Composed by Jearldine Saunders Herbison from *Five Art Songs for Voice and Piano*

**Theology / Compensation**

Composed by Betty Jackson King

**Lyric for Truelove**

Composed by Undine Smith Moore

**Clear Water**

Composed by Nahdine Shanti

**Velvet Shoes**

Composed by Dolores White

**Nails**

Composed by Dolores White

**That Black Reef**

Composed by Dolores White

# *A HEARTFELT THANK YOU!*

Kellogg Community College faculty and staff

Michigan State University College of Music

Professors Richard Fracker, MSU

Dr. Kenneth Prouty, MSU

Professor Rod Nelman, MSU

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Dr. Robert Bracey, UNCG

Professor George I Shirley, U of M

Professor Daniel Washington, U of M

Ms. Betty Picard, KCC

Pam Feeney, KCC

A special thank you is extended to my musical collaborator and friend, Nancy Brown, without whom this tour de force would not have been possible. Two recitals, two defenses within a period of four months. We survived!

I must publically acknowledge my partner and best friend, Stephen F. P. Case for his willingness to see me through this process and being a major source of support and inspiration. You are my rock!

Finally, I wish to thank my very supportive network of friends, family and supportive colleagues.

Pam Feeney, you are a gift from the Heavens!