

ABSTRACT

Title of Dissertation: TRACING THE HISTORY OF
CLASSICALLY-TRAINED AFRICAN
AMERICAN TENORS

Aaron Paige, Doctor of Musical Arts, 2019

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This dissertation project will trace the history of classically-trained African American tenor vocalists through performance and narrative. The recitals presented were chosen to highlight tenors who have made significant contributions to the accessibility of opportunities for other African American tenors. The repertoire chosen for the first performance is based on a recital given by Roland Hayes at The Orchestra Hall (now the Chicago Symphony Center) in Chicago, IL on January 15, 1924. The repertoire chosen for the second performance is based on a recital given by George Shirley at Wesleyan College on December 8, 1989. The repertoire chosen for the last performance was inspired by the versatility of contemporary performers, to include the members of the ensemble The Three Mo' Tenors. The findings in this project can ultimately be used to identify often forgotten contemporaries and predecessors to some of the most important African American tenors in history.

TRACING THE HISTORY OF CLASSICAL-TRAINED
AFRICAN AMERICAN TENORS

by

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2019

For my parents:
Patricia Elise Paige
William James Paige, Jr.

“On ma journey now (Mount Zion)
On ma journey now (Mount Zion)
Well I wouldn’ take nothin’ (Mount Zion)
For ma journey now (Mount Zion)”

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Introduction

Many music students are exposed to new repertoire by referencing performances by professionals on their instrument. My interests in African American music and performers led me to search for other tenors that programmed music that would be appropriate for me to perform. My search for performance records, programs, or recordings, returned startling results. Of the information readily available, I found most of the results about tenors active after 1990. The two exceptions to this were Roland Hayes and George Shirley. The presence of Hayes and Shirley among these results highlighted their importance but made me curious about other tenors like them and their impact. Who were their contemporaries? Who were their predecessors? Did other African American tenors make similar impacts? How did Hayes and Shirley influence the large list of African American tenors active after 1990?

This dissertation project will trace the history of classically-trained African American tenors through performance and narrative. The recitals presented were chosen to highlight tenors who have made significant contributions to the accessibility of opportunities for other African American tenors. The repertoire chosen for the first performance is based on a recital given by Roland Hayes at The Orchestra Hall (now the Chicago Symphony Center) in Chicago, IL on January 15, 1924. Hayes was a performer and composer who was one of the first African American tenors to present Classical and American folk music on the concert stage. The repertoire chosen for the second performance is based on a recital given by George Shirley at Wesleyan College on December 8, 1989. Shirley was the first African American tenor to debut at the Metropolitan Opera in New York, one of the most noteworthy opera houses in America.

The repertoire chosen for the last performance was inspired by the versatility of contemporary performers, to include the members of the ensemble The Three Mo' Tenors. The Three Mo' Tenors performs an eclectic repertoire with an aim to evolve the public perception of African American tenors on stage.

One of the main limitations of this project is incomplete or nonexistent historical data. Digital searches and print materials sometimes list a name and voice type without other supporting information. When requesting information from prominent U.S. opera houses and management companies, many were unable, or unwilling, to provide historical data based on race. Because so few African Americans were represented by these institutions, even if their human resource records extended that far, they would not have the means to determine if the tenor hired was African American or of another race.

Throughout this project, the phrase "classically-trained" refers to vocalists who studied the bel canto singing traditions at a university, conservatory or through private instruction. It is also important to note that this list of tenors is not intended to be exhaustive or comprehensive. The selected biographies presented in the body of this document are done so to highlight career accomplishments significant to the document narrative.

Chapter 1: A History of Classically-Trained African American Tenors

Tenors Active Before 1950

After the Emancipation Proclamation was signed in 1863, former slaves looked for a new start. Many had spent a lifetime developing skills that could now be used for their profit. While some took their 40 acres and a mule to begin farming for themselves, others sought to capitalize on trades like carpentry, culinary skills, and the arts. As the first schools for African Americans were being established, some freed people sought educational opportunities. Because the relationship between class and culture is so closely intermingled, African Americans interested in formally studying music found it challenging to do so. The best music instruction was offered at school not yet ready to accept African American students. Many former slaves got the training they needed through private study. Early performances were given at churches and other central places in African American communities. Only after a performer gained notoriety or was “discovered” by a white patron would they be allowed to perform in recital spaces or concert halls, often for a segregated or all white audience.

The Fisk Jubilee Singers of Fisk University began touring in the U.S. 1871 and took their first international tour in 1873. This group brought international attention to the African American spiritual. Audiences around the globe were intrigued by this uniquely American music.¹ When tenor Roland Hayes enrolled at Fisk University in 1905, he quickly became one of their star soloists. After leaving the group, he began presenting

1. Eileen Southern, *The Music of Black Americans: a History* (New York: W. W. Norton & Company, 2006), 227-229.

solo recitals including his own arrangements of spirituals. In addition to presenting spirituals and worksongs, Hayes would also include classical music in his recitals. Over his career, Hayes would be considered a premier interpreter of German lieder and French mélodie.²

While some vocalists were content to perform recitals, others wanted to explore the more popular vocal performance medium of the time, opera. As early as the mid-19th century, African Americans had been performing in public concerts that included operatic music. Elizabeth Taylor Greenfield was the first African American to achieve success during her travels as a concert singer in the United States and Europe.³ In a still segregated and barely emancipated United States, Greenfield's accomplishments encouraged singers to consider opportunities in Europe. Audiences in Europe were more accepting of African Americans, and many performers moved as soon as they could raise the money or find a sponsor. The first African American to perform a leading role with an established opera company was soprano Lillian Evanti in the title role of Delibes *Lakmé* in 1925.⁴

In the United States, opportunities for African American singers in opera were slowly appearing. In 1932, baritone Jules Bledsoe became the first African American to

2. Lemuel Berry, "Roland Hayes," essay, in *Great African American Musicians: from Marian Anderson to Stevie Wonder* (Lewiston, NY: Edwin Mellen Press, 2010), pp. 110-111.

