

MUSIC FROM THE SOUL OF WOMAN: THE INFLUENCE OF THE AFRICAN
AMERICAN PRESBYTERIAN AND METHODIST CHURCH TRADITIONS ON
THE CLASSICAL COMPOSITIONS OF FLORENCE PRICE AND
DOROTHY RUDD MOORE

by

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A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2010

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Document Committee, we certify that we have read the document prepared by Shana Thomas Mashego entitled "*Music From The Soul of Woman: The Influence of the African American Presbyterian and Methodist Church Traditions On The Classical Compositions of Florence Price and Dorothy Rudd Moore*" and recommend that it be accepted as fulfilling the document requirement for the Degree of Doctor of Musical Arts.

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ACKNOWLEDGEMENTS

I wish to acknowledge with sincere appreciation those who have assisted me in the preparation of this document.

DEDICATION

To my God and my family

You are my inspiration to be the best me I can be...

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ABSTRACT

Since its inception, the African American Church has played a vital role in the African American community. During the late eighteenth and early nineteenth centuries, the black Methodist movement began. Methodism was the first separate denomination formed by African Americans in the United States and remains one of the largest denominations populated by African Americans. Presbyterianism became a part of African American culture during the mid nineteenth century. Within many black Methodist and Presbyterian churches, the tradition of the musical liturgy, which included the music of European classical composers, was expected to remain unchanged, and even today many of the churches within these denominations have held fast to a traditional music liturgy.

For many black women coming of age during the late eighteenth through to the twentieth centuries, the time of the composers Florence Price (1887-1953) and Dorothy Rudd Moore (b.1940), the music liturgy of the African American Presbyterian and Methodist church aided them in their exposure to European classical composers and their compositions. This document explores the premise that exposure during their formative years to European classical music within their Presbyterian and Methodist churches helped to nurture Price and Moore's approaches to classical music composition. Included in Appendix A and B are works lists of Florence B. Price and Dorothy Rudd Moore. These works lists were organized by the author from various sources and should prove helpful to those interested in the research and performance of the composers' works.

I. INTRODUCTION

Since its inception, the African American Church has played a vital role in the African American community. African American churches acted as a space void of racism since the beginning of slavery and still hold a significant place in African American culture. By law, Blacks were denied access to public space, such as parks, libraries, restaurants, meeting halls and other public accommodations, so the black church came to signify public space.¹ During the late eighteenth century, the black Methodist movement began. Methodism was the first denomination to form a separate faction for African Americans in the United States and remains one of the largest denominations populated by African Americans. Presbyterianism became a part of African American culture during the mid nineteenth century.²

Within many black Methodist and Presbyterian churches, the tradition of the musical liturgy has remained unchanged.³ The late ethnomusicologist Eileen Southern stated “The music performed in the black church service [during the early inception of the black church] included psalms, hymns, and anthems as did their white counterparts”.⁴ In her book, *From Spirituals to Symphonies*, Helen Walker-Hill explains that during reconstruction, from the years 1866-1877, black urban churches played an important role

¹ Evelyn Brooks Higginbotham, *Righteous Discontent: The Women's Movement in the Black Baptist Church, 1880-1920* (Cambridge, Mass: Harvard University Press, 1993).

² C. Eric Lincoln and Lawrence H. Mamiya, *The Black Church in the African American Experience*, (Durham and London: Duke University Press, 1990).

³ *ibid.*

⁴ Eileen Southern, "America's Black Composers of Classical Music," *Music Educators Journal* 62, no. 3 (Nov., 1975), 46-59.

in the encouragement of the classical European music heritage.⁵ Within the pages of, *A Shining Thread of Hope: The History of Black Women in America*, Darlene Clark Hine explains: “One of the absolute priorities of the free black community [during the late 1700’s] was religion”.⁶ She also explains that the role of the black woman in the church was of extreme importance. She was largely responsible for three of the four pillars of the church: preaching, prayer, music and testimony. Of these four pillars, the black female’s role in the performance of the music liturgy seems most practiced. For many black women coming of age during the nineteenth to the twentieth century, the time of the composers Florence Price and Dorothy Rudd Moore, the music liturgy of the African American Presbyterian and Methodist church aided them in their exposure to European classical composers and their compositions. Florence Price (1887-1953) and Dorothy Rudd Moore (b.1940) are key examples of the importance of this influence.

Fine arts events hosted by these churches allowed the composers to have the space necessary to compose and to have their works performed. During the time of Florence Price, the late nineteenth and early to mid-twentieth centuries, there were no concert halls open for the performance of black female classical composers, but Price’s church encouraged her to create music. Helen Walker Hill explains that because of the African American church’s role as the center of African American life, it also served as a concert hall for African American classical performers. She states: “Many urban churches sponsored concerts of sacred vocal, choral and orchestral music by such

⁵ Helen Walker-Hill, *From Spirituals to Symphonies: African-American Women Composers and their Music* (Westport, Conn: Greenwood Press, 2002).

⁶ Darlene Clark Hine and Kathleen Thompson, *A Shining Thread of Hope: The History of Black Women in America*, 1st trade pbk. ed. (New York: Broadway Books, 1999).

composers as Handel, Haydn, Mozart and frequently also by black composers, performed by local talent and guest artists.”⁷

Price and Moore’s familiarity with the music liturgy belonging to their respective denomination and the fine arts activities supported by the congregation helped to nurture Price and Moore’s approaches to classical music composition. The compositional styles of Price and Moore reflect the dual inspiration of church traditions and formal musical training. The music liturgy practiced by Florence Price as a pianist and organist and Dorothy Rudd Moore as a church choir soloist within their respective churches, gave them consistent practice of the music of European classical composers. The role of the church seemed to have been of pinnacle importance in shaping the compositional style and development of the African American female classical composer of the American reconstruction period through to the African American female classical composer of the late twentieth century. This premise is substantiated by the works of Florence Price and Dorothy Rudd Moore.

One of the most current and concise sources related to African American female classical composers and their compositions is Helen Walker Hill’s book, *From Spirituals to Symphonies, African-American Women and Their Music*. Walker-Hill’s book outlines the biographies, music education and works lists of eight black female composers including Dorothy Rudd Moore. Although a chapter is not dedicated specifically to Florence Price in Walker-Hill’s book, her biography is included in the historical overview chapter. Helen Walker-Hill recognizes Florence Price as a pioneer in the

⁷ Helen Walker-Hill, *From Spirituals to Symphonies: African-American Women Composers and their Music* (Westport, Conn: Greenwood Press, 2002).

culture of the black female classical composer. *From Spirituals to Symphonies, African-American Women and Their Music* gives a clear account of the lives and works of several notable black female composers and serves as a useful resource to the African American classical music studies researcher.

This document probes into the biography of Dorothy Rudd Moore and Florence Price not only to give an overview of the life and works of each composer but to uncover the motivations which influenced them to compose music belonging to the classical music canon. Being that these motivations were supported by each of the composers' respective churches, a summary of the history of each composer's denomination is also included. Analyses of selected works of the composers have been incorporated to highlight the compositional styles of each musician. This document contributes to the study of the compositional practices of African American classical musicians and will also serve as a research tool for singers interested in the works of the black female composer.

II. THE AFRICAN AMERICAN PRESBYTERIAN CHURCH

Inception and Early Years

Blacks separating into their own church congregations became a common practice during the late eighteenth century in America and it was not long before black congregations became prevalent within the Presbyterian denomination. John Gloucester was founder of the First African Presbyterian Church of Philadelphia in 1807. Gloucester was trained for ministry within a Presbyterian church in Tennessee while he was still a slave.⁸ By the time Gloucester died in 1822, the church's membership had grown to 300. It was from this humble beginning that the African American Presbyterian Church movement began.

The African American faction of the Presbyterian Church did not function independently; they had a responsibility to uphold the same practices as all of the churches included within their denominational organization. This is evidenced by the careful selection process of black Presbyterian Church pastors. Only black pastors trained by governing Presbyteries were allowed to lead these newly formed congregations. Therefore, the preservation of the standard Presbyterian Church service and the beliefs and practices upheld by the Presbyterian denomination were of extreme importance.

⁸ Henry H. Mitchell, *Black Church Beginnings, The Long Hidden Realities of the First Years* (Grand Rapids, MI: Eerdmans Publishing, 2004): 85.

Music Liturgy Traditions of the African American Presbyterian Church during the Life of Florence Price

During Price's lifetime, the late nineteenth through to the mid-twentieth century, the African American Presbyterian Church experienced increased musical participation because of the respect given to African Americans who performed and practiced classical music. This in turn led to broader development of the music liturgy within the church service. Black Presbyterian Church choirs grew tremendously and the need for classically trained black musicians became more important. During this time, the African American Church musician became an essential part of the black community.

During the late nineteenth and early to mid-twentieth centuries, the musical liturgy belonging to the African American Presbyterian Church was commonly organized as follows:⁹

Order of Traditional African American Presbyterian Church Service	Common Music and Composers
Call to Worship	"All Creatures of Our God and King" Ralph Vaughan Williams, 1872-1958
Prayer of the Day or Opening Prayer	Unaccompanied
Hymn of Praise, or Psalm	"Holy God We Praise Your Name" Johann Gottfried Schicht, 1753-1823
Confession and Pardon	Unaccompanied
The Peace	"For the Beauty of the Earth" Conrad Kocher, 1786-1872
Canticle, Psalm, or Hymn	"O That I Had a Thousand Voices" Johann Balthazar König, 1691-1758
Prayer for Illumination	Unaccompanied
First Reading	Unaccompanied
Second Reading	Unaccompanied
Gospel Reading	Unaccompanied

⁹ The Presbyterian Historical Society, <http://www.history.pcusa.org/> (accessed November 19, 2010).

Sermon	Unaccompanied
Invitation	Unaccompanied
Hymn, Canticle, or Psalm	“All People That on Earth Do Dwell” Arr. John Dowland, 1563-1626
Affirmation of Faith	Unaccompanied
Prayers of the People	Unaccompanied
Offering	“Holy Spirit, Lord of Love” Johann Sebastian Bach, 1685-1759
Prayer of Thanksgiving	“Praise God, From Whom All Blessings Flow” <i>Doxology</i> Genevan Psalter, 1551
Lord's Prayer	Albert Hay Malotte, 1895-1964
Sending	Unaccompanied
Hymn, Canticle, or Psalm	“God the Spirit, Guide and Guardian” Henry Thomas Smart, 1813-1879
Charge, Blessing and Benediction	“Song of Simeon” Louis Bourgeois, 1510-1560

The use of the traditional music liturgy in the African American Presbyterian Church gave the black congregants validation as true Presbyterians. Alteration of the music within the church service was limited to special sacraments such as Holy Communion or Baptism. Even during these sacraments, the early African American Presbyterian Church followed the standard music liturgy prescribed for these service additions. There were also cantatas and other large musical works performed for Christmas and during the Easter season. The practice of the prescribed music liturgy of the traditional Presbyterian Church aided the African American Presbyterian musician in acquiring exposure to the compositional styles of European sacred composers.

Fine Arts Events

The study and practice of classical compositions within black culture during Florence Price's years was not an entirely new concept. A slave master during the mid 1700's may have been more apt to purchase a slave who played an instrument or could sing psalms and hymns with accuracy because of the amount of respect given to blacks with musical aptitude. Within the early African American Church, the practice and performance of classical music was not only respected, but also celebrated.

The freedom to congregate and have a platform for the performance of classical music in the black community during the early years of the African American Church was a welcomed privilege. As African American Presbyterian congregations grew, special fine arts concerts, recitals, and programs became commonplace.

In 1841, The First African Presbyterian Church performed Haydn's oratorio *Creation* with a 55-piece black populated orchestra and 150 black voices.¹⁰ According to the Presbyterian Historical Society, concerts of this magnitude were encouraged by the governing presbyteries of black Presbyterian churches. Other examples of support for the arts within the African American Presbyterian Church included an annual concert series titled, *The Concert of Prayer for the Unity of the Spirit*, first held on October 3, 1859 at an African American Presbyterian church in Philadelphia, a monthly concert series entitled, *The Songs of the Pilgrimage: A Monthly Concert Exercise*, at a black congregated Presbyterian church held in 1895, and a program titled, *Light, Life, Love: A*

¹⁰ Helen Walker-Hill, *From Spirituals to Symphonies: African-American Women Composers and their Music* (Westport, Conn: Greenwood Press, 2002).

