



School of Music

Wednesday, Oct. 6, 2016 | 7:30 p.m.
Kilworth Memorial Chapel

Highlights of the Dunbar Music Archive:
An online resource of musical settings by Paul Laurence Dunbar
(1872–1906)

go.udayton.edu/DMA

Minnita Daniel-Cox, soprano
Gwynne Kuhner Brown '95, collaborative pianist

Selections from <i>African Romances</i>	Samuel Coleridge-Taylor (1875–1912)
An African Love Song	
A Starry Night	
How Shall I Woo Thee?	
Love Response	Harrison Leslie Adams b. 1932
Love Memory	
Li'l' Gal	
Po Li'l' Lamb	Carrie Jacobs-Bond (1862–1946)
Love and Sorrow	
De Las' Long Res'	
Dawn	Betty Jackson King (1928–1994)
Theology	
Compensation	

THE POET

Paul Laurence Dunbar (1872–1906)

Paul Laurence Dunbar was the first African-American poet to garner national critical acclaim. Born in Dayton, Ohio in 1872, Dunbar penned a large body of dialect poems, standard English poems, essays, novels, and short stories before he died at the age of 33. His work often addressed the difficulties encountered by African-Americans



and their efforts to achieve equality in America. He was praised both by the prominent literary critics of his time and his literary contemporaries.

He worked as an elevator operator in Dayton's Callahan Building until he established himself as a writer. He published an African-American newsletter in Dayton, the *Dayton Tattler*, with help from the Wright brothers. His first public reading was on his birthday in 1892. A former teacher arranged for him to give the welcoming address to the Western Association of Writers when the organization met in Dayton. With literary figures beginning to take notice, Dunbar decided to publish a book of poems. *Oak and Ivy*, his first collection, was published in 1892.

In 1893, he was invited to recite at the World's Fair, where he met Frederick Douglass, the renowned abolitionist who rose from slavery to political and literary prominence in America. Douglass called Dunbar "the most promising young colored man in America."

It was Dunbar's second book, *Majors and Minors*, which propelled him to national fame. William Dean Howells, a novelist and widely respected literary critic who edited *Harper's Weekly*, praised Dunbar's book in one of his weekly columns and launched Dunbar's name into the most respected literary circles across the country. He ultimately produced 12 books of poetry, four books of short stories, a play and five novels. His work appeared in *Harper's Weekly*, *Sunday Evening Post*, *Denver Post*, *Current Literature* and a number of other magazines and journals.

dunbarsite.org

THE POETRY

AFRICAN LOVE SONG*

My heart to thy heart,
My hand to thine;
My lip to thy lips,

Kisses are wine
Brewed for the lover in sunshine and shade;
Let me drink deep, then, my African maid.

Lily to lily,
Rose unto rose;
My love to thy love
Tenderly grows.
Rend not the oak and the ivy in twain,
Nor the swart maid from her
swarthier swain.

*original title "Song"

A STARRY NIGHT

A cloud fell down from the heavens,
And broke on the mountain's brow;
It scattered the dusky fragments
All over the vale below.

The moon and the stars were anxious
To know what its fate might be;
So they rushed to the azure op'ning,
And all peered down to see.

HOW SHALL I WOO THEE?

How shall I woo thee to win thee, mine own?
Say in what tongue shall I tell of my love.
I who was fearless so timid have grown,
All that was eagle has turned into dove.
The path from the meadow that leads to the bars
Is more to me now than the path of the stars.
How shall I woo thee to win thee, mine own,
Thou who art fair and as far as the moon?
Had I the strength of the torrent's wild tone,

Had I the sweetness of warblers in June;
The strength and the sweetness might charm and persuade,
But neither have I my petition to aid.
How shall I woo thee to win thee, mine own?
How shall I traverse the distance between
My humble cot and your glorious throne?
How shall a clown gain the ear of a queen?
Oh teach me the tongue that shall please thee the best,
For till I have won thee my heart may not rest.

LOVE REPOSE*

When Phyllis sighs and from her eyes
The light dies out; my soul replies
With misery of deep-drawn breath,
E'en as it were at war with death.
When Phyllis smiles, her glance beguiles
My heart through love-lit woodland aisles,
And through the silence high and clear,
A wooing warbler's song I hear.
But if she frown, despair comes down,
I put me on my sack-cloth gown;
So frown not, Phyllis, lest I die,
But look on me with smile or sigh

*original title "Response"

LOVE MEMORY*

Thou art the soul of a summer's day,
Thou art the breath of the rose.
But the summer is fled
And the rose is dead
Where are they gone, who knows, who knows?
Thou art the blood of my heart o' hearts,
Thou art my soul's repose,
But my heart grows numb
And my soul is dumb
Where art thou, love, who knows, who knows?
Thou art the hope of my after years—
Sun for my winter snows
But the years go by
'Neath a clouded sky.
Where shall we meet, who knows, who knows?