3. Darryl Glenn. Nettles, *African American Concert Singers before 1950* (Jefferson, NC: McFarland, 2003), 69.

4. André Naomi Adele. et al., "Il Rodolfo Nero, or The Masque of Blackness," essay, in *Blackness in Opera* (Chicago, IL: University of Illinois Press, 2012), pp. 263.

sing a major role in an established American opera company.⁵ As vocalists in other voice types gained opportunities, tenors were conspicuously shut out of leading roles for which they seemed prepared. By the middle of the 20th century, the operatic opportunities available to African American tenors, even those held in high public regard, was little more than supporting roles or roles based on race.

The National Negro Opera Company was established in 1941 by Mary Cardwell Dawson to give more performance experience to African American singers. The company would mount staged productions in Washington, D.C., New York and Chicago.⁶ The productions featured famous works in the lyric repertoire and aimed to give national audiences an opportunity to hear established and emerging African American classical singers.

Thomas J. Bowers (c.1823-1885)

Thomas Bowers was born in Philadelphia, PA and received his early musical training on organ and piano from his brother, John C. Bowers. After gaining an interest in pursuing voice more seriously, Bowers began studying with famed soprano Elizabeth Taylor Greenfield. Bowers and Greenfield gave a recital at Samson Street Hall in Philadelphia in 1854. Impressed with his talent, critics called Bowers the “Colored Mario” after Italian tenor Giovanni Matteo Mario. With the help of Colonel J.H. Wood,

5. Bledsoe’s performance was as Amonasro with the Cleveland Orchestra. This was the first recorded occurrence other than with African American led troupes.

6. André. et al., “Il Rodolfo Nero, or The Masque of Blackness,” pp. 263.

Bowers and Greenfield would set out on one of the first international recital tours through Canada and the northern United States in 1863.⁷

Sidney Woodward (1860-1924)

Orphaned at birth on a plantation in Stockbridge, GA, Sidney Woodward's resourcefulness found him in Boston studying voice with Edna Hall at the New England Conservatory. In 1893, he traveled to Chicago to sing at the World's Fair on Colored American Day. His success in Chicago drew the attention of Metropolitan Opera soprano Lillian Nordica. With her financial help, Woodward gave his debut recital at Chickering Hall in Boston, MA in 1894.⁸ Soon after, Woodward moved to Germany to study music and eventually received a certificate from Dresden's Royal Conservatory. After touring as a recitalist through Europe and Asia, Woodward decided to help other African Americans pursue careers in music. He returned to the U.S. in 1916 and held a teaching position at Clark College in Atlanta, GA and the Music Settlement School for Coloreds in New York City. His philanthropy and guidance would later help the careers of H.T. Burleigh and Roland Hayes.⁹

Charles Holland (1909-1987)

Charles Holland was born in Norfolk, VA and began studying voice at age 14 with May Hamaker. Genuinely interested in the music developing around him, Holland spent much of the 1930s performing as a jazz singer while also touring as a tenor soloist

7. Nettles, 21.

8. Nettles, 170.

9. Nettles, 170.

with the Hall Johnson Choir. He turned his attention to a career in classical music and began studying voice with Clyde Burrows in New York City.¹⁰ After unsuccessfully finding management, and because of the lack of opportunity, Holland moved to France in 1949. In Europe, his career blossomed. His European operatic debut came in 1954 at the Paris Opera, and in 1955 Holland became the first African American to sing with the Théâtre national de l'Opéra-Comique. He would go on to sing throughout Europe and in Australia, and Canada before returning to the U.S. in the 1980s.¹¹

Other Tenors

Nathan Boyd, Harry Delmore, George Garner, Roland Hayes, Merritt Hedgeman, Thomas Henry Johnson, Lawrence Watson, Henry (Harry) Williams

Tenors Active Between 1950 and 1990

As African Americans started to receive opportunities in Europe, things were beginning to change in America. The New York Opera became the first major opera company to give principal roles to African Americans in 1945. The Metropolitan Opera hired impresario Sir Rudolf Bing as its general manager in 1949, and he began efforts to integrate African Americans in all aspects of production. Marian Anderson's achievement as the first African American to sing at the Metropolitan Opera came in 1955.¹² It took until 1961, almost 80 years after its founding, for George Shirley to

10. Nettles, 79.

11. Nettles, 78-80.

12. Southern, 530.

become the first African American tenor to sing there. These contributions to the Civil Rights movement by the Metropolitan Opera encouraged other arts organizations around the country to integrate. It wouldn't be until the 1970s that African Americans would regularly sing at major opera companies in America.¹³