Missionary Concert, held in New York, sponsored by the Woman's Executive Committee of Home Missions of the Presbyterian Church in 1897.¹¹

Many of these types of concerts included black female singers who had been classically trained and who gained both local and national popularity. A long list of celebrated singers participating in these kinds of concerts begins with slave-born soprano Elizabeth Taylor Greenfield (1824-1876) whose Quaker owner financed her voice training.¹² Greenfield became known as “The Black Swan” and sang a command performance for the Queen of England.¹³ Perhaps it was these types of vocal concerts that peaked Florence Price’s curiosity in song composition. Florence Price herself performed and accompanied her compositions during these types of church sponsored concerts. Florence Price also performed often for teas and benefits given by black female organizations held at her church. These kinds of events were encouraged by leaders of the black community.

The African American Presbyterian Church during the life of Florence Price contributed to the black community in many ways. The church gave African Americans the space and freedom to worship with liberty and dignity. The church allowed Florence Price and other talented black musicians like her the freedom to study, perform and compose classical music in the European style and validated their role in the craft of classical music creation. Through the practice of the music liturgy of the African American Presbyterian Church and the concerts and special fine arts related events held

¹¹ The Presbyterian Historical Society

¹² Helen Walker Hill

¹³ Ibid.

within the church, Florence Price was given the opportunity to study the compositional practices of European composers and exercise her own compositional prowess.

III. THE AFRICAN AMERICAN METHODIST CHURCH

Inception and Early Years

The first separate denomination to be formed by African Americans in the United States was Methodist.¹⁴ The African American Methodist Church was inceptioned into American history with the opening of a black congregated Methodist Church in 1790 founded by Henry Evans in Fayetteville, North Carolina.¹⁵ The African American Methodist movement began as a response to discrimination felt by blacks in the traditional Methodist Church. The African American Methodist Church was led by free blacks in the North and illustrated the first effective stride toward freedom by African Americans.¹⁶ After this very important movement in black church history, other black congregations of various denominations began to form. Even though other denominations formed successfully, Methodism became the largest African American denomination of the late eighteenth century. The early years of the African American Methodist church brought its black congregants into unfamiliar territory. The members of these new churches had the opportunity to be a part of a freely governed association of believers, but just as the African American Presbyterian Church, the black Methodist church held fast to the traditions of the European-born Methodist church including a traditional music liturgy.

¹⁴ Eric C. Lincoln and Lawrence H. Mamiya. *The Black Church in the African-American Experience*. Durham: Duke University Press, 1990.

¹⁵ Henry H. Mitchell, *Black Church Beginnings, The Long Hidden Realities of the First Years*. Grand Rapids, MI.: Eerdmans Publishing, 2004.

¹⁶ Eric C. Lincoln and Lawrence H. Mamiya. *The Black Church in the African-American Experience*. Durham: Duke University Press, 1990.

Music Liturgy Traditions of the African American Methodist Church during the Early Life of Dorothy Rudd Moore

Dorothy Rudd Moore (b. 1940) spent her formative years as a member of the Mt. Salem Methodist Church in Wilmington, Delaware. Mt. Salem Methodist Church was founded in 1847. The music liturgy at Mt. Salem was very conservative and followed the standard Methodist convention. The Methodist music liturgy of African American Churches like Mt. Salem commonly followed an order of service as outlined in the following chart.¹⁷

Order of Traditional African American Methodist Service	Common Music and Composers
Welcome and Entrance of Light	Prelude in C Major BWV 531 Johann Sebastian Bach, 1685-1750
Call to Worship and Prayer	God, you Spin the Whirling Planets Franz Joseph Haydn, 1685-1759
Hymn	A Mighty Fortress Is Our God Martin Luther, 1483-1546
Greeting and Passing of the Peace	Jesu Joy of Man's Desiring Johann Sebastian Bach, 1685-1750
Offering/Anthem	Listen to The Lambs Nathaniel Dett, 1882-1943
Doxology	Praise God From Whom All Blessings Flow Thomas Ken, 1637-1711
Bible Reading	Unaccompanied
Sermon	Unaccompanied
Morning Prayer	Unaccompanied
The Lord's Prayer	Unaccompanied
Hymn	Immortal, Invisible, God Only Wise Walter Chalmers Smith, 1824-1908
Benediction	All Praise to Thee, Thou O King Divine Charles Villiers Stanford, 1852-1924

¹⁷ General Commission on Archives and History, The United Methodist Church
<http://www.gcqh.org/site/c.ghKJI0PHIoE/b.2858857/k.BF4D/Home.htm> (accessed November 19, 2010).

By the mid-twentieth century, the music of the African American Methodist church service began to include anthem compositions by black composers. These anthem compositions were the only alteration to the traditional Methodist music liturgy and typically included a spiritual text set for chorus with homophonic, contrapuntal textures. Also, just as in the African American Presbyterian Church, the performance of cantatas and large sacred classical works were performed within the traditional black Methodist Church on holidays.

Fine Arts Events

Because the African American Methodist church was the largest of the early black denominations, some of the most gifted African American talent passed through its doors. During the late nineteenth through to the twentieth centuries, the *concerted spiritual*¹⁸ became very popular and took its place as the main material for special fine arts programs sponsored by the black Methodist Church. The concerted spiritual is an embellished arrangement of the traditional Negro spiritual and includes classically structured accompaniments and complex melodic lines. This type of spiritual arrangement encompassed a more sophisticated structure than its more simplistic predecessor. Many African American Methodist churches rejected the traditional spiritual which was considered primitive by many black churches and embraced the new more refined structure of the concerted spiritual. It was only on occasion that concerted spirituals were allowed in the standard music service of the black Methodist church however, for

¹⁸ Eric C. Lincoln and Lawrence H. Mamiya. *The Black Church in the African-American Experience*. Durham: Duke University Press, 1990.

concerts of local musicians and touring performers such as the Fisk Jubilee Singers, a music ensemble of Fisk University, this type of arrangement was welcomed. This gave the black Methodist composer an opportunity to combine the musical material of their past heritage with the harmonic and melodic treatment of the European composers practiced within the traditional music liturgy.

During the early years of Dorothy Rudd Moore, the African American Methodist Church supported concerts and programs of many types including Sunday afternoon concerts of compositions by Nathaniel Dett (1882-1943), Harry Burleigh (1866-1949) or Hall Johnson (1888-1970) composition's performed by singers such as Roland Hayes (1887-1977) or Paul Robeson (1898 –1976). Because Dorothy Rudd Moore's Wilmington, Delaware community lacked the kind of racial tension predominant in the communities of the south, the singers and musicians invited to perform for special engagements were welcomed with an opportunity to experience performing in an environment which welcomed freedom of expression. Dorothy Rudd Moore was a frequent participant in church sponsored fine arts events, so was her mother, a classically trained singer. Moore performed at teas and recitals and enjoyed welcome response from her supportive church family. The tradition of fine arts events within the African American Methodist Church of the mid-twentieth century bought gifted African American classical musicians validation and gave them a performance platform free of racial discrimination.

IV. FLORENCE PRICE (1887-1953)

Biography

Florence Beatrice Smith was born to Dr. James H. Smith and Mrs. Florence Gulliver-Smith on April 9, 1887 in Little Rock, Arkansas. During that time, Little Rock was rich with diversity and embodied a sophisticated character with a growing black professional upper class uncommon to small southern cities. Price was the third child to be born into the Smith family, a very artistically rich household with strong ties to Arkansas politics. The Smiths were very active in their local Presbyterian church which held fast to a traditional musical liturgy.¹⁹ The household in which Florence shared with her family was filled with many musical influences. Her daily childhood life included sharing a classroom with William Grant Still²⁰ and piano lessons with her mother. At the age of four, Florence's mother presented her in public performance at her church and she continued to feed Price's developing talent throughout her formative years.²¹ By age eleven, Florence B. Smith had a published composition and she received her first fee for a composition at the age of sixteen.

¹⁹ Barbara Garvey Johnson, "Florence Price Composer," *The Black Perspective in Music*, 5 no. 1 (Spring, 1977): 30.

²⁰ William Grant Still-(1895-1978) was an African American classical composer who wrote more than 150 compositions. He was the first African-American to conduct a major American symphony orchestra, the first to have a symphony of his own (his first symphony) performed by a leading orchestra, the first to have an opera performed by a major opera company, and the first to have an opera performed on national television. He is often referred to as "the dean" of African-American composers.

²¹ Ibid.

Music Education

In 1903, having graduated from Capitol High School, Florence entered the New England Conservatory under Mexican identity to avoid discrimination. She flourished under the tutelage of George Chadwick, director of the conservatory. While studying at the conservatory, Florence Price acquired a church musician position and frequently used the music of the church as material for her arrangements. It was during her years as a student at the New England Conservatory and her early years as a church organist and pianist that Florence's first symphony was performed and her musical achievements began to flower.²²

Life as a Composer

Florence B. Price was the first black woman to achieve distinction as a classical composer nationally and abroad, and the first black women known to have a symphony published.²³ But, it should be noted that her first performances were presented at her local Presbyterian church. She was known as a deeply religious woman, clearly heard in her spiritual arrangements. Florence Price worked diligently to merge her experience of the African American Presbyterian tradition to her formal music education. Her works mirror the duality of her compositional inspirations. The church allowed her the freedom to perform the works of European classical composers and also gave her a platform to compose with a signature of her own. It is this duality of inspiration that proves

²² Barbara Garvey Johnson, "Florence Price Composer," *The Black Perspective in Music*, 5 no. 1 (Spring, 1977): 35.

²³ Helen Walker-Hill, *From Spirituals to Symphonies: African American Women Composers and Their Music*, (Westport, Connecticut: Greenwood Press, 2002)

interesting, for it yielded a freedom not given to many women of her time. Her involvement in the musical liturgy of the Presbyterian Church led to a formal music education which in turn validated her contributions to the classical music repertory. Even though Florence Price contributed several arrangements of the Negro Spiritual to the American music canon, her art song compositions seem to speak more accurately to her cultural biography. The creation of such works was accepted by her church community in the fine arts events they hosted. Florence Price often played the accompaniment for singers performing her pieces at church events such as concerts, teas and banquets.

Her musical style is a mixture of classical European music and the sounds of the spirituals, of particular note are the rhythms associated with African heritage, such as the juba dance, an African-American plantation dance, brought from West Africa by slaves who performed it during their gatherings when no rhythm instruments were allowed due to fear of secret codes hidden in the drumming.²⁴ After several years of training both within the church and formally, Florence Price began to enter into the classical music world by the invitation of music publishers. In the effort to promote her music, Price began giving manuscripts to emerging artists in the year of 1928. With a long list of compositions and accomplishments, Florence B. Price became known as a well-respected teacher of composition with students including the great composer Margaret Bonds.²⁵

Price taught in the music departments at Shorter College in Pine Bluff, Arkansas from

²⁴ Helen Walker-Hill, *From Spirituals to Symphonies: African American Women Composers and Their Music*, (Westport, Connecticut: Greenwood Press, 2002)

²⁵ Margaret Allison Bonds (March 3, 1913–April 26, 1972) was an African American composer and pianist. She was one of the first black female composers to gain recognition in the United States. She is best remembered today for her frequent collaborations with Langston Hughes and for her famous composition *He's Got the Whole World in His Hands*.

1906-1910, and Clark University in Atlanta, Georgia from 1910-1912. In 1940, Florence Price became a member of ASCAP with composer John Alden Carpenter as her sponsor. Musicians such as Marian Anderson, Leontyne Price and the Chicago Symphony honored Florence Price with performances of her compositions. Florence Price died on June 3, 1953 at St Luke's Hospital in Chicago, directly next door to the Grace Episcopal Church where she played many of her organ compositions for the meetings of the Chicago Women's Club of Organists.

V. FLORENCE PRICE'S COMPOSITIONS

Selected Vocal Compositions

"Song to the Dark Virgin"

Marian Anderson included Price's "Song to the Dark Virgin"²⁶ on her second American concert tour, and after hearing the piece, three publishers contacted Price. Eugene Stinson, music critic of the *Chicago Daily News*, commented that "Song to the Dark Virgin" was, as Miss Anderson sang it, one of the greatest immediate successes ever won by an American song."²⁷ The text of "Song to the Dark Virgin" is by Langston Hughes. Price frequently set the texts of Langston Hughes, Paul Lawrence Dunbar and other poets of the Harlem Renaissance, a cultural movement which occurred through the 1920's and 1930's culminated by Negro writers and centered in Harlem, New York. There is a clear connection between the style of Hughes' poetry and the style of Price's compositions. Like Hughes's poetry, Price's songs express the hope and freedom found within religion that often acted as the only escape from the harsh reality of society during the Harlem Renaissance.