*original title "A Song"

LI' GAL

Oh, de weathah it is balmy
an' de breeze is sighin' low.
Li'l' gal,
An' de mockin' bird is singin' in de locus' by de do',
Li'l' gal;
Dere's a hummin' an' a bummin' in de lan' f'om eas' to wes',
I's a-sighin' fu' you, honey, an' I nevah know no res'.
Fu' dey's lots o' trouble brewin' an' a-stewin' in my breas',
Li'l' gal.

Whut's de mattah wid de weathah, whut's de mattah wid de breeze,

Li'l' gal?

Whut's de mattah wid de locus' dat's a-singin' in de trees,

Li'l' gal?

W'y dey knows dey ladies love 'em, an' dey knows dey love 'em true,

An' dey love 'em back, I reckon, des' lak I's a-lovin' you;

Dat's de reason dey's a-weavin' an' a-sighin', thoo an' thoo,

Li'l' gal.

Don't you let no (fella) fool you 'cause de clo'es he waihs is fine,

Li'l' gal.

Dey's a hones' hea't a-beatin' unnerneaf dese rags o' mine,

Li'l' gal.

C'ose dey ain' no use in mockin' whut de birds an' weathah do,

But I's so'y I cain't 'spress it w'en I knows I loves you true,

Dat's de reason I's a-sighin' an' a-singin now fu' you,

Li'l' gal.

PO' LI'L' LAMB*

Bedtime's come fu' little boys.

(You) Po' little lamb .

Too tiahed out to make a noise,

(You) Po' little lamb .

You gwine t' have to-morrer sho'?

Yes, you tole me dat befo',

Don't you fool me, chile, no mo',

(You) Po' little lamb .

You been bad de livelong day,

(You) Po' little lamb .

Th'owin' stones an' runnin' 'way,

(You) Po' little lamb .

My, but you 's a-runnin' wil',

Look jes' lak some po' folks chile;

Mam' gwine whup you atter while,

(You) Po' little lamb .

Lay yo' haid down in my lap,

Po' little lamb .

Y' ought to have a right good slap,

Po' little lamb .

You been runnin' roun' a heap.

Shet dem eyes an' don't you peep,

Dah now, dah now, go to sleep,

Po' little lamb .

*original title "Lullaby"

LOVE AND SORROW*

I.

Love is the light of the world, my dear,
(Ah, me!) but the world is gloomy;
The light has failed and the lamp down hurled,
Leaves only darkness to me.

Love is the light of the world, my dear,
Ah me, but the world is dreary;
The night is down, and my curtain furled
But I cannot sleep, though weary.

Love is the light of the world, my dear,
Alas for a hopeless hoping,
When the flame went out in the breeze that swirled,
And a soul went blindly groping.

III.

The sea speaks to me of you
All the day long;
Still as I sit by its side
You are its song.

The sea sings to me of you
Loud on the reef;
Always it moans as it sings,
Voicing my grief.

V.

There are brilliant heights of sorrow
That only the few may know;
And the lesser woes of the world, like waves,
Break noiselessly, far below.

I hold for my own possessing,
A mount that is lone and still—
The great high place of a hopeless grief,
And I call it my "Heart-break Hill."
And once on a winter's midnight
I found its highest crown,
And there in the gloom, my soul and I,
Weeping, we sat us down.

But now when I seek that summit
We are two ghosts that go;
Only two shades of a thing that died,
Once in the long ago.
So I sit me down in the silence,
And say to my soul, "Be still,"
So the world may not know we died that night,
From weeping on "Heart-break Hill."

*original title: "Lyrics of Love and Sorrow"

DE LAS' LONG RES'*

Lay me down beneaf de willers in de grass,
Whah de branch 'll go a-singin' as it pass.
An' w'en I 's a-layin' low,
I kin hyeah it as it go
Singin', "Sleep, my honey, tek yo' res' at las'"
Lay me nigh to whah hit meks a little pool,
An' de watah stan's so quiet lak an' cool,
Whah de little birds in spring,
Ust to come an' drink an' sing,
An' de chillen waded on dey way to school.

DE LAS' LONG RES' cont.

Let me settle w'en my shouldahs draps dey load
Nigh enough to hyeah de noises in de road;
Fu' I t'ink de las' long res '
Gwine to soothe my sperrit bes'
Ef I's layin' 'mong de t'ings I's allus knowed
*original title: "A Death Song"

DAWN

An angel, robed in spotless white,
Bent down and kissed the sleeping Night.
Night woke to blush; the sprite was gone.
Men saw the blush and called it Dawn.