With the new advancements in opera came the growing pains of typecasting. The problem of the leading-tenor-love-interest came into focus as companies grappled with the idea of casting an African American tenor opposite a white soprano. Often tenors were placed in supporting roles of moor, demon or creature because of their race. Tenor Charles Holland, who commonly performed the arias of Prince Tamino from *Die Zauberflöte* in recital and on the radio to great acclaim, was commonly cast as Monostatos, the moor overseer of slaves when performing the opera on stage.¹⁴ On the other end of the spectrum, African American tenors were also cast in roles unsuitable for their voice type. While at the Spoleto Festival in 1961, George Shirley was approached by Gian-Carlo Menotti and asked to sing the title role in Verdi's *Otello* the following season. When Shirley declined because the role was too heavy for his voice, Menotti replied, "But you would *look* wonderful!"¹⁵

Although some groups existed earlier in the century, the 1970s brought forth two important opera companies, Opera/South and Opera Ebony. These opera companies staged major opera repertoire and offered many African American singers the

13. Southern, 530.

14. André. et al., "Il Rodolfo Nero, or The Masque of Blackness," pp. 266-267.

15. André. et al., "Il Rodolfo Nero, or The Masque of Blackness," pp. 266.

opportunity to sing leading roles. Both companies were created with the help of a white nun, Sister Elise of the Catholic order of the Sisters of the Blessed Sacrament, a fierce advocate for the rights of African Americans in the arts.¹⁶ Sister Elise came out of retirement in 1970 to start Opera/South in collaboration with Jackson State University, Tougaloo College, and Utica Junior College. She started Opera Ebony in Philadelphia with Margaret Harris, Benjamin Matthews and Wayne Sanders in 1974. Often these companies used local students in the choruses and contracted professional African American singers for the lead roles. Both companies offered opportunities to African American composers, performers and stage crew. The companies served as a showcase of African American talent and frequently served as a stepping stone into American and European companies. The success of Opera/South and Opera Ebony later inspired other companies such as Onyx Opera Atlanta, the Houston Opera Ebony Guild, and Opera Noire.¹⁷

Major American companies took note of the success of these productions and began to produce their own shows full of African American talent. The 1975 Houston Grand Opera production of Scott Joplin's *Treemonisha* took the country by storm. It had only been staged once before in 1972 by Robert Shaw and the Atlanta Symphony Orchestra. This marked the first time a major American opera house staged a production featuring a majority African American cast.¹⁸ The acclaim of this show propelled the careers of many of the cast members. Tenor Curtis Rayam, who sang Remus in the

16. Southern, 536.

17. Nettles, 5.

18. Sothern, 537.

production, made his European debut at the Wexford Festival in *Giovanna d'Arco* by Verdi the next year.¹⁹

As the musical world began accepting African American tenors in leading roles, composers began writing roles that would showcase their talents. Thomas Young premiered roles in Anthony Davis' operas *Amistad*, *X: The Life and Times of Malcolm X*, John Adams' opera *The Death of Klinghoffer*, and Tan Dun's opera *Marco Polo*.²⁰

Progressively, the talent of African American tenors would be recognized outside the realms of classical music. While some classically-trained tenors continued to present recitals, others ventured into musicals, jazz, popular music, and voiceover work.

Seth McCoy (1928-1997)

Seth McCoy was born in Sanford, North Carolina and attended North Carolina Agricultural and Technical College, and Cleveland Music School Settlement to study music. McCoy's fame came as a sought-after oratorio soloist with the Robert Shaw Chorale from 1963-1965 and the Bach Aria Group from 1973 to 1980. McCoy was Remus in the first staged production of Scott Joplin's opera *Treemonisha* in 1972.²¹ He made his debut at the Metropolitan Opera as Tamino in *Die Zauberflöte* in 1979. He would become one of the world's leading oratorio soloists and later taught at Eastman School of Music and the University of Michigan.²²

19. Southern, 537.

20. Thomas Young, "Biography," Thomas Young, accessed March 16, 2019, <http://www.thomasyoungtenor.com/biography.php>.

21. Southern, 537.

Arthur Herndon (1932-2009)

In 1961, Arthur Herndon became the first African American to graduate from the Cincinnati College-Conservatory of Music. After graduation, he traveled to Italy on a Fulbright Scholarship to study voice and composition with Luigi Ricci. Between 1963 and 1967, Herndon held fest contracts with the Stadtstheater in Kassel and the Bremerhaven Opera, becoming the first African American tenor to hold a full-time contract with a state opera house in Germany.²³ When he returned to the US in the 1970s, he held teaching positions at Central State University and Talladega College. He continued to perform as a vocalist and often programmed in his recital spirituals, and the works of Zenobia Powell Perry.²⁴

Thomas Young (b. 1946)

Thomas Young's career capitalizes on the assortment of skills he developed as a young musician. He received vocal training at the Cleveland Music School Settlement and the Cleveland Institute of Music. Throughout his classical schooling, he kept his passion for popular music. Young is a Grammy Award-winning tenor who has been featured with New York City Opera, Lyric Opera of Chicago, and the Houston Grand Opera. He has been a part of national Broadway tours of *Jesus Christ Superstar* as Judas and in the title role of *The Wiz*. Between 1987 and 1988, Young supplied the singing

22. Nettles, 111.

23. André Naomi Adele. et al., "Il Rodolfo Nero, or The Masque of Blackness," pp. 267.

24. Katherine Krueger, "From Bremerhaven to the West End: The Papers of Arthur Herndon," LiBlog (University of Cincinnati Libraries, March 2, 2011),

voice for Mighty Mouse in Ralph Bakshi's animated series.²⁵ He is an avid recitalist with programs that include African American art songs as well as jazz, blues, and R&B. In 2000, Young joined with Roderick Dixon and Victor Cook to create the touring ensemble The Three Mo' Tenors. Currently, he is a professor of music at Sarah Lawrence College and is sought after as a performer and clinician.²⁶