Penelope Peters comments on Price's interest in Hughes's poetry:

Price was extremely proud of her heritage and looked for ways to celebrate and memorialize it in her life's work; yet the musical traditions of her studies and compositions were European, not African American. She was faced with a dilemma of discovering a means of reconciling the musical traditions of her heritage with those of her training. She found a solution in the poetry of Langston Hughes The content and manner of expression in Hughes's poetry engages the reader immediately—he presents realistic pictures of present day African Americans in gritty urban areas but elegantly expresses their attitudes and emotions in imagery that reaches every audience A powerful device in

²⁶ "Song to the Dark Virgin" was published by G. Schirmer in 1941.

²⁷ Mildred Denby Green, *Black Women Composers: A Genesis* (Boston: Twayne, 1983) 35, 27–29.

Hughes's poetry is the opposition of nonchalant humor on the surface against a background of pathos. Another striking feature is the infusion of ethnic consciousness.²⁸

The *Dark Virgin* depicted in "Song to the Dark Virgin" could very well be a representation or an embodiment of the Black Madonna, a portal of the Virgin Mary with Negroid features and dark skin, which both the text and music supports through themes of religious praise as well as arpeggiated accompaniment and large rolled chords (See Music Example 1a, on next page) typical of those found in church hymns and in the Negro Spiritual. Also present in Music Example 1a are polychords and a quartal harmony. These types of harmonic figures are stylistic of the genre and time period in which Price's music was composed.

²⁸ Penelope Peters. "Deep Rivers: Selected Songs of Florence Price and Margaret Bonds." *Canadian University Music Review* 16, no. 1 (1995): 74–95.

Music Example 1a, "Songs to the Dark Virgin", mm 13-18.

13 14

dim.

Hold and hide thy bo - dy,

dim.

8va

15 16 17 18

mp *poco rit.*

Thou dark one.

Eb: Bb9 Gb9
V bIII
polychord polychord

Eb: Ebadd6 Bbm7 Ebadd6 Bbm7 Ebadd6 Bbm7 Bbm7/Eb Ebmaj7
cm/Eb I v I v I v v I
quartal
harmony

Just as Langston Hughes, Price uses the composition “Songs to the Dark Virgin” to fuse joy and sadness, and to infuse classical design with ethnic experience.

The poem reads:

*Would that I were a jewel, a shattered Jewel
That all my shinning brilliance
Might fall at thy feet,
Thou dark one.*

*Would that I were a garment,
A shimmering silken garment
That all my folds might wrap about
Thy body, absorb thy body,
Hold and hide thy body,
Thou dark one.*

*Would that I were a flame
But one sharp leaping flame
To annihilate thy body
Thou dark one.*

Hughes’s “Songs to the Dark Virgin” contains three stanzas, an octet framed by two quatrains. Typical of Hughes’s poetry, “Songs to the Dark Virgin” contains a refrain within the poem, which first appears in the last line of the first stanza, “Thou dark one,” and is repeated at the end of each stanza. The typical formal structure of the Negro Spiritual is clearly evident in this work. Price frequently sets her art songs, in AAAB form, featuring two or more antecedent phrases followed by a consequent phrase, a structure commonly found in the Negro spiritual.

The interval of the minor seventh in the vocal line and major and minor seventh chords within the accompaniment are found throughout the piece. Price's use of the seventh in both the vocal line and accompaniment of her art songs may have been a testament of her deeply rooted religious beliefs and church experience. Within the Christian faith, the number seven is usually connected with the day God rested from the creation of the heavens and the earth. This idea is further expanded within the black church vernacular being that the number seven is commonly known as the number representing completion and perfection. The use of the seventh, present in most of her art songs, serves as a compositional "signature," and also as Price's musical sign of "God's perfect number". The first instance of the interval in the vocal line occurs at measures 3-4, (Music Example 1b) and again at measures 23-24, (Music Example 1c) on the word "annihilate." Instances of the minor seventh figure occurring in the accompaniment are also present.

Music Example 1b, "Songs to the Dark Virgin," mm 3-4

3 4

cresc. *mf*

a shat-tered jew - el, That all my shin - ing bril-liants

cresc. *mf*

Fm: Fm7/Eb Eb9 Eb7 Cm Bb7 (Fm) C5 Fm
i VII v iv i V i
Cm
v

Music Example 1c, "Songs to the Dark Virgin," mm 23-24 Fm:

23 24

scen. *do* *rit.*

flame To an - ni - hi - late

scen. *do*

Eb9 Ab
VII* VI

*VII is a V substitute. This was a very common style trait of early twentieth century composers.

The climatic point of the melody and accompaniment are found in measures 21–25 (Music Example 1d, on next page) on the phrases “*but one sharp, leaping flame to annihilate thy body*”. There seems to be a connection emphasized with these peak moments; an implication that the sorrow present in the text is relieved by faith. Price’s setting accents and highlights the primary themes of the poem. These themes include the hope of freedom, the pain of sacrifice, and the power of words.

Elements of the Negro Spiritual are evidenced throughout Price’s “Song to the Dark Virgin”. The use of a lyrical vocal line accompanied by large rolled chords is almost identical to the Negro Spirituals set during Florence Price’s lifetime. Also, the use of a refrain is a direct indication of Negro Spiritual patterning. Even though Price used the Negro Spiritual as a pattern for “Song to the Dark Virgin” she made various stylistic departures to illustrate the compositional traits of the European classical composers of her time.

Music Example 1d, "Song to the Dark Virgin" mm. 21-29

21 *cre* *scen* 22 *do*

one sharp, leap - ing flame To an -

cre *scen* *do*

Fm: Fm7/Ab i7 Eb9 VII9

23 *rit.* 24 25

ni - hi - late thy bod - y, Thou

Eb9 Ab Bbm/Fm C5/F Fm Bbm7

VII9 VI i V I iv7

26 *ossia rit.* 27 *a tempo* 28 29

dark one.

brillante *8va*

Fm Eb7 Fm

i VII i

“Night”

Florence Price’s “Night” is perhaps the most lyrical of all of her art song compositions. The text is by poet Louise C. Wallace, a Negro Renaissance poet and reads as follows:

*Night comes, a Madonna clad in scented blue.
Rose red her mouth and deep her eyes,
She lights her stars and turns to where,
Beneath her silver lamp, the moon,
Upon a couch of shadow lies
A dreamy child,
The wearied day.*

In a thesis titled “Song to the Dark Virgin: Race and Gender in Five Art Songs of Florence B. Price” Bethany Jo Smith states:

Louise C. Wallace’s poem “Night” is in a much less structured form than those of Hughes and Dunbar. Metaphor and imagery feature prominently within the poem, and Wallace uses binaries and euphemism in a similar fashion to other poets of the Negro Renaissance. “Night” also contains comparable themes that appear in Hughes and Paul Lawrence Dunbar’s works.

Wallace regards night as the Madonna. She gives a complete visual description of the Madonna through word colors and ethereal themes such as the Madonna lighting the stars and beholding a child lying “upon a couch of shadow.” Throughout the Negro Renaissance also called the Harlem Renaissance, images of Christianity were prevalent. Both Wallace and Hughes use the Christian figure of Mary, the Mother of Jesus, described as the Madonna in their poetry.

“Night” speaks to Florence Price’s compositional prowess in regard to the melodic setting of text accompanied by an arpeggiated piano line. The song is written mostly in C major with departures to several other keys including C minor. The introduction begins with a two beat rest followed by a series of quiet pitches in the bass clef of the piano accompaniment (See Music Example 2a). This subtle introduction sets the mood for the “piano” dynamic marking by which the voice enters on the word “Night” (Music Example 2a). The piano accompaniment lies underneath the voice in the style of a European lullaby complete with open sixths above open fifths evoking the idea of the gentle motion of a rocking chair. The first three measures of “Night” use only the pitches C, E, and G.

Music Example 2a, “Night” mm 1-3

The musical score for "Night" measures 1-3 is presented in 4/4 time, marked *Andante*. The vocal line begins with a two-measure rest, followed by the word "Night" in measure 2. The piano accompaniment also starts with a two-measure rest, then enters in measure 2 with an arpeggiated line. The first three measures of the vocal line are marked with *p* (piano) and *cresc.* (crescendo). The piano accompaniment also has a *cresc.* marking at the end of measure 3. The lyrics are "Night comes, a Ma -".

C: I _____

Measures 4-6 (Music Example 2b) and measures 10-12 (Music Example 2c) exhibit Price's use of double tonic complex, passing tones and appoggiaturas. The technique of double tonic complex is described as a compositional effect which causes the tonal language to seem written in two keys. The use of double tonic complex was first made popular by Richard Wagner. In "Night", Florence Price uses double tonic complex between the keys of Ab and Cb major. The first instance of the double tonic complex technique occurs in measures 4-6. It is interesting to note that instead of beginning a key variance on the beginning of the word "Madonna", Price begins the first key variance of the piece on the second syllable of "Madonna" in Ab major, leaving the first syllable in C major. This lends interest to the poetry by allowing harmonic motion within the second syllable of one of the most important words of the poetic material. A series of tonal variances follow while the description of the Madonna continues. The musical texture shifts to D[°]7/F in measure 5 on the word "scented" and another change to Cb major in measure 6 occurs on the word "blue". The harmonic texture returns to C major during the description of the Madonna's mouth on the words "Rose red her mouth" in measures 7, 8, and 9. Price adds interest to her picture of the Madonna in measure 10 by moving to V on the word "and". On the word "deep" she adds an appoggiatura in the left hand and a passing tone in the triplet figure which precedes a C9 in measure 11 on the word "eyes". On the third beat of measure 11, the composer uses a G[°]7 chord to accompany the third beat of the word "eyes". This vii[°]7 chord continues through measure 12 to support the word "She". The harmonic material changes to Ab major on the word

“lights”. These sections of the song exhibit some of Price’s most interesting harmonic combinations in “Night” and add interest and texture to the poetry.

Music Example 2b, “Night” 4-6

4 5 6

mf

don-na clad in scent ed blue.

rit *a tempo*

Ab passing tone D°7/F Cb

Music Example 2c, “Night” mm 10-12

10 11 12

dim.

and deep her eyes, She lights her

apoggitura *dim.*

C/G C9 G°7 Ab/C

I9 vii°7

An instance of tension and release is present in measures 20-22 (Music Example 2d) on the words “upon a couch of shadow lies”. In measure 20 a series of chords build tension. Within this measure, the composer begins with a Csus4/G chord accompanying a

rest in the vocal line and moves to a C/G, a Em7 and then to a C/E chord on the words “upon a”. The music then moves to an Am chord which is iv in C major and the harmony resolves to a D9 chord which acts as V/V in C major. This V/V chord provides resolution as the poetry describes a dreamy child.

Music Example 2d, “Night” mm 20-22

20 21 22

up - on a couch of sha - dow lies

Csus4/G C/G Em7 C/E Am D9 D9/F#

C: vi V/V

The “andante” tempo marking and the dynamic markings throughout the song ensure a sense of quietness and peace. The performers of the piece are only allowed to reach above the dynamic marking of mezzo-forte to forte in measure 17 (Music Example 2e) on the words “beneath her” which marks the climax of the composition. Present in measure 19 is a very weak cadence with a G beginning the measure in the bass line. The bass line G causes the harmony to be unstable while accompanying the word moon.

Music Example 2e, “Night” mm. 16-19

16 17 18 19

to where, Be - neath her sil - ver lamp the moon,

Csus4 C Em7 C G7 with 6-5 sus G7 C

C: I V I

Florence Price’s compositional signatures of sevenths are found in measure 15 (Music Example 2f) between the words “and turns” and throughout the material of measures 16-19 (Music Example 2e). This signature is prevalent in most of Price’s compositions and serves as an indication of “God’s perfect number” as previously discussed.

Music Example 2f, “Night” m.15

cresc.

and turns

cresc.

Although Price's "Night" is only two pages in length, its compositional complexities display Price's ability in regard to classical composition and express the effects of her formal music education, the influence of her church experiences and her ethnic experience.