THEOLOGY

There is a heaven, forever, day by day,
The upward longing of my soul doth tell me so.
There is a hell, I'm quite as sure; for pray,
If there were not, where would my neighbours go?
*original title "Response"

COMPENSATION

Because I had loved so deeply,
Because I had loved so long,
God in His great compassion
Gave me the gift of song.
Because I have loved so vainly,
And sung with such faltering breath,
The Master in infinite mercy
Offers the boon of Death.

THE COMPOSERS

Samuel Coleridge-Taylor (1875–1912)

British composer Samuel Coleridge-Taylor was born in 1875 in London, England, to an English woman and a native of Sierra Leone. He enrolled in the Royal College of Music as a violin student in 1890 but switched to composition two years later. Very early on the composer began collaborating with the African American poet and author Paul Laurence Dunbar (1872–1906). Roanne Edwards says of Coleridge-Taylor: "He was also a leading exponent of Pan-Africanism, which emphasized the importance of a shared African heritage as the touchstone of black cultural identity." Jeffrey Green explains the legacy the composer left for musicians of African descent: "By including African, Afro-American, and Afro-Caribbean elements in his compositions in melody and in title, as well as by being visibly and proudly of his African descent, the music and the achievements of Samuel Coleridge-Taylor had made black concert musicians proud and able to walk tall, especially in America where the compositions of European masters dominated in concert hall programs." Coleridge-Taylor took on numerous teaching positions throughout his career. At the time of his death he was a Lecturer at the Croydon Conservatoire, and Professor of Composition at Trinity College of Music, the Crystal Palace School of Art and Music, and the Guildhall School of Music. He left a large and varied body of music, both vocal and instrumental.

chevalierdesaintgeorges.homestead.com/Song

Harrison Leslie Adams b. 1932

Harrison Leslie Adams is an African American composer, pianist, and professor, who was born in Cleveland, Ohio in 1932. Adams went directly from high school to the Oberlin Conservatory, studying composition, voice, and piano. He studied composition privately before attending California State University-Long Beach. He entered The Ohio State University in 1968 and secured his Ph.D. in music education in 1973. Adams has had an extremely varied career, having worked as a choral director, pianist, music director and composer.

Adams' compositional language is described by the *New Grove Encyclopedia* as a "lyrical style that fuses elements of jazz and black folk song with 20th-century compositional techniques"

In 1963 he won a composition competition held by the National Association of Negro Women, and held the 1969-1970 Fellowship of the National Education Defense Act. He received the national award for original composition from Choral Arts (1974) and the National Endowment for the Arts provided him with a grant in 1979. He was scholar-in-residence at The Rockefeller Conference Center in Bellagio that same year, and was a Fellow of the Cleveland Foundation (1980) and the Jennings Foundation (1981). Under a Meet the Composer program he was featured in the Cleveland public schools in 1981, 1984, and 1991. H. Leslie Adams is a Legacy Award Winner of the National Opera Association for 2006. He is also the recipient of the Distinguished Alumnus Award of California State University Long Beach, 2006.

chevalierdesaintgeorges.homestead.com/Adams

Carrie Jacobs-Bond (1862–1946)

Carrie Minetta Jacobs-Bond was an American singer, pianist, lyricist, and songwriter who composed approximately 175 pieces of popular sheet music. She achieved prominence as a great American woman composer and was also the first woman to establish a music publishing firm in America.

She studied piano as a child and teen, but was forced to abandon musical instruction in her late teens after her father’s death and the family’s subsequent destitution. She resumed her musical exploits while living with her second husband in Michigan. After his untimely death, she relocated to Chicago with her son. She took in boarders and continued writing songs to make a living. She founded a music-publishing house, the Bond Shop, a business she managed with the help of her son. It was then that Bond produced some of her finest songs, including the two most popular, *I Love You Truly* (1901) and *A Perfect Day* (1910).

By the early 1920s, Bond had become nationally known for both her songs and vocal talents. She performed at the White House for both Theodore Roosevelt and Warren Harding. She published an autobiography titled *The Roads of Melody* as well as a collection of poetry inducted into the Songwriters Hall of Fame in 1970.

parlorsongs.com/bios/cjbond/cjbond.php

Betty Jackson King (1928–1994)

Betty Jackson King had a rich and varied background in music. She received the B.M. in piano and the M.M. in composition from Roosevelt University, Chicago, Illinois. She later studied piano, organ, composition and voice at Oakland University, Glassboro College, and others. She taught at University of Chicago Laboratory School, Roosevelt University, Dillard University (New Orleans, LA), and Wildwood High School (Wildwood, NJ). King pursued careers in composing and teaching and served as a choral conductor-clinician and lecturer in churches and universities.