Damon Evans (b. 1949)

Damon Evan was born in Baltimore, MD and went to Interlochen Academy in Michigan before attending the Boston Conservatory of Music. Although he trained as a classical tenor, he became involved with numerous musicals including *Two If by Sea*, *Hair*, and *The Corner*. He made his Broadway debut in *The Me Nobody Knows* in 1968 and was featured in the Tony-nominated production of *Don't Bother Me, I Can't Cope*.²⁷ Evans flew to Hollywood on a whim to take an audition to replace Lionel on the TV show *The Jeffersons*. After winning the role and spending four seasons in Hollywood, Evans returned to New York. He rededicated himself to music, started voice lessons and in 1985, made his debut at the New York City Opera.²⁸ The remainder of his career would include performances with the London Philharmonic, Baltimore Opera and Glyndebourne Festival.

25. Young, "Biography."

26. Young, "Biography"

27. Mary Corey, "Bittersweet Song of Success: Damon Evans' Classical Career Didn't Come Easily," baltimoresun.com, October 25, 2018, <https://www.baltimoresun.com/news/bs-xpm-1992-04-19-1992110137-story.html>.

28. Corey, "Bittersweet Song of Success: Damon Evans' Classical Career Didn't Come Easily."

Other Tenors

Vinson Cole, William Dupree, Curtis Rayam, George Shirley, Charles Williams

Tenors Active After 1990

By the 1990s, young musicians were reaping the benefits of strides made by musicians at the beginning of the century. Conservatories and major universities were admitting African American students at greater numbers, and the racial divide at opera companies in the U.S. had seemingly been bridged. Unfortunately, African American tenors still have a hard time being cast in leading roles in opera and major professional opportunities. Very few African American tenors have reached the same amount of success as their white peers, even with comparable training. Since 1900, of the more than 30 tenors selected as winners of the Metropolitan Opera Competition, eight of which have been non-white contestants and four have been African American.²⁹ These tenors have continued the path set by their predecessors and sought opportunity outside of the United States and found other creative ways to use their talents. Hundreds of these men can be found in foreign concert halls, as popular music recording artists, and on Broadway stages. Many have taken their skill away from performance and used it in other fields to include medicine, law, policy, business, and education. The ability to create new artistic projects and assimilate to a rapidly changing and demanding

29. "Winners and History," Metropolitan Opera Winners, accessed March 17, 2019, <https://www.metopera.org/about/auditions/national-council-auditions/winners/>.

performance culture has and will be critical to the advancement of opportunity for African American tenors of the future.

Other Tenors

Michael Austin, William Brown, Lawrence Brownlee, Victor Cook, Roderick Dixon, Howard Haskin, Issachah Savage, Ryan Smith, Noah Stewart, Russell Thomas, Kenneth Tarver, Ray M. Wade, Jr.

Chapter 2: Roland Hayes

Recital: September 30, 2018

| | |
|---|--|
| Where'er You Walk from <i>Semele</i> | G. F. Handel (1685-1759) |
| Vainement, ma bien-aimée from <i>Le roi d'Ys</i> | E. Lalo (1823-1892) |
| Auch Kleine Dinge Über Nacht O Wüsst ich doch den Weg zurück Botschaft | H. Wolf (1860-1903) J. Brahms (1833-1897) |
| Dies Bildnis ist bezaubernd schön from <i>Die Zauberflöte</i> | W. A. Mozart (1756-1791) |

Intermission

| | |
|---|-----------------------------|
| Selections from <i>The Life of Christ</i> | Roland Hayes (1887-1977) |
| Prepare Me One Body Sister Mary Had-a But One Child Lit'l Boy Live a-Humble Hear de Lambs a-Cryin'? The Last Supper They Led My Lord Away He Never Said a Mumberlin' Word Did You Hear When Jesus Rose? | |

Biography

Roland Hayes was one of the first African American musicians to have international success as a concert performer. He elevated public perception of African American music through the performance of music written and arranged by African American composers.

Roland Hayes was born on June 3, 1887, to ex-slaves in Curryville, GA. He was one of six children, and after his father died from a work-related injury, dropped out of school in the fifth grade to help support his family.³⁰ It wasn't until 1903 that he would return to school part-time.³¹ Now determined to study music, Hayes received voice lessons with a local choral director, Arthur Calhoun, and enrolled at Fisk University in 1905. He toured with the famed Fisk Jubilee Singers and began writing his own spiritual arrangements. Just before graduating, Hayes was expelled from the university due to financial issues. He relocated to Louisville, KY where he gained notoriety by performing for small social functions. When the Fisk Jubilee Singers were on tour in Boston in 1911, he performed as a soloist on their highly praised concert. The positive reception of this performance gave Hayes the confidence he needed to commit to music as a full-time endeavor.³²

30. Randye Jones, "Roland Hayes Biography," Afrocentric Voices in "Classical" Music, November 6, 2018, <http://afrovoices.com/roland-hayes-biography/>.

31. Thomson Gale, "Hayes, Roland 1887–1977," in *Encyclopedia.com*, 2005, <https://www.encyclopedia.com/people/literature-and-arts/music-history-composers-and-performers-biographies/roland-hayes>.