"My Soul's Been Anchored in De Lord"

"My Soul's Been Anchored in De Lord" is a spiritual arranged by Florence Price in 1930 for Contralto and Orchestra. It was published in 1937. This is possibly Price's most popular spiritual and was originally arranged for Marian Anderson. As stated previously, within the Presbyterian church during the lifetime of Florence Price, the Negro Spiritual was only included in the musical liturgy during special services or fine arts events such as a concert or tea. The reason for the spiritual's exclusion was the black Presbyterian Church's desire to remain as close to the traditional musical liturgy of the original Presbyterian Church as possible. Price's arrangement of "My Soul's Been Anchored in De Lord" pushes the traditional envelope of spiritual arrangements with its level of accompaniment. During Price's time, arrangers of the Negro Spiritual created accompaniments which were very simple in structure. The words of the songs were most important and were usually only supported by an accompaniment with chordal movement and vocal line mirroring. Price's arrangement of "My Soul's Been Anchored in De Lord" is no such arrangement. While the vocal line is simplistic in structure the accompaniment is in no way plain. The accompaniment is not extremely complex, but it is much more than just a straightforward supplement as traditionally expected of the Negro Spiritual.

The rhythmic elements in the arrangement include syncopated rhythms in the vocal lines coupled with even rhythms in the accompaniment evident in measures 17-18 (Music Example 3a) and then the exchange of this element in measure 36 where the accompaniment is syncopated and the vocal line remains even. Music Example 3a is a holograph of the original sheet music from the composer's hand.

Music Example 3a, "My Soul's Been Anchored in De Lord" mm 17-20

Am:	Am	Dm	C	B [°] 7	E
	i	iv	III	vii [°] 7/III	V

The harmonic language of Price's arrangement of "My Soul's Been Anchored in De Lord" is more complex than the typical spirituals arranged during Price's lifetime. It was customary for the accompaniment to only serve the melody as a reinforcement of spirituals melodic structure. Although the melody is supported with the harmonies created in measures 17-20, the melodic material is accented by the interest created within the harmonic material. Music Example 3b includes an excerpt of a spiritual setting by

Edward Boatner (1898-1981). Boatner's arrangement of "Go Tell It on the Mountain" is a typical arrangement of the spiritual.

Music Example 3b, "Go Tell it on the Mountain" arr. by Edward Boatner mm 13-16

13 14 15 16

f Go tell it on the moun - tain, o - ver the hills and ev - 'ry - where,

f

Ab: I Vb7 I

Throughout the arrangement, the melodic material is mostly supported by half notes with a few chord changes in the accompaniment. Boatner was considered a purist in regard to his spiritual arrangements choosing to remain true to the importance of the melody of the spiritual and only using the piano for support, this was a common trait of most spiritual arrangers of the early twentieth century. Florence Price however decided to use the spiritual as an outlet to exhibit her compositional expertise by adding harmonic interest without compromising the vocal line. "My Soul's Been Anchored in De Lord" is arranged in A minor with a call and response structure. Because of the repetition of the text, the musical language requires variation in order to avoid monotony. In order to achieve this, Price varies every phrase ending harmonically which in turn creates over ten different harmonic phrase endings within the arrangement. Price's gift of merging the

styles of the European composers she practiced in her Presbyterian church and the influence of her formal music education are evident in this arrangement. She blends her African American music experience with the familiar music of European composers and creates a spiritual arrangement which is truly her own.

VI. DOROTHY RUDD MOORE b. 1940

Biography

Dorothy Rudd Moore was born on June 4, 1940 to James Monroe Rudd and Rebecca L. Rudd in Wilmington Delaware. She grew up in the town of New Castle, Delaware, just five miles away from Wilmington, where during her childhood blacks and whites lived together void of racial tension. Several of the black residents of the small town were related to Moore's family. Moore's maternal great-grandfather was the pastor of Mt. Salem Methodist Church, one of the two black churches in town. Dorothy Moore was a member of Mt. Salem Methodist Church as well as a singer in the choir. Although spirituals were used occasionally within the music service at Mt. Salem, the choir and congregation followed the prescribed Methodist liturgical music tradition which included hymns and anthems, with cantatas performed on special occasions and holidays. Its ministers were well educated and their sermons were delivered with restraint and decorum. Classical music was part of the social fabric of Dorothy Moore's community, and there were many opportunities to perform at church concerts, Easter services, church breakfasts and teas. The Mt. Salem Methodist Church was indeed a part of everyday life for Moore evident in regard to her comfort there for piano practicing and early compositions of tunes to children's poetry.

Music Education

At a very early age she began studying piano with her mother and then at the age of 10 she began to study with Naomi Roberts a local community music teacher. While in high school, she studied piano at the Wilmington School of Music and was an active participant in the band, orchestra and choir. At age 16 she composed her first piece for solo piano titled *Flight*. The composition *Flight* bears the influence of Duke Ellington. Mrs. Moore credits Duke Ellington and J.S. Bach as her favorite composers and many of her works reflect their inventions.

Her desire for compositional instruction remained intact and she was accepted at the Boston Conservatory. However she decided instead to attend Howard University after the gentle prodding of her uncle to attend his Alma Mater. At Howard, Moore studied with Dean Warner Lawson, Thomas Kerr, and Mark Fax. Howard University's music school had a symphonic wind ensemble contest, which Moore and six male students entered, using pseudonyms instead of their names as required to eliminate any bias in judging. Her piece, "Reflections of Life," won the competition and was performed in concert. Her *Symphony Number One*, also written for a student competition at Howard, received the prize and was performed by the National Symphony. After experiencing tours of South America and the Caribbean during her time at Howard University, Ms. Moore desired to travel to Europe and did so after graduating Magna Cum Laude in 1963 and receiving the prestigious Lucy Moten Fellowship for study at the American Conservatory at Fontainebleau, France. While in France she studied composition privately with Nadia Boulanger. Upon her return to the United States, Moore settled in

New York and found employment in the Brill Building of Tin Pan Alley which was at the time a famous composer's haven. While in New York, she met cellist Kermit Moore and they married in 1964. Their partnership has been described as one of mutual support and inspiration. Kermit Moore has commissioned and debuted several works by Dorothy Rudd Moore. In 1968 the Moores became founding members of the Society of Black Composers, an organization formed to acknowledge and publish the works of African American composers.

Life as a Composer

Dorothy Rudd Moore's compositional style combines nineteenth and twentieth century compositional techniques with the neo-classical approaches common to African American composers during the mid to late twentieth century. She combines traditional compositional techniques such as waltzes, contrapuntal writing, and chamber music scoring of European classical composers with syncopation, pitch modification, ostinato, call and response and changing meters characteristic of the music of black composers before her. In an interview with Carren Moham, Moore describes that she is extremely fond of the works of Beethoven, Schubert, Schumann and Wolf. When speaking of her largest compositional influences Moore states, "If I could take only one composer with me on a desert island, it would be Bach because of the beauty and order of his compositions-also Duke Ellington because of the structure and inventiveness of his

compositions”.²⁹ Dorothy Rudd Moore also explains that her life has been made rich by her close-knit family and church community. It may have been the consistent practice and performance of European classical music within Moore’s church that led to her interest in a formal music education. It could also be argued that the combination of her African American experience and her compositional aptitude led to her choice of compositional style. It is evident, that due to her diligence in creating music, Dorothy Rudd Moore has validated herself as a strong contributor to the classical music cannon through her compositions of art songs, choral works, instrumental pieces, chamber music, extended song cycles, orchestral music and opera.

²⁹Carren Denise Moham. "The Contributions of Four African-American Women Composers to American Art Song." D.M.A., The Ohio State University, 1997.

VII. DOROTHY RUDD MOORE'S COMPOSITIONS

Selected Vocal Compositions

Sonnets on Love, Rosebuds and Death

Sonnets on Love, Rosebuds and Death is a song cycle of eight songs written by Moore in 1976 scored for Voice, Piano and Violin. The cycle was commissioned by violinist Sanford Allen for soprano Miriam Burton for her birthday in 1976. *Sonnets on Love, Rosebuds and Death* was premiered on May 23, 1976 in Alice Tully Hall in New York. Its text is of poets from the Harlem Renaissance (1920-1939) and its scoring is that of traditional European chamber music. The text of *Sonnets on Love, Rosebuds and Death* includes eight poems which describe a mature woman's journey to discover true love. The songs are through-composed and do not specify key signatures though key centers are identifiable in many of the songs. The songs are tonal but include large amounts of dissonance and chromaticism.³⁰ Of the eight songs of the cycle, concentration has been given to four songs, "I Had no Thought of Violets of Late", "Some Things Are Very Dear To Me", "He Came in Silvern Armor", and "Invocation."

³⁰ Carren Denise Moham. "The Contributions of Four African-American Women Composers to American Art Song." D.M.A., The Ohio State University, 1997.

“I Had no Thought of Violets of Late”

“I Had no Thought of Violets of Late”, is the first of the song cycle. The text is by Alice Dunbar Nelson. This song describes the initial mindset of the female character. She explains that she had no thoughts of love or the dynamics of romance until finding her new love. The text is as follows:

*I had no dreams of violets of late,
The wild, shy kind that spring beneath your feet in wistful April days,
When lovers mate and wander through the fields in raptures sweet.
The thought of violets meant florists' shops,
And bows and pins, and perfumed papers fine;
And garish lights, and mincing little fops
And cabarets and songs,
And deadning wine.
So far from sweet real things my thoughts had strayed,
I had forgot wide fields, and clear brown streams;
The perfect loveliness that God has made,
Wild violets shy and Heaven mounting dreams.
And now unwittingly, you've made me dream of violets,
And my soul's forgotten gleam.*

The song's tonal center is D Major with several departures to D minor. It begins with an eleven measure introduction performed by piano and violin. The voice enters at measure 12 with a rubato marked recitative-like passage (Music Example 4a on following page). This song displays the composer's expertise at combining balance and unevenness to create the feelings of security and instability portrayed by the poem's central character. This interplay of balance and unevenness is achieved by the use of chromatics within a tonal framework. The sense of uncertainty is created in the first three measures of the vocal line by the singer's use of a melody based on chromatics (Music Example 4a). This series of pitches in the melodic line causes the music to feel unstable due to its intervallic

structure. Balance is created by the clear tonal center of D major evidenced in the harmonic material. These types of melodic and harmonic figures occur throughout the piece and create a sense of instability coupled with balance which is a common theme presented by the poet of its female character's mental state. Moore also employs the use of appoggiatura, neighboring tones and passing tones to add depth and interest to the harmonies (Music Example 4a). Moore uses this first song of the cycle to foreshadow the variety of thoughts experienced by the female character.

Music Example 4a, "I Had No Thought of Violets of Late" mm. 12-15

Moderato
 Rubato
 13 14 a tempo 15
 mf rubato a tempo
 I had no thought of vi-o-lets of late, — The wild, shy kind that
 mf legato
 appoggiatura neighboring tone passing tone
 Em/G Bm

Throughout the first eight measures, Moore uses a D minor tonality which lends a sense of sorrow to the song. The violin and the right hand of the piano reflect one another until measure 6 where they perform perfect fifth intervals. The perfect fifths heard here give the listener a sense of emptiness evidenced by the song's female character who seems void without a true love. The time signature changes to illustrate

shifts in the rhythm of the poetry (Music Example 4b). In measures 22 there is a third relation and in measure 29 there is a D6 triad over a quartal harmony (Music Example 4b). This kind of harmonic treatment is customary of music written during the mid-late 20th century. “I Had No Thought of Violets of Late” begins with a D major tonal center but ends in B major, which is V/V in the key of A. This secondary dominant provides a transition to “Joy” the second song of the cycle which begins in A minor.³¹

Music Example 4b, “I Had No Thought of Violets of Late” m.12, m.22, and m.29

12 22 29

Moderato Rubato
mf rubato
 I

a tempo pizz
a tempo
 flor-ists' shops, And

a tempo
 dead'-ning wine.

f
 Quartal harmony

Bmaj7 D#
 3rd relation

³¹ Gloria Harrison Quinlan. *A Contextual Analysis of Dorothy Rudd Moore's Song Cycle Sonnets on Love, Rosebuds, and Death*, 1996.