Her honors included a scholarship from the Chicago Umbrian Glee Club, awards from the National Association of Negro Musicians, Inc., Outstanding Leaders in Elementary and Secondary Education, and The International Black Writers Conference. King served as president of the National Association of Negro Musicians, Inc. Her compositions included works for opera, oratorio, orchestra, choir, instrumental and solo voice and consist of a variety of subject matter, though she favored sacred themes.

Perkins Holly, Ellistine. *Biographies of Black Composers and Songwriters; A Supplementary Textbook*. Iowa: Wm. C. Brown Publishers, 1990.

THE PERFORMERS

Minnita Daniel-Cox, soprano

A native of Columbus, Ohio, Dr. Daniel-Cox attended Bowling Green State University where she majored in Music Performance. Upon completion of her baccalaureate studies, she attended University of Michigan where she received her Master of Music and her Doctor of Musical Arts degrees.

It was at BGSU that Ms. Daniel-Cox, for the first time, experienced the thrill of the lyric stage. Two of her notable roles include Leonora in the world premiere of the opera *Witness* by Zae Munn, and Irene in the world premiere of James P. Johnson's *The Dreamy Kid*, which *Ann Arbor News* described as "compelling and beautifully sung."

This year, Dr. Daniel-Cox performed with Dayton Philharmonic Orchestra, Springfield Symphony Orchestra, Miami Valley Symphony Orchestra, Bach Society of Dayton, and debuted with Dayton Opera in the role of Sister Rose in Jake Heggie's *Dead Man Walking*. She has appeared with University of Dayton, Yellow Springs, Flint, Ann Arbor and South Bend symphony orchestras as well as the Defiance and Packard symphonic bands. Her collaboration with Herbert Martin, "I Know Why the Caged Bird Sings: A celebration of Paul Laurence Dunbar" has been performed across the U.S. and has led to the establishment of the Dunbar Multicultural Series and the Dunbar Music Archive.

Dr. Daniel-Cox has a passion for teaching and has taught music courses or applied voice for programs at Western Michigan University, University of Michigan, Bowling Green State University, and within the award-winning music program at Grosse Pointe South High School. Dr. Daniel-Cox is assistant professor of voice and coordinator of the voice area at University of Dayton where she teaches applied lessons and music courses, and coordinates the Vocal Performance Institute, a summer program for high school aged singers.

Gwynne Kuhner Brown '95, piano

Gwynne Kuhner Brown is a musicologist, pianist, and mbira player with a special passion for American concert music of the 20th century. Her doctoral dissertation on George Gershwin's masterpiece, *Porgy and Bess*, led her to an ongoing investigation of the African-American musicians who were Gershwin's inspirations and contemporaries, including Eva Jessye and Hall Johnson. She is presently writing a book on the life and works of William Dawson (1899–1990): famed director of the Tuskegee Institute Choir, creator of widely admired arrangements of religious folk songs such as "Ezekiel Saw de Wheel" and "Balm in Gilead," and composer of the unjustly obscure *Negro Folk Symphony*. She has presented her scholarship at national meetings of the American Musicological Society and the Society for American Music. Her articles have been published in the *Journal for the Society of American Music* and in *Blackness in Opera* (University of Illinois Press, 2012).

This evening's performance sponsored by Catharine Gould Chism Fund for the Humanities and the Arts.

UPCOMING ARTS AND LECTURES

E = exhibit F = film L = lecture M = music T = theater O = other

Events are free unless noted otherwise.

M FRIDAY, OCT. 7

Organ at Noon

Joseph Adam, organ

Kilworth Memorial Chapel, 12:05 p.m.

M FRIDAY, OCT. 7

Symphony Orchestra

Honoring School of Music Outstanding Alumna of the Year: Karla Epperson '64

Wesley Schulz, conductor

Schneebeck Concert Hall, 7:30 p.m.

L THURSDAY, OCT. 13

"What I Learned in Chile About Teaching, Learning, and Climate Change"

Steven Neshyba, University of Puget Sound Chemistry Department

Thompson Hall Science and Mathematics Seminars

Thompson Hall, Room 175, 4 p.m.

M THURSDAY, OCT. 13

Wind Ensemble *REMIX*

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

M/L WEDNESDAY, OCT. 19

"Timeless Music and a Timeless Disease: Classical Composers and Consumption"

Dr. Mary Perkinson, violin, and Dr. Yolande A. Chan, microbiologist

School of Music, Room 106, 5 p.m.

E SATURDAY, OCT. 20–MONDAY, JANUARY 2, 2017

Salish Bounty: Traditional Native American Foods of Puget Sound and Farm to Table

Burke Museum, UW

Chandler O'Leary

Collins Memorial Library, M–Sat., 9 a.m.–9 p.m.

Information: 253.879.3555 | pugetsound.edu/calendar

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The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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