32. Gale, "Hayes, Roland 1887–1977."

Although now a well-known tenor in Tennessee, Kentucky, and Boston, Hayes was unable to secure professional management. Determined to perform, he began producing his own concerts in 1915. In 1917, Roland Hayes made history when he rented the Boston Symphony Hall for his performance, becoming the first African American to perform a solo recital in the venue. The success of this concert propelled him into a US tour in 1918 and performances in London in 1920.³³ In May 1920, he gave a command performance for King George V and Queen Mary.³⁴

When Hayes returned to the US in 1922, his talent was taken more serious by American audiences. Between 1922 and 1924, his calendar was filled with more than 200 concerts. On February 5, 1924, Roland Hayes became the first African American to give a full-length recital at Carnegie Hall. Hayes continues to tour and present recitals for the next 38 years. His career would allow him to perform in the world's most prestigious concert halls, and with the Boston, New York, Paris, Amsterdam and Berlin Symphonies. Roland Hayes gave his farewell concert at Carnegie Hall in 1962. He recorded six CDs and published two books of spiritual arrangements.³⁵

Roland Hayes died in Boston, MA on January 1, 1977, and his monumental impact is still felt by performers today. Hayes' importance cannot be understated because he paved the way for not only tenors but for all African American vocalists. His

33. Gale, "Hayes, Roland 1887–1977."

34. Southern, 410.

35. Gale, "Hayes, Roland 1887–1977." Soprano Sissieretta Jones, known as the "Black Patti," was the first African American to perform in Carnegie Hall in a concert with the Fisk Jubilee Singers.

pioneering achievements inspired Marian Anderson, Edward Boatner, Simon Estes, George Shirley and Leontyne Price, some of history's most noted performers.³⁶

Roland Hayes speaks about the discrimination he faced and his hope for future musicians in an interview with Laura Haddock for *The Christian Science Monitor* on November 22, 1947.

“I could have fought prejudice in words and actions all my way, but how far would it have gotten me? I had to prove myself and my art as being worthy of what I sought.

...The really bad thing about racial bias is the lack of opportunity given the Negro to develop as far as he is able and thus to make his full contribution to the greatness of the age. The doors of opportunity should not be shut. More than this we do not ask of the white race. The rest of the job is all ours.

I suppose I am the happiest man in the world. For already I can see that conditions are much better than they used to be. There are bad conditions in some places, taut situation that appear not better but worse than anything in the past. But if we don't become too concerned with these things, but keep working in a straight line, the thing that is not good, I believe, will move out of itself.”³⁷

Although acutely aware of the adversity that often impeded his success, Hayes doubled down and persevered. His determination serves as an inspiration to musicians many generations later.

36. Gale, “Hayes, Roland 1887–1977.”

37. Elizabeth Nash, *Autobiographical Reminiscences of African-American Classical Singers 1853 - Present: Introducing Their Spiritual Heritage into the Concert Repertoire* (Lewiston, NY: Mellen, 2007), 136-137.

Program Notes

“Where’er You Walk” from *Semele*

The London premiere of *Semele* was a great disappointment. After the overwhelming success of *Esther* and *Messiah*, audiences expected George Frideric Handel to produce another sacred masterpiece. When he presented *Semele*, a secular opera based on Greek mythology, during the Lenten season in 1744, the audience saw it as vulgar and inappropriate. *Semele* was only performed six times during Handel’s life. It gained its contemporary notoriety after a staged performance in 1925.³⁸

During the second act of the opera, Jupiter invites Semele’s sister, Ino, to the palace to keep her company. He sings “Where’er You Walk” as a promise to Ino that her stay will be peaceful and filled with magical bliss. Handel paints the picturesque world for Ino with beautifully arching melodic lines. The *andante moderato* tempo marking is reminiscent of a calm, verdant paradise. A reoccurring ascending sixteenth note pattern represents Jupiter lifting these two to his heavenly dwelling in one of Handel’s most striking arias.

“Vainement, ma bien-aimée” from *Le roi d’Ys*

Known best for his orchestral music, Édouard Lalo’s *Le roi d’Ys* is a testament to his often unrecognized skill with opera. It premiered on May 7, 1888, at the Théâtre Lyrique on the Place du Châtelet in Paris. From its premiere, audiences had trouble

38. W. Barclay Squire, “Handel's 'Semele',” *The Musical Times* 66, no. 984 (1925): p. 137, <https://doi.org/10.2307/913527>.

understanding *Le roi d'Ys*, even as it toured internationally. It would be decades before the opera would become one of Lalo's most beloved works.³⁹

In the aubade "Vainement, ma bien-aimée," Mylio attempts to convince Rozenn to leave the protection of her handmaidens to join him in the wedding procession. In the opera's most famous piece, Lalo uses excited accompaniment figures and flowing melodies to show the thrill of young love. He captures the excitement and uncertainty of Mylio through octave leaps in the melody and augmented note values in the contrasting binary form parts.

Über Nacht

"Auch kleine Dinge" from *Italienisches Liederbuch*,

Hugo Wolf is known for his highly refined and intellectual compositional style. Carol Kimball calls his songs the "caviar of lieder literature."⁴⁰ Wolf balances great drama and restraint in "Über Nacht," a song about the joys and sorrows that come at night.