“Some Things Are Very Dear to Me”

“Some Things Are Very Dear to Me” is the third song of the cycle. The text is by Gwendolyn Bennett and reads as follows:

*Some things are very dear to me,
Such things as flowers bathed by rain or
Patterns traced upon the sea
Or crocuses where snow has lain...
The iridescence of a gem, the moon's cool opalescent light
Azaleas and the scent of them,
And honeysuckles in the night
And many sounds are also dear
Like winds that sing among the trees
Or crickets calling from their weir
Or Negroes humming melodies.
But dearer far than all surmise
Are sudden teardrops in your eyes.*

This song begins with a tonal center of A minor and ends in F major. The song is written in 6/8 meter and is marked Andante with the violin part marked con sordino. The poetry is introspective and intimate and allows the listener to share the thoughts of the female character's peaceful affections. The dynamic markings are never allowed to rise above mezzo-forte. The majority of the song is marked piano with several instances of pianissimo to evoke a feeling of stillness and quiet. This poem is perhaps a glimpse into a private conversation between the female character and her lover. Moore's setting depicts this conversation with careful harmonic details and caressing melodies.

In a dissertation titled “A Contextual Analysis of Dorothy Rudd Moore’s Sonnets on Love Rosebuds and Death” by the Gloria Harrison Quinlan the author states:

The composer [Dorothy Rudd Moore] has suggested that the text of *Some Things are very Dear to Me*, the third song of the cycle is the “pillow talk” of the lovers. This interpretation of the text explains the chromatic contour of the melody line in the voice part. The main melodic motive found at measures 4, 13, 24 and 32 is based on chromatic pitch sets that, if written on the staff harmonically, would sound like tone clusters. The proximity of the notes in the pitch sets gives a feeling of closeness, which is suggestive of lovers snuggling together in bed.

The violin is independent throughout the piece with the piano providing a connective accompaniment. The strong beats which would normally occur on beats 1 and 4 in the prescribed 6/8 meter of the song are moved to beats 2 and 5 which provide a more interesting rhythmic pulse throughout the piece. There is a recurring ostinato figure written into the piano line (Music Example 5a). This motive is present throughout most of the piano accompaniment.

Music Example 5a, mm. 1-3



Due to the variety of melodic and harmonic material present in “Some Things Are Very Dear to Me” the composer doubles the vocal line in the accompaniment. This doubling allows the voice to remain stable while the harmonies are varied. This sensitive treatment

of the vocal line may be a direct result of Moore's affection for the voice and her own experience as a trained vocalist. Major and minor thirds are predominant in this the third song of the cycle while triads are occasionally present. More complicated chords begin to appear in measure 20 with the use of G[°]7 chord. To illustrate the sounds admired by the female character of the poem, Moore provides an F[°]11 chord with resolution to a C7 chord causing a shift in the texture from a tertian harmony to a warmer feeling created by the use of the C major tonal center. In the final line of poetry, "...but dearer still are sudden tear drops in your eyes." Moore makes a sudden shift of the tonal language to F major. The modulation aids in the illustration of the poetry by focusing the harmonic material on the final words.

"He Came in Silvern Armour"

Just as the composer Dorothy Rudd Moore describes "Some Things Are Very Dear to Me" as intimate "pillow talk" she describes "He Came in Silvern Armour" as a nightmare.³² "He Came in Silvern Armour" is the fourth song of the cycle. Its text is by Gwendolyn Bennett, the same author who penned "Some Things are Very Dear to Me."

The poem reads as follows:

*He came in Silvern Armour trimmed with black
A lover come from legends long ago
With silver spurs and silken plumes a blow,
And flashing sword caught fast and buckl'd back
In a carven sheath of Tamarack.
He came with footsteps beautifully slow,
And spoke in voice meticulously low.*

³² Gloria Harrison Quinlan. *A Contextual Analysis of Dorothy Rudd Moore's Song Cycle Sonnets on Love, Rosebuds, and Death* 1996.

*He came and romance follow'd in his track...
 I did not ask his name I thought him Love;
 I did not care to see his hidden face.
 All life seemed born in my intaken breath;
 All thought seemed flown like some forgotten dove.
 He bent to kiss and raised his visor's lace...
 All eager-lipped I kissed the mouth of Death.*

Moore's setting of the poetry in the song "He Came in Silvern Amour" is a clear indication that the worst nightmare of the female character has been realized. She dreams that she has lost her true love to an untimely death. Moore uses an eight measure introduction which leaves the piano to play alone until the entrance of the violin at measure five. The tempo is marked *Allegro agitato* and the piano part, with both hands written in the bass clef, emotes a feeling of darkness. The entire song is organized around a pitch cell of a fourth and a tritone.³³ Throughout the piece, Moore employs the clashing of intervals to illustrate the violent dream of the female character. The music of measures 9-11 represent the type of melodic and harmonic treatment the composer uses throughout the song. The arrangement of the music uses a large amount of quartal and quintal harmonies which includes a number of neighboring and passing tones (Music Example 6a). The vocal line is written in stepwise motion with long lines marked *legato* (Music Example 6a). The galloping horse of the woman's lover is heard in the two against three motive found in the bass line of the piano. As the song ends the motive found in "I Had No Thoughts of Violets of Late" recurs to close the piece.

³³ Gloria Harrison Quinlan. *A Contextual Analysis of Dorothy Rudd Moore's Song Cycle Sonnets on Love, Rosebuds, and Death* 1996.

Music Example 6a, mm. 9-11, (neighboring tones and passing tones are marked with \bigcirc)

9 *mf legato* 10 11

He came in sil-vern ar-mour-trimmed with black A

mp *mf legato* *sfz* *mf*

quartal A5 C5 quartal Gm

Dorothy Rudd Moore uses the poetry of Langston Hughes' "Song for a Dark Girl" as the climax of the cycle to tell the fate of the female character's lover. The male lover is lynched and the nightmare of the female character in "He Came in Silvern Amour" has come to life. After "Song for a Dark Girl," Moore sets Arna Bontemps' "Idolatry" as a song of mourning for the male character and then Countee Cullen's poem "The Youth Sings a Song of Rosebuds" follows and indicates the female character's hope of life to come.

“Invocation”

“Invocation” is the last song of the cycle and is set to the poetry of Helene Johnson. The text is as follows:

*Let me be buried in the rain. In a deep dripping wood,
under the warm wet breast of earth, where once a gnarled tree stood.
And paint a picture on my tomb with dirt and a piece of bough
Of a girl and a boy beneath a round, ripe moon
Eating of love with an eager spoon and vowing an eager vow.
And do not keep my plot mowed smooth and clean as a spinster's bed,
But, let the weed, the flow'r, the tree riotous rampant wild and free grow high
above my head!*

The poetry of this song indicates that the female character has come full circle. She has lived a full life and is ready for death when it comes for her. In an interview regarding the performance of “Invocation” with Carren Moham, Dorothy Rudd Moore states, “When the singer comes in, it is as though she is standing under a tree in the rain—she has lived her life; she has no regrets.” This piece has a six bar introduction written for piano only with quick thirty-second notes to depict falling rain and a tempo marking of Moderato maestoso. Themes from “Song to a Dark Girl” and “I Had no Thoughts of Violets of Late” recur throughout the song. The structure of the vocal line is simple and descriptive of the resolution felt by the female character of the cycle (Music Example 7a). This song uses a pentatonic scale for its tonal structure. The song ends with a plagal cadence and the same D minor sonority of the first song of the cycle.

Music Example 7a, mm 7-9

Handwritten musical score for the song "Rain in the Deep, Dripping Wood". The score is written on four systems of staves. The first system (measures 1-4) is in D minor (one flat) and 4/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics "Let me be bur-ied in the" are written under the first two measures. The second system (measures 5-8) continues the melody and accompaniment. The lyrics "rain ——— In a deep, dripping wood," are written under the first two measures of this system. The third system (measures 9-12) continues the melody and accompaniment. The lyrics "rain ——— In a deep, dripping wood," are written under the first two measures of this system. The fourth system (measures 13-16) continues the melody and accompaniment. The lyrics "rain ——— In a deep, dripping wood," are written under the first two measures of this system. The score includes a key signature of one flat (Bb) and a time signature of 4/4. The lyrics are written in a handwritten style. The score is divided into four systems, each with a measure number (1, 5, 9, 13) written above the first measure. The lyrics are written under the melody line. The accompaniment is written on a bass clef staff. The score is written on a piece of paper with a grid background.

1 5 9 13

Let me be bur-ied in the rain ——— In a deep, dripping wood,

Dm Am Dm Am D5/A E°7/Bb F/A

VIII. CONCLUSION

An examination of the lives and compositional practices of Florence Price, and Dorothy Rudd Moore, suggests that exposure to European classical music during their formative years and via the respective liturgies of their home churches appears to have influenced their decisions to pursue careers as classical composers. Their churches not only provided them with the space, exposure and experience necessary to create classical music, but also provided them with the opportunity to connect their music to their own unique cultural experiences. The music of their churches played a large role in their lives evidenced by their involvement in the performance of the music within their churches; Florence Price was a church organist for many years and Dorothy Rudd Moore was an active soloist in her church choir.³⁴ African American women known for their classical compositions have proven that perseverance and talent are very difficult to ignore. While the struggle for validation and recognition of the African American classical composer continues to be present, Florence Price and Dorothy Rudd Moore are strong examples of what hard work and respect for proper training can bring to the world of music. The compositional style of Florence Price and Dorothy Rudd Moore reflects the dual inspiration of their church traditions and formal musical training.

³⁴ Walker-Hill, *From Spirituals to Symphonies : African-American Women Composers and their Music*

APPENDIX A - FLORENCE PRICE WORKS LIST

Unfinished and Unpublished Works

A Lovely Winter Day, for piano (1949) Unfinished

A Morning Sunbeam, for piano

A Photograph, for piano

A Wee Bit of Erin, for piano

A Smiling Face, for voice & piano

A Song of Living, for medium voice & piano

Abraham Lincoln, for SATB, organ & orchestra

A White Rose, for medium voice & piano

After the First and Sixth Commandments, for SATB

Alleluia, for SATB

American Folksongs in Counterpoint, for string quartet

An Indian Summer on the Prairie, for women's chorus.

Anticipation, for piano

Arkansas Jitter, for piano (1938)

Ardella, for medium voice & piano (1935)

Arkansas Jitter, for piano (1938)

Autumn Echoes, for piano.

Baby my Own, for voice & piano (1928)

Banjo Song, for SSA

APPENDIX A - *Continued*

Bayou Dance, for piano (1938)

Because, for medium voice & piano

Beside the Sea, for medium voice & piano

Bewilderment, for medium voice & piano

Blue Bell, for SSA

Bright Eyes, for piano

Brownies on the Seashore, for piano

Cabin Song, for piano

Chicago Suite, for orchestra

City Called Heaven, for voice & piano

Climbing the Mountain, for piano

Cobbler, for medium voice & piano

Colonial Dance Symphony, for orchestra

Communion Service, for SATB

Concert overture based on Sinner Please don't let this Harvest Pass, for orchestra

Concert overture on Negro Spirituals, no. 1, for orchestra. Duration: 10:00
Instrumentation: 3222, 3221, timp, 4-5 perc, strings.

Concerto, piano, D minor

Concerto, violin, no. 1, D major (1952). Duration: 16:00. Instrumentation: 2222, 0200, timp, strings.

Concerto, violin, no. 2 (1952). Only fragment of 2nd violin part is extant.

Crescent Moon, for voice & piano (1934)

APPENDIX A - *Continued*

Dainty Feet, for piano

Dainty Lass, for organ

Dance of the Cotton Blossoms, for piano (1938)

Dark Pool, for piano

Dawn's Awakening, for medium voice & piano (1936)

Death's gwineter lay his cold icy hands on me, for medium voice & piano

Desire, for voice & piano

Deep River, for high voice & piano

Doll Waltz, for piano

Dream Ships, for voice & piano (1935)

Dreamships, for medium voice & piano

Easy goin', for medium voice & piano

Elfentanz, for violin & piano

Ethiopia's shadow in America, for orchestra (1932). Won: Rodman Wanamaker honorable mention, 1932.

4 Encore songs, for voice & piano. 1. *Come, come*; 2. *Tobacco*; 3. *A flee and a fly*; 4. *Song of the open road*.

Every Dream has a Scheme, for voice & piano (1929)

Every time I Feel the Spirit, for high voice & piano

Fantasie nègre, piano, no. 2.

Fantasie nègre, piano, no. 3.

Fantasie nègre, piano, no. 4. Won: Rodman Wanamaker honorable mention, 1932.

APPENDIX A - *Continued*

2 Fantasies on folk tunes, for piano

Feet o' Jesus, for medium voice & piano

Foggy Night, for medium voice & piano (1946)

Go down, Moses, for medium voice & piano.

God Gives me You, for medium voice & piano (1946)

---- for SATB.

Goo-bye jinks, for medium voice & piano

Hiking, for piano. Chicago: McKinley.

Hitch up your Belts, Boys!, for voice & piano (1942)

Hoe cake, for 2 pianos

Hold Fast to Dreams, for voice & piano. Text: Langston Hughes

Hold out yo' Light, for SSA

Hourglass, for organ. Original title: Sandman

I Grew a Rose, for medium voice & piano

I Remember, for voice & piano (1934)

If I Didn't Love You, for voice & piano, by Vee Jey [pseud.] (1945)

I'm Going to Lay Down my Heavy Load, for medium voice & piano

In Back o' the Clouds, for voice & piano (1930)

In the Land o' Cotton, for piano (1926). Won Holstein award (1925)

It's All on Account of the Sunshine, for voice & piano

APPENDIX A - *Continued*

Joy in June, for piano

Just a Dream that Never Came True, for voice & piano (1929)

Just to Be Near You, for voice& piano (1948)

Lake Mirror, for piano

Let's Build a Little Love Nest, for voice & piano (1930)

Lincoln Walks at Midnight, for SATB & orchestra

Listen, Baby, for voice & piano (1928)

Little Pieces on Black Keys, for piano

Little Pieces on White Keys, for piano

Little Things, for voice & piano

Looking for Someone to Love, for voice & piano (1934)

Lord, I Can't Stay Away, for voice & piano

Love Dreams, for voice & piano (1930)

Lover's Lane, for voice & piano

Memories of Dixieland, for piano (1947). Won Holstein award (1927).

Memories of You, for voice & piano

Memory Mist, for piano

3 Miniature Portraits of Uncle Joe, written to depict various stages of his life at 17, 25, and 70, for piano (ca.1947).

Morning, for medium voice & piano

My Little Soul's Goin' to Shine, for medium voice & piano

My Neighbor, for medium voice & piano

APPENDIX A - Continued

Nimble feet, for piano (1953)

Negro Folksongs, for string quartet. 1. *Go down, Moses*; 2. *Lil' David, play on your harp*; 3. *Somebody's knockin' at yo' door*; 4. *Joshua fit de battle of Jericho*.

5 Negro Folksongs in counterpoint, for string quartet. 1. *Calvary*; 2. *Clementine*; 3. *Drink to me only with thine eyes*; 4. *Shortnin' bread*; 5. *Swing low, sweet chariot*.

3 Negro Dances, for piano

----- for band, arr. by Eril W. G. Leidzen

Nodding Poppies, for piano. Original title: *A field of waving grain*

O Lamb of God, for voice & piano

Ode to Man, for chorus, piano & organ

Overture, no. 1, orchestra

Overture, no. 2, orchestra

On Higher Ground, for piano

On Parade, for piano. Chicago: McKinley

On the Other Shore, for voice & piano

On the Playground, for voice & piano

On Top of a Tree, for piano

Passacaglia and fugue, organ

Pensive mood, for piano

Piece, violin & piano

Prelude and Fantasy, organ (1942)

Poem of Praise, for SATB & piano. Text: Elizabeth Coatsworth.

APPENDIX A - *Continued*

Quartet, strings

Quintet, piano & strings, E minor (1936)

Rhapsody, piano & orchestra

Rocking Chair, for piano (1939)

Roll, Jordan, Roll, for high voice & piano

Save me, Lord, Save me, for medium voice & piano

Seagulls, for SSAA, flute, violin, viola, violoncello & piano (1951). Won: Lake View Musical Society contest.

Sentimental Moonlight, for voice & piano (1947)

Ships That Pass in the Night, for medium voice & piano

Silent Night, for piano

Some o' These Days, for medium voice & piano

Suite, brasses & piano

Song is So Old, for voice & piano

Song of Hope, for medium voice & piano

----- for voice & orchestra

Song of the Oak, for orchestra. Duration: 12:00. Instrumentation: 3222, p Eh bcl cbsn, 4341, timp, 5-6 perc, harp, organ (ad lib.), strings.

Song of the Open Road, for medium voice & piano

4 Songs, for bass-baritone & piano. 1. Easy goin'; 2. Goo-bye, Jinks; 3. The photograph; 4. Summah night.

Spring Journey, for SSA & orchestra

----- for 2 violins, 2 cellos, double bass & piano

APPENDIX A - *Continued*

Strong Men, Forward!, for piano *Suite of Negro dances*, for orchestra.

Summer Clouds, for SAB

Summer Night, for medium voice & piano

Sunset, for voice & piano (1938)

The Swing, for piano

Sympathy, for medium voice & piano (1943) Text: Paul Laurence Dunbar

Symphonic tone poem, for orchestra

The Bowl is Cracked, for voice & piano

The Bridle Path, for piano

The Engine, for piano

The Flame, for piano. Unfinished.

The Froggie and the Rabbit, for piano.

The Glory of the Day was in her Face. Text: James Weldon Johnson.

The Island of my Dreams, for voice & piano (1928).

The Poet and his Song, for medium voice & piano.

The Retort, for medium voice & piano.

Then I Found Heaven When I Found You, for voice & piano (1938).

The Oak, for orchestra. Duration: 7:00. Instrumentation: 3022 (p) Eh, bcl, 4331, timp, perc, harp, strings. Duration: 12:40.

To a Little Girl, for piano.

Tropical Moon, for piano.

APPENDIX A - *Continued*

Trouble Done Come my Way, for medium voice & piano.

Two Traditional Negro Spirituals. See: *I am bound for the kingdom*, and *I'm workin' on my buildin'*.

Travel's End, for high voice & piano. Text: Mary Falwell Hoisington.
Undecided, for piano.

Up and Down the Stairs; Up and Down the Ladder, for piano.

Wander thirst, for medium voice & piano.

----- for SATB.

We Have Tomorrow, for medium voice & piano.

Weary Traveler, for medium voice & piano.

Were you There When they Crucified my Lord?, for piano (1942).

What is Love?, for voice & piano.

What's the Use?, for medium voice & piano (1930).

----- for chorus.

Who Grope with Love for Hands, for medium voice & piano.

Winter Idyll, for medium voice & piano.

Winter Must Come, for voice & piano.

----- for piano.

The Waltzing Fairy, for piano (1928)

The Washerwoman, for medium voice & piano

The Waterfall, for piano

The Waves of Breffney, for SATB

The Wind and the Sea, for SATB, piano & string orchestra

APPENDIX A - *Continued*

Won't you Please Play Santa Claus?, for voice & piano (1928)

Words for a Spiritual, for medium voice & piano (1948)

You Didn't Know This Baby, for voice & piano (1928)

You're in my Heart to Stay, for voice & piano (1948)

Your Leafy Voice, for medium voice & piano

APPENDIX A - *Continued*

Published Works and Works Held in Library Archives

A Pleasant Thought, for organ (1951). Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*). Duration: 2:52.

A Sachem's Pipe, for piano. New York: Carl Fischer, 1935. 5p. (*Pieces we like to play; Sheet music edition, P2060; #27275*) Library: Spingarn.

A Sailor's Song, for medium voice & piano. New York: Edward B. Marks, 1946 (*Negro art songs*, ed. by Edgar Rogie Clark).

----- Ann Arbor: University Microfilms, 1973. (*Negro art songs*, ed. by Edgar Rogie Clark).

An April Day, for medium voice & piano. New York: Handy Bros., 1949. Text: Joseph F. Cotter. Library: Library of Congress.

Adoration, for organ. Dayton: Lorenz Music, 1951. Duration: 3:25.

----- Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*).

Allegretto, for organ. Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*).

Andantino, for organ. Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*).

Annie Laurie, for piano (four hands). Chicago: McKinlet, 1928.

At the Cotton Gin; a Southern Sketch, for piano. New York: G. Schirmer, 1927. (#33200c). 5p. Library: Spingarn.

At The Cotton Gin, for piano (1927). New York: G. Schirmer, 1928.

Birds in the Forest, for piano. Chicago: McKinley.

Blue Skies, for piano. Chicago: McKinley.

APPENDIX A - *Continued*

By Candlelight, for violin & piano. Chicago: McKinley Publishers, 1929.

Clover Blossom, for piano (1947). Chicago: McKinley, 1947.

Concert overture on Negro Spirituals, no. 2, for orchestra. Duration: 12:00.
Instrumentation: 3222 (p, Eh, bcl), 4331, timp, perc, harp, strings.

Concerto, piano, F minor (1932). Contents: one movement. Duration: 12:00.
Instrumentation: 1121, 2220, timp, 2 perc, strings. Première: 1932; Florence Price, piano;
Chicago Symphony Orchestra; Frederick Stock, conductor (or possibly the Detroit
Symphony Orchestra).

Cotton Dance, for piano (1931). New York: Oxford University Press, 1942 (*Oxford
piano course, book 5*). Duration: 2:32. Won: Rodman Wanamaker honorable mention,
1931.

Criss-cross, rock-a-bye, for piano (1947). Chicago: McKinley Music, 1947. Library:
Library of Congress.

Dances in the Canebreaks, for piano (1953). New York: Mills Music, 1953; Los Angeles:
Affiliated Musicians, 1953 (#AMI 3201). 1. *Nimble feet*; 2. *Tropical moon*; 3. *Silk hat
and walking cane*. Duration: 9:14.

----- for orchestra. New York: Mills Music; Los Angeles: Affiliated Musicians, 1953.
(#AMI 3201) Duration: 8:30. Instrumentation: 3132 bcl, 3321, timp, 2 perc, harp, strings..

Dreamin' Town, for medium voice & piano (1934). 4p. Text: Paul Laurence Dunbar.
Duration: 2:00. Library: University of Arkansas (facsimile of holograph).

APPENDIX A - Continued

5 Easy pieces for grade 2, for piano. Chicago: McKinley Music, 1928.

----- 1. *Anticipation; a study in phrasing*. 5p. (#2241). Library: Spingarn.

----- 2. *Doll waltz; vals de la muneca; a study in rests*. 3p. (#2242). Library: Spingarn.

----- 3. *The engine; la maquine de vapor; a study in staccato and short phrases*. (#2243). Library: Spingarn.

----- 4. *The waltzing fairy; el duende valsante; a study in legato, staccato, and phrasing*. 5p. (#2244).

----- 5. *The waterfall; la cascada; a study in arpeggio forms*. 3p. (#2245). Library: Spingarn.

Echoes, for piano. Chicago: McKinley.

Evening, for piano. Chicago: McKinley.

Evening song, for organ. New York: Galaxy Music, 1951.

Fantasia nègre, piano (1929). Dedication: "To my talented little friend, Margaret A. Bonds." Based on *Sinner, please don't let this harvest pass*.

----- Bryn Mawr: Hildegard Publishing Co., 1992 (*Black women composers; a century of piano music, 1893-1990*, ed. by Helen Walker-Hill). p.25-35.

Fantasy in Purple, for medium voice & piano. 3p. Text: Langston Hughes. Duration: 2:00. Library: University of Arkansas (facimile of holograph)

Festal March, for organ. Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*). Duration: 3:16.

Forever, for medium voice & piano. 3p. Text: Paul Laurence Dunbar. Duration: 2:00. Library: University of Arkansas (facsimile of holograph).

Golden Corn Tassles, for piano. Library: CBMR.

Heav'n Bound Soldier, for SSA & piano. New York: Handy Brothers, 1959. 3p. Duration: 1:00.

----- Melville: Belwin-Mills.

APPENDIX A - *Continued*

Here and There, for piano (1947). Chicago: McKinley Music, 1947. Library: Library of Congress.

I am Bound for de Kingdom, and I'm Workin' on my Buildin', for medium voice & piano (by 1939). New York: Handy Bros., 1949 (*Two traditional Negro spirituals*). 5p. Duration: 2:00. Library: Library of Congress.

In Quiet Mood, for organ (1941). New York: Galaxy Music, 1951. (#G.M. 1822-4). 5p. Duration: 3:00. Original title: *Impromptu*.

----- Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*).