In his song cycle *Italienisches Liederbuch*, Wolf composes short pieces with complex harmonic and poetic ideas. These 42 songs, based on text by Italian poet Paul Heyse, are separated into two series. The first 22 songs were composed between 1890 and 1891 and the second set was composed in 1896.⁴¹ The first song of the first book, "Auch kleine Dinge," tells a story of how even the small, and seemingly insignificant

39. "Opera at Covent Garden. Lalo's 'Le Roi D'Ys'," *The Musical Times and Singing Class Circular* 42, no. 702 (August 1, 1901): p. 548, <https://www-jstor-org.proxy-um.researchport.umd.edu/stable/3366206>.

40. Carol Kimball, *Song: a Guide to Art Song Style and Literature - Revised Edition* (Milwaukee: Hal Leonard, 2006), 111.

41. Kimball, 124.

things can bring great delight. Wolf infuses the sentiment of brevity into this song by using short melodic phrases and broken scale fragments to create an elegant, albeit brief, love song.

O Wüsst ich doch den Weg zurück

Botschaft

With almost 400 songs to his credit, Johannes Brahms stands as a leader in 19th-century song composition. His style is marked by expert lyricism, symmetrical phrasing, and folk-like simplicity. “O Wüsst ich doch den Weg zurück” longs for the ease and comfort of childhood. The chromaticism in the accompaniment builds a dream-like environment for smooth arching phrases that help evoke that narrator’s pensive state of mind. “Botschaft” was written in 1868 and is a sweeping love song that begs the breeze to carry a message of desperation.⁴² This heroic melody is aided by the rustling hemiola, thirds, and sixths characteristic of Brahms’ style.

“Dies Bildnis ist bezaubernd schön,” from *Die Zauberflöte*

Wolfgang Amadeus Mozart is one of the most celebrated composers of all time. His vocal and instrumental works are revered and emulated by composers of all generations. The opera *Die Zauberflöte*, with its humor, wit and incredible melodies has been an audience favorite since its premiere in 1791. Mozart enlisted the help of his sister-in-law, Josepha Hoffer, to play the Queen of the Night, and Benedikt Schack and Anna Gottlieb were the original Tamino and Pamina, respectively.⁴³

42. Kimball, 105.

In the first act, Prince Tamino receives a portrait of Princess Pamina and instantly falls in love. He sings “Dies Bildnis ist bezaubernd schön,” an aria praised as one of the loveliest melodies in opera literature.

Selections from *The Life of Christ*

Roland Hayes was one of the first African American performers to gain international fame in the 20th century. Early in his career, Hayes began to arrange spirituals for the concert stage. He, like H.T. Burleigh, Hall Johnson, and Edward Boatner, sought to expose an international audience to this uniquely American music. The cantata *The Life of Christ* traces the birth, life, and death of Christ through spiritual melodies. These spiritual arrangements exemplify the dichotomy of African American views on the glorious suffering of Christ. In “Prepare Me One Body,” the text about the impending death of Christ is set in a major key. This almost happy sounding acknowledgment of death is paired with the lauding of the birth of Christ in “Sister Mary Had-a but One Child.” The berceuse-like movement in the accompaniment is the gentle rocking of the baby by His mother, Mary. We next find Christ in the temple in “Lit’l Boy.” This recitative style song is most reminiscent of West African music with its harmonically punctuated phrases and syncopated rhythms. Later in the cantata, Hayes offers a stark sonic contrast with his a cappella arrangement of “He Never Said a Mumberlin’ Word.” He does not end with the expected celebration of the resurrection

43. Julian Rushton, “Die Zauberflöte,” 2002, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000907810>.

heard in “Did You Hear When Jesus Rose?”, but forces the listener back to solemn contemplation in “Were You There?”

Translations

“Puisqu’on ne peut flechir ces jalouses gardiennes... Vainement, ma bien-aimée”

from *Le roi d’Ys*

Music by Édouard Lalo

Libretto by Édouard Blau

Translation by Berton Coffin, Werner Singer and Pierre Delattre

Puisqu’on ne peut flechir ces jalouses
gardiennes,
Ah! laissez-moi conter mes peines
Et mon emoi!

Since these jealous guards cannot be
moved
Ah! Let me count my sorrows
and my despair!

Vainement, ma bien aimée
On croit me désespérer
Près de ta porte fermée
Je veux encore demeurer

In vain, my beloved,
do they think they can make me despair
Near to your locked door,
I want yet to remain.

Les soleils pourront s'éteindre
Les nuits remplacer les jours,
Sans t'accuser et sans me plaindre
Là je resterai toujours, toujours

Suns may be extinguished,
the nights replace days,
without blaming you and without
complaining, I shall stay here forever!

Je le sais, ton âme est douce
Et l'heure bientôt viendra
Où la main qui me repousse
Vers la mienne se tendra

I know that you have a kind heart,
and the hour will soon come
when the hand which now pushes me away
will reach out towards mine!

Ne sois pas trop tardive
A te laisser attendrir
Si Rozenn bientôt n'arrive
Je vais, hélas, mourir

Do not delay too long in allowing yourself
to be won over by your tender feelings;
If Rozenn does not appear soon,
I, alas, shall die!

“Auch kleine Dinge”

from *Italienisches Liederbuch*

Music by Hugo Wolf

Text by Paul Heyse

Translation by Emily Ezust

Auch kleine Dinge können uns entzücken,
Auch kleine Dinge können teuer sein.
Bedenkt, wie gern wir uns mit Perlen
schmücken;
Sie werden schwer bezahlt und sind nur
klein.