It's Snowing, for medium voice & piano. Silver Burdett (*New music horizons, book 2*).

----- for chorus.

Levee Dance, for piano (1937). Philadelphia: Theodore Presser, 1937. Library: Spingarn.

Little Melody, for organ. Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*). Duration: 2:20.

3 Little Negro Dances, for piano. Bryn Mawr: Theodore Presser, 1933. 1. *Hoe cake*; 2. *Rabbit foot*; 3. *Ticklin' toes*.

----- 1. *Hoe cake*. (#26030). Library: Spingarn.

----- 2. *Rabbit foot*. (#26031) Library: Spingarn.

----- 3. *Ticklin' toes*. (#26032). Library: Spingarn.

----- for 2 pianos.

----- for band, arr. by Eric W. G. Leidzén. New York: Theodore Presser, 1939. 8p. (reduced score) (#26788-94).

Love in a Mist, for medium voice & piano. 4p. Text: Mary Rolofson Gamble. Duration: 2:00. Library: University of Arkansas (facsimile of holograph).

March of the Beetles; Clover Blossom, for piano (1947). Chicago: McKinley Music, 1947. Library: Library of Congress.

APPENDIX A - *Continued*

Mellow Twilight; tone poem; el crepúsculo suave, for piano. Chicago: McKinley, 1929 (#2303-3). 5p. Library: Spingarn.

---- for violin & piano.

Moonbridge, for high voice & piano (1930). Chicago: Gamble Hinged Music, 1930. (#937). 6p. Text: Mary Rolofson Gamble. Duration: 2:23. Library: Columbia, Spingarn.

----- for SSA & piano. New York: Remick Music, 1930 (#G-1847-6). 7p.

My Dream, for medium voice & piano. Bryn Mawr: Hildegard Publishing Co., 1995, ed. by Vivian Taylor and Rae Linda Brown (*Art songs and spirituals by African-American women composers, 09528*). p71-75. Text: *Dream variations*, by Langston Hughes.

My Soul's Been Anchored in the Lord, for medium voice & piano. Chicago: Gamble Hinged Music, 1937. (#1292). 5p. Duration: 2:00. Library: Schomburg; Spingarn.

----- Bryn Mawr: Hildegard Publishing Co., 1995, ed. by Vivian Taylor (*Art songs and spirituals by African-American women composers, 09528*), p83-88.

----- . Reproduction of holograph at

<http://www.library.upenn.edu/exhibits/rbm/anderson/spirimage6.html> 5p. (accessed November 19, 2010).

Nature's Magic, for SSA & piano (1953). Chicago: C. F. Summy, 1953. 7p. Text: Mary Rolofson Gamble. Duration: 2:00. Library: Library of Congress.

APPENDIX A - *Continued*

Night, for medium voice & piano (1946). New York: Edward B. Marks, 1946 (*Negro art songs*, ed. by Edgar Rogie Clark) Text: Louise C. Wallace. Duration: 2:10.

----- Ann Arbor: University Microfilms, 1973. (*Negro art songs*, ed. by Edgar Rogie Clark).

----- Melville: Edward B. Marks, 1977 (*Anthology of art songs by Black American composers*, ed. by Willis Patterson, p82-83)

----- Bryn Mawr: Hildegard Publishing Co., 1995, ed. by Vivian Taylor (*Art songs and spirituals by African-American women composers*, 09528), p80-82.

Nightfall, for medium voice & piano. 3p. Text: Paul Laurence Dunbar. Duration: 2:00. Library: University of Arkansas (facsimile of holograph).

Nobody Knows the Trouble I've Seen, for piano. Philadelphia: Theodore Presser, 1938. (#26701). 3p. Library: Spingarn.

Nod, for TTBB. Text: Walter de La Mare. Duration: 2:00. Library: University of Arkansas (facsimile of holograph).

Offertory, for organ. Dayton: Lorenz Music, 1951.

----- Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price, vol., 2: Short organ works*). Duration: 3:13.

Out of the South Blew a Soft Sweet Wind, for medium voice & piano (1946). New York: Edward B. Marks, 1948 (*Negro art songs*, ed. by Edgar Rogie Clark). Text: Fannie Carter Woods. Library: Library of Congress.

----- Ann Arbor: University Microfilms, 1973. (*Negro art songs*, ed. by Edgar Rogie Clark)

Pittance, for voice & piano. Text: Don Vincent Gray. Library: University of Arkansas (Manuscript Collection 988).

Playful Rondo, for violin & piano. Chicago: McKinley Publishers, 1928.

Resignation, for voice & piano (1964). Text: Florence Price. Library: University of Arkansas (Manuscript Collection 988).

----- for SATB.

APPENDIX A - *Continued*

Retrospection, for organ. Fayetteville, ARK: ClanNan Editions. 1995 (*Music of Florence Beatrice Price*, vol., 2: *Short organ works*). Original title: *An elf on a moonbeam*. Duration: 3:16.

Rock-a-bye, for piano (1947). Chicago: McKinley.

Short works, for organ. Fayetteville AR: ClanNan, 1995.

3 Sketches for Little Pianists (1937). Philadelphia: Theodore Presser, 1937. 1. *Bright eyes*; 2. *Cabin songs*; 3. *A morning sunbeam*.

----- 1. *Bright Eyes*. (#26510) Library: Spingarn.

----- 2. *Cabin Songs*. (#26511) Library: Spingarn.

----- 3. *A Morning Sunbeam*. (#26512) Library: Spingarn.

Sonata, organ, no. 1, D minor. Fayetteville AR: ClanNan Editions. 1996 (*Music of Florence Beatrice Price*, vol., 4).

Sonata, piano, E minor (1932). 1. Andante – allegro; 2. Andante; 3. Scherzo; allegro. 1. *Allegro con furia*; 2 *Adagietto*; 3. *Allegro deciso*. New York: G. Schirmer, 1997, ed. by Rae Linda Brown. Award: Rodman Wanamker Foundation Award of \$250 (1932). Duration: 25:06.

Song for Snow, for SATB & piano (1930). New York: Carl Fischer, 1942, 1957 (*Carl Fischer choral music*, N 2640-5, CM 6940). 5p. Text: Elizabeth Coatsworth. Duration: 2:00.

---- for SAT & piano.

APPENDIX A - *Continued*

Song to the Dark Virgin, for medium voice & piano (1941). New York: G. Schirmer, 1941 (#344620). 5p. Text: Langston Hughes. Library: Schomburg; Spingarn (inscribed to Carl van Vechten by Langston Hughes).

----- New York: Edward B. Marks, 1977 (*Anthology of art songs by Black American composers*, ed. by Willis Patterson, p98-101).

----- Melville: Edward B. Marks, 1977 (*Anthology of art songs by Black American composers*, ed. by Willis Patterson, p98-101).

----- Bryn Mawr: Hildegard Publishing Co., 1995, ed. By Vivian Taylor (*Art songs and spirituals by African-American women composers*, 09528) p76-79.

2 Songs, for voice & piano. San Antonio: Southern Music Co., 1994. 1. *Feet o' Jesus*; 2. *Trouble done come my way*.

Suite, organ, no. 1. Fayetteville, AR: ClanNan Editions. 1993, ed. by Calvert Johnson (*Music of Florence Beatrice Price, vol. 1*).

Swaying Buttercups, for piano. Chicago: McKinley.

Symphony, no. 1, E minor (1932). Instrumentation: 2222, 4231, timp, 3 perc, strings. Won: Rodman Wanamaker prize (\$500) in 1932. Première: 1933; Chicago World's Fair; Chicago Symphony Orchestra; Frederick Stock, conductor. Duration: 20:00.

Symphony, no. 2, G minor (193?). Instrumentation: 3222, p Eh bcl cbs, 3240, timp, 3 perc, harp, strings. Duration: 25:00. Library: Yale (manuscript).

Symphony, no. 3, C minor (1940). 110p. Instrumentation: 3222, p Eh bcl, 4331, timp, perc, harp, strings. Première: 1940; Detroit; Michigan WPA Symphony; Valter Poole, conductor. Duration: 22:00. Library: Yale (manuscript).

Symphony, no. 4, D minor. Duration: 20:00. Instrumentation: 3222, p Eh bcl, 4331, timp, 3-5 perc, harp, strings.

Tecumseh, for piano. New York: Carl Fischer, 1935. 5p. (Pieces we like to play; Sheet music edition, P2062; #27277). Library: Spingarn.

The Butterfly, for piano. New York: Carl Fischer, 1936 (*Pieces we like to play; Sheet music edition, P2100; #27643*). 5p. Library: Spingarn.

APPENDIX A - *Continued*

The Deserted Garden, for violin & piano. Cincinnati: John Church Music.

----- Bryn Mawr: Theodore Presser, 1933.

The Envious Wren, for medium voice & piano. 6p. Text: Alice Carey and Phoebe Carey. Library: University of Arkansas (facsimile of holograph).

The Gnat and the Bee, for piano. New York: Carl Fischer, 1936 (*Pieces we like to play*; Sheet music edition, P2098; #27642). 5p. Library: Spingarn.

The Goblin and the Mosquito, for piano (1951). Chicago: Clayton F. Summy, 1951. Library: Library of Congress.

The Heart of a Woman, for medium voice & piano. New Haven: G. K. Hall, 2003 (*Women composers; Music through the ages*, vol. 7, ed. by Rae Linda Brown) p746-752. Text: Georgia Douglas Johnson.

The Hour Glass, for organ. Fayetteville, AR: ClanNan Editions. 1995 (*Music of Florence Beatrice Price*, vol., 2: *Short organ works*). Original title: *Sandman*. Duration: 3:08.

The moo-cow, Fido, and Kitty, for voice & piano (1949). Library: University of Arkansas (Manuscript Collection 988).

The Moon Bridge, for high voice & piano (1930). Chicago: Gamble Hinged Music, 1930. 6p. (#937). Text: Mary Rolofson Gamble. Duration: 2:00. Library: Spingarn.

----- for SSA & piano (1930). New York: Remick Music Corporation, 1950, 1930 (2-G1847). 7p.

The New Moon, for SSAA & piano (4 hands). Chicago: Gamble Hinged Music, 1930. (#964-11). 12p. Duration: 3:00. Text: anonymous. Dedication: Estella C. Bonds.

The Old Boatman, for piano (1951). Chicago: Clayton F. Summy, 1951. Duration: 1:54. Library: Library of Congress.

The Rose, for piano. New York: Carl Fischer, 1935 (*Pieces we like to play*; Sheet music edition, P2091; #27638). 5p. Library: Spingarn.

The Sea Swallow, for piano (1951). Evanston: Clayton F. Summy, 1951. Library: Library of Congress.

APPENDIX A - *Continued*

The Zephyr; el Cefiro, Mexican folksong, for piano. Chicago: Gamble Hinged Music, 1928. 5p. (#2279). "A study in phrasing and pedaling." Library: Spingarn.

Three Boughs, for piano. Chicago: McKinley.

They lie, they lie, for medium voice & piano (1946/IV). Text: David Morton. Library: CBMR; University of Arkansas (Manuscript Collection 988).

To my Little Son, for high voice & piano. 2p. Text: Julia Johnson Davis. Dedication: Tommy Price, in memoriam. Duration: 1:00. Library: Library of Congress (facsimile of holograph); University of Arkansas (Manuscript Collection 988).

Variations on a Folksong, Peter Go Ring dem Bells, for organ. Fayetteville AR: ClarNan, 1995 (*Music of Florence Beatrice Price, vol. 1*). Duration: 12:58.

Who will Dance with Me?, for piano. Chicago: McKinley.

Witch of the Meadow, for SSA & piano.[14] Chicago: Gamble Hinged Music, 1937. 7p. Text: Mary Rolofson Gamble. Duration: 2:00.

APPENDIX B - DOROTHY RUDD MOORE WORKS LIST

Adagio (viola, cello). 1965. This became the middle movement of *Moods*. First performed by Selwart Clarke, viola, and Kermit Moore, cello, February 1965 in Town Hall, New York. (McGinty, Moore)

A Little Whimsy. 1978. New York: American Composers Alliance, 1978. Also in *Black Women Composers: A Century of Piano Music 1893-1900*, edited by Helen Walker-Hill (Bryn Mawr, Pa.: Hildegard, 1992). A teaching piece, part of an uncompleted set. Performed by Elena Mirazchiyska, 12 November 2000, at the third annual American Music Week festival in Sofia, Bulgaria. 2 min. (AMRCI CBMR, Oberlin; IDBC, Moore)

Ave Maria (SSA, piano). 1973. Adapted from the prelude by J. S. Bach in the Charles Gounod vocal arrangement. (Tischler)

Ballad of the Winter Soldier (SATB, piano). 1964. Text: Dorothy Rudd Moore. Orchestrated by Hale Smith for the first performance by the Howard Roberts Chorale, at a benefit for the Congress of Racial Equality, September 1964, at Philharmonic Hall, Lincoln Center, New York. (Moore)

Baroque Suite for Unaccompanied Violoncello. 1964-65. New York: American Composers Alliance, 1974. Three movements. Written for and first performed by Kermit Moore, 21 November 1965, at Harlem School of the Arts. 15 min. (AMC; IDBC, Moore, Tischler)

Charity (SA). 1973. New York: American Composers Alliance, 1973. Adaptation of song by Richard Hageman with text by Emily Dickinson. 3 min. (Tischler)

Chorale, conducted by Noel DaCosta, with soprano Carol Joy, baritone Andrew Frierson, and pianist Marjorie de Lewis, on 12 June 1977, at Alice Tully Hall in New York. Orchestrated in 1994 and performed at Schomburg Center, conducted by Kermit Moore. 5 min. (AMC; IDBC, Moore, Tischler)

Deep River (SA chorus or duet, piano). 1974. Spiritual adapted from arrangement by H. T. Burleigh. (Tischler)

Dirge and Deliverance. 1970-71. New York: American Composers Alliance, 1972. Two movements. Commissioned and first performed by cellist Kermit Moore with Zita Carno, Alice Tully Hall, 14 May 1972. 16 min. (AMC, AMRCI CBMR, Oberlin; IDBC, Moore, Tischler)

APPENDIX B - *Continued*

Dream and Variations. 1974. New York: American Composers Alliance, 1979. Composed for Ludwig Olshansky. First performed by Zita Carno, 23 February 1975 at Carnegie Recital Hall, New York. 20 min. (AMC, AMRCICBMR, Oberlin; IDBC, Moore, Tischler)

Flight. 1956. (IDBC)

Flowers of Darkness (tenor, piano). 1988-89. New York: American Composers Alliance, 1989. Contents: (1) Flowers of Darkness (Frank Marshall Davis); (2) Creole Girl (Leslie M. Collins); (3) Harlem Sweeties (Langston Hughes); (4) At Early Mom (Binga Dismond); (5) The Glory of the Day Was in Her Face (James Weldon Johnson); (6) 0 Daedalus Fly Away Home (Robert E. Hayden). Commissioned and first performed by tenor William Brown with Philip Morehead, piano, at an American Women Composers conference on 11 February 1990, at Ganz Hall, Roosevelt University, Chicago. 13 min. (AMRCICBMR; IDBC, Moore)

Frederick Douglass (opera in three acts). 1978-85. New York: American Composers Alliance, 1985. Libretto by Dorothy Rudd Moore. Commissioned and first performed by Opera Ebony, directed by Ward Fleming and conducted by Warren George Wilson, 28 and 30 June 1985 at Aaron Davis Hall, City College of New York. 3 hours. (Moore)

From the Dark Tower (mezzo-soprano, cello, piano). 1970. New York: American Composers Alliance, 1974. Contents: (1) 0 Black and Unknown Bards (James W. Johnson); (2) Southern Mansions (Ama Bontemps); (3) Willow Bend and Weep (Herbert C. Johnson); (4) Old Black Men (Georgia D. Johnson); (5) No Images (Waring Cuney); (6) Dream Variation (Langston Hughes); (7) For a Poet (Countee Cullen); (8) From the Dark Tower (Cullen). Commissioned by Kermit Moore. First performed by mezzo-soprano Hilda Harris, cellist Kermit Moore, and pianist Alan Booth on 8 October 1970 at Norfolk State University, Virginia. See discography. 34 min. (AMRC/CBMR, Oberlin; IDBC, Moore, Tischler)

From the Dark Tower (mezzo-soprano, orchestra). 1972. Songs nos. 1, 3, 6, 8 from cycle of the same title. Commissioned and first performed by Hilda Harris and the Symphony of the New World, conducted by George Byrd, on 29 October 1972, at Avery Fisher Hall, Lincoln Center, New York. 22 min. (IDBC, Moore, Tischler)

He's Got the Whole World in His Hands (soprano, baritone, piano). 1991. Adaptation of spiritual setting by Margaret Bonds. (Moore)

He's Got the Whole World in His Hands (SATB, piano). Spiritual adapted from Margaret Bonds' arrangement. (Tischler)

APPENDIX B - *Continued*

If Music Be the Food of Love (SA chorus or duet, piano). New York: American Composers Alliance, 1973. Adaptation of song by Henry Purcell. 5 min. (Tischler)

In Celebration (SATB, soprano and baritone solos, piano). 1977. New York: American Composers Alliance, 1977. Text: Langston Hughes.

I, Too (tenor, cello, piano). 1982. Adaptation of song by Margaret Bonds. Text: Langston Hughes. (Moore)

Let My Song Fill Your Heart (SSA, piano). Adaptation of song by Ernest Charles. (Tischler)

Life and Death (tenor, cello, piano). 1982. Adaptation of song by Samuel ColeridgeTaylor, who also wrote the text. (Moore)

Little Black Boy (tenor, cello, piano). 1982. Adaptation of song by Virginia Lowe Carter. Text: Morton. (Moore)

Lullaby from opera Jocelyn (SA chorus or duet, piano). New York: American Composers Alliance, 1974. Adapted from opera by Benjamin Godard. 4 min. (Tischler)

Lullaby (SS duet, piano). 1974. Adaptation of song by Cyril Scott, text by Christina Rossetti. (Tischler)

Minstrel Man (tenor, cello, piano). 1982. Adaptation of song by Margaret Bonds. Text: Langston Hughes. (Moore)

Modes (string quartet). 1968. New York: American Composers Alliance, 1968. Three movements. First performed by Clarmore Quartet: violinist Sanford Allen, violinist Selwart Clarke, violist Alfred Brown, cellist Kermit Moore, 28 May 1968, at the Harlem School of the Arts. See discography. 12 min. (AMC, Oberlin; IDBC, Moore, Tischler)

Moods (viola, cello). 1969. New York: American Composers Alliance, 1974. Contents: (1) Agitated and Erratic; (2) Melancholic (see Adagio, 1965); (3) Frenetic. Won grant from the Society of Black Composers. First performed by violist Selwart Clarke and cellist Kermit Moore, 20 May 1969, at Intermediate School No. 201, New York. 15 min. (Oberlin, IDBC, Moore, Tischler)

Night Fantasy. 1978. New York: American Composers Alliance, 1979. Two movements. First performed by Keith King, clarinet, and Daniel Michalak, piano, in 1994 at Indiana University Art Museum. 12 min. (AMRCICBMR, Oberlin; IDBC, Moore, Tischler)

APPENDIX B - *Continued*

Nymphs and Shepherds (SSA, piano). Adaptation of song by Henry Purcell. (Tischler)
Passing By (SA, piano). 1973. Adaptation of song by Henry Purcell. (Tischler)

On Wings of Song (SS, piano). New York: American Composers Alliance, 1973.
 Addaptation of song by Felix Mendelssohn. 3 min. (Tischler)

Praise Be to Thee (soprano, baritone, piano). 1991. Adaptation of song by Handel.
 (Moore)

Race for Space (musical). 1963. Text and music by Dorothy Rudd Moore. Performed at
 Crampton Auditorium, Howard University, in 1963, with Moore in lead role. (Moore)

Reflections (symphonic wind ensemble). 1962. Won Howard University competition.
 First performed by Howard University symphonic wind ensemble, conducted by William
 Penn, at Howard University in May 1962. 10 min. (IDBC, Moore, Tissschler)

Ride On, King Jesus (SATB, piano). 1973. Spiritual adapted from anangement by Hall
 Johnson. (Tischler)

Songs from the Rubaiyat (mezzo-soprano, oboe). 1962. New York: American Composers
 Alliance, 1974. Text: Omar Khayyam. First performed by soprano Janet Lytle and oboist
 Sandra Fischer in August 1963 at the American Conservatory at Fonntainebleau, France.
 American premiere by soprano Dorothy Rudd Moore and obooist Harry Smyles, 23
 February 1975, at Carnegie Recital Hall, New York. 15 min. (Oberlin; IDBC, Moore,
 Tischler)

Song to the Dark Virgin (tenor, cello, piano). 1982. Adaptation of song by Florence Price.
 Text: Langston Hughes. (Moore)

Sonnets on Love, Rosebuds, and Death (soprano, violin, piano). 1975-76. New York:
 American Composers Alliance, 1976. Contents: (1) Sonnet: I Had No Thought of Violets
 of Late (Alice Dunbar-Nelson); (2) Joy (Clarissa Delaney); (3) Sonnet: Some Things Are
 Very Dear to Me (Gwendolyn Bennett); (4) Sonnet: He Came in Silvern Armour
 (Bennett); (5) Song for a Dark Girl (Langston Hughes); (6) Idolatry (Countee Cullen); (7)
 Youth Sings a Song of Rosebuds (Arna Bontemps); (8) Invocation (Helene Johnson).
 Commissioned and first performed by Soprano Miriam Burton, violinist Sanford Allen,
 and pianist Kelley Wyatt, 23 May 1976, at Alice Tully Hall, New York. 21 min. (AMC,
 AMRC/CBMR, Oberlin; IDBC, Moore, Tischler)

APPENDIX B - *Continued*

Symphony No. 1. 1962-63. One movement. One of 10 finalist works selected and performed by the National Symphony Orchestra in May 1963 at Constitution Hall. 15 min. (IDBC, Moore, Tischler)

Three Pieces for Violin and Piano. 1966-67. New York: American Composers Alliance, 1967. Contents: (1) Vignette; (2) Episode; (3) Caprice. Commissioned and first performed by violinist Richard Elias with David Garvey, 2 March 1967, at Carnegie Recital Hall, New York. 10 min. (AMC, AMRCICBMR, Oberlin; IDBC, Moore, Tischler)

There Never Was a Finer Day (soprano, piano). 1975. Aria for proposed opera *Medea*. (Moore) *Weary Blues* (baritone, cello, piano). 1972. New York: American Composers Alliance, 1972. Also in *Anthology of Art Songs by Black American Composers*, edited by Willis C. Patterson (New York: E. B. Marks, 1977). Text: Langston Hughes. Commissioned and first performed by baritone Rawn Spearman with cellist Kerrmit Moore and pianist Kelley Wyatt, 20 November 1972, at Horace Mann Auditorium, New York. 5 min. (AMC, AMRC/CBMR, Oberlin; IDBC, Moore, Tischler)

This Little Light of Mine (SATB a cappella). 1973. Spiritual. (Tischler)

Transcension ("I Have Been to the Mountaintop") (chamber orchestra). 1985-86. New York: American Composers Alliance, 1986. Commissioned and first performed by Brooklyn Philharmonic, conducted by Tania Leon, in honor of Martin Luther King, Jr., January 1986. 7 min. (IDBC, Moore)

Trio No. 1 (violin, cello, piano). 1969-70. New York: American Composers Alliance, 1970. Commissioned and first performed by the Reston Trio, 26 March 1970, Carnegie Recital Hall, New York. 15 min. (AMC, AMRCICBMR, Oberlin; IDBC, Moore, Tischler)

Voices from the Light (girls' choir, oboe, string quartet, piano). 1997. Commissioned by Dr. Walter Turnbull, director of the Boys' Choir of Harlem, for the debut performance of the Girls' Choir of Harlem. First performed in November 1997 under the direction of Lorna Myers at Alice Tully Hall. 20 min. (IDBC)

Weary Blues (baritone, chamber orchestra). New York: American Composers Alliance, 1972. Commissioned and first performed by baritone Benjamin Matthews (founder of Opera Ebony) with Buffalo Philharmonic Orchestra, conducted by Michael Tilson Thomas, 2 February 1972, at Kleinhaus Hall, Buffalo, N.Y. See discography. 8 min. (IDBC, Moore, Tischler)

APPENDIX B - *Continued*

Wiegenlied (women's chorus or trio SSA, piano). 1973. Adaptation of song by Johannes Brahms. (Tischler)

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