Even little things can delight us,
Even little things can be precious.
Think how we gladly adorn ourselves with
pearls;
They are heavily paid for, and yet are
small.

Bedenkt, wie klein ist die Olivenfrucht,
Und wird um ihre Güte doch gesucht.
Denkt an die Rose nur, wie klein sie ist,
Und duftet doch so lieblich, wie ihr wißt.

Think how small is the olive's fruit,
And is nevertheless sought for its virtue.
Think on the rose, how small she is,
And yet, smells so sweet, as you know.

Über Nacht

Music by Hugo Wolf

Text by Julius Karl Reinhold Sturm

Translation by Lois Phillips

Über Nacht, über Nacht
Kommt still das Leid,
Und bist du erwacht,
O traurige Zeit,
Du grüßest den dämmernden Morgen
Mit Weinen und mit Sorgen.

At night, at night
grief steals silently in,
and if you wake,
O my sorrow,
you will greet the dawn with weeping and
with care.

Über Nacht, über Nacht
Kommt still das Glück
Und bist du erwacht,
O selig Geschick!
Der düstere Traum ist zerronnen,
Und Freude gewonnen.

At night, at night,
joy steals silently in,
and if you wake,
O blessed destiny,
the dark dream is banished
and joy is triumphant.

Über Nacht, über Nacht
Kommt Freud und Leid,
Und eh du's gedacht,
Verlassen dich beid
Und gehen, dem Herrn zu sagen,
Wie du sie getragen.

At night, at night
joy and sorrow both steal in,
and quick as thought,
they leave you,
and go to the Lord to tell Him
how you have borne them.

O Wüsst Ich Doch den Weg Zurück

Music by Johannes Brahms

Text by Klaus Groth

Translation by Lois Phillips

O wüßt ich doch den Weg zurück,
Den lieben Weg zum Kinderland!
O warum sucht' ich nach dem Glück
Und ließ der Mutter Hand?

If I but knew the way back,
the sweet way back to childhood land! O
Why did I seek after happiness,
and leave my mother's hand?

O wie mich sehnet auszuruhn,
Von keinem Streben aufgeweckt,
Die müden Augen zuzutun,
Von Liebe sanft bedeckt!

How long to rest,
roused by no striving
Oh, to close my tired eyes,
gently sheltered by love!

Und nichts zu forschen, nichts zu spähn,
Und nur zu träumen leicht und lind;
Der Zeiten Wandel nicht zu sehn,
Zum zweiten Mal ein Kind!

No restless seeking, no anxious watching,
just dreaming lightly, softly; not seeing
time's changes,
and once again a child!

O zeig mir doch den Weg zurück,
Den lieben Weg zum Kinderland!
Vergebens such ich nach dem Glück,
Ringsum ist öder Strand!

O show me the way,
the sweet way back to childhood land! In
vain do I seek after happiness; around me
is but a desolate shore.

Botschaft

Music by Johannes Brahms
Text by Georg Friedrich Daumer
Translation by Lois Phillips

Wehe, Lüftchen, lind und lieblich
Um die Wange der Geliebten,
Spiele zart in ihrer Locke,
Eile nicht hinwegzufliehn!

Blow, sweetly, gentle breeze, about my
beloved's cheek;
play tenderly in her locks
and to not hasten away!

Tut sie dann vielleicht die Frage,
Wie es um mich Armen stehe;

If she should ask how I, poor wretch, am
faring, then say:

Sprich: "Unendlich war sein Wehe,
Höchst bedenklich seine Lage;
Aber jetzo kann er hoffen,
Wieder herrlich aufzuleben,
Denn du, Holde, denkst an ihn."

"His misery is endless,
his plight most critical.
But now he can hope with joy to come to
life again, for you, O gracious one, are
thinking of him."

"Dies Bildnis ist bezaubernd schön"

from *Die Zauberflöte*
Music by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder
Translation by Peter Branscombe

Dies Bildnis ist bezaubernd schön,
wie noch kein Auge je gesehn!
Ich fühl' es, wie dies Götterbild,
mein Herz mit neuer Regung füllt.

This image is enchantingly lovely,
Like no eye has ever beheld!
I feel it as this divine picture,
Fills my heart with new emotion.

Dies Etwas kann ich zwar nicht nennen,
doch fühl' ich's hier wie Feuer brennen,
soll die Empfindung Liebe sein?
Ja, ja, die Liebe ist's allein.

I cannot name my feeling,
Though I feel it burn like fire within me.
Could this feeling be love?
Yes! Yes! It is love alone.

O wenn ich sie nur finden könnte,
O wenn sie doch schon
vor mir stünde,
ich würde, würde, warm und rein!

Was würde ich?
Ich würde sie voll Entzücken
an diesen heißen Busen drücken,
und ewig wäre sie dann mein.

Oh, if only I could find her,
Oh, if only she were already standing in
front of me,
I would, I would, with warmth and honor.

What would I do?
Full of rapture, I would press her
to this glowing bosom,
And then she would be mine forever!

Chapter 3: George Shirley

Recital: December 9, 2018

O, Loss of Sight... Total Eclipse
from *Samson* G. F. Handel
(1685-1759)

An die Musik F. Schubert
Wandrer's Nachtlid I (1797-1828)
Wandrer's Nachtlid II
Die böse Farbe

Cinq mélodies populaires grecques M. Ravel
(1875-1937)

Chanson de la mariée
Lá-bas, vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisque
Tout gai!

Intermission

Cinco canciones populares argentinas A. Ginastera
(1916-1983)

Chacarera
Triste
Zamba
Arrorró
Gato

Prepare Me One Body R. Hayes
Sister Mary Had-a But One Child (1887-1977)
Lit'l Boy
Roun' about de Mountain

Biography

George Shirley is a noted musician and educator who pioneered opportunities for African American singers. He is a Grammy Award-winning performer, and the recipient of the National Medal of Arts, multiple honorary degrees, and a Lifetime Achievement Award from the National Opera Association.

George Irving Shirley received his bachelor's degree in music education from Wayne State University in 1955. He later studied voice with Therny Georgi in Washington, DC and Cornelius Reid in New York City. Shirley made his New York debut at Eisenstein in Strauss' *Die Fledermaus* in 1959. His European debut was as Rodolfo in Puccini's *Boheme* in 1960 at the Teatro Nuovo in Milan, Italy. He returned to the United States and won the Metropolitan Opera National Council scholarship competition in 1961. Shirley remained with the Metropolitan Opera for 11 years.⁴⁴ He would go on to perform with top conductors and orchestras in the world's leading opera houses and concert halls.

Shirley has enjoyed a career marked by many historic firsts. After being drafted into the United States Army, he became the first African American member of the United States Army Chorus. He was one of the first African American music teachers in Detroit Public Schools. Most notably, Shirley was the first African American tenor to sing leading roles at the Metropolitan Opera in New York City.⁴⁵

44. Southern, 533.

45. Randye Jones, "George Shirley Biography," Afrocentric Voices in "Classical" Music, June 2, 2017, <http://afrovoices.com/george-shirley-biography/>.

Throughout his career, Shirley has maintained his passion for teaching. His love for African American music led him to curate recital programs to expose audiences around the world to this unique art form. Spirituals, jazz and art songs composed by African Americans are commonly the focus of his lecture recitals and performances of chamber music. The blending of traditional European composers with African American music on his recitals allows him to highlight the beauty and complexity of this American treasure. His exposes the audience to a repertoire that would otherwise go unnoticed. He remains a highly sought-after performer, lecturer, and clinician. Currently, he is the Joseph Edgar Maddy Distinguished Emeritus Professor of Music at the University of Michigan School of Music, Theater and Dance.

Professor Shirley is highlighted in this project for his contributions to opera and dedication to African American music. Winning the Metropolitan Opera competition in 1960 and his subsequent debut as Ferrando in *Così fan tutte* in 1961 changed the realm of possibility for African American tenors. His successful debut proved that African American tenors were capable of singing lead tenor roles, and didn't have to take the role of Moor, demon or creature to do it. As he gained popularity, Shirley would give recitals around the world. He used this opportunity to program music of African American composers. Paying homage to the musicians that paved his way, he would commonly perform arias by Scott Joplin, art songs by Florence Price and H.T. Burleigh, and spirituals arranged by Roland Hayes and Margaret Bonds.

When asked about the discrimination he faced both on and off stage, George Shirley said,

“Trying to correct any situation where prejudice exists requires exposing and keeping the culprit under constant attack. The other part of that is making sure that the people who are trying to establish themselves in a career are qualified, that their training takes a backseat to no one’s, and that finally, they are more than capable of doing the job and filling the auditorium. We can ill afford in any corner of society to allow a negative situation to persist without exposing, attacking, and hopefully eliminating its existence.”⁴⁶

George Shirley continues to advocate for opportunities for African American singers, and the performance of music by women composers and composers of color.

46. Wallace Cheatham, “George Shirley: A Renowned Divo Speaks,” essay, in *Dialogues on Opera and the African American Experience* (Lanham, MD: Scarecrow Press, 1997), pp. 116.

Program Notes

“O, Loss of Sight...Total Eclipse” from *Samson*

George Frideric Handel is credited as the creator of the English oratorio. When the Bishop of London refused to permit biblical stories to be acted out on stage, Handel, who gained his fame as a master of Italian opera, began producing sacred dramas in concert form. These works were presented without costumes, sets or staging and were received with great acclaim. The popularity of oratorios in London was led by the overwhelming success of *Esther* (1732) and reached its height in *Messiah* (1741). His newest oratorio, *Samson*, premiered on February 18, 1743, at Covent Garden in London, a venue prestigious for its operatic productions.⁴⁷ The move of Handel’s oratorios from concert halls to an operatic venue marked a turn in public reception of his sacred works that would inform the rest of his career.⁴⁸ In *Samson*, Handel weaves the musical nuance and drama of Italian opera with Newburg Hamilton’s libretto to create a sacred masterpiece that has retained its popularity well into the 20th century.

After revealing the source of his immense strength to Dalila, the warrior Samson’s hair is cut in his sleep, and he is captured by the Philistine army. As punishment, Samson is blinded and put to work grinding grain in a corn mill. Micah, a friend of Samson, finds him bound, blinded, and can barely recognize him in this weakened state. As they ponder the current situation, Micah asks Samson which they should mourn first, his blindness or his bondage. The air “O, Loss of Sight...Total

47. Donald Burrows, “The Word-Books for Handel's Performances of ‘Samson,’” *The Musical Times* 146, no. 1890 (2005): pp. 7, <https://doi.org/10.2307/30044065>.

48. Burrows, 7-9.

Eclipse” is Samson’s declaration that without sight, the beauty of the world has faded into darkness. Samson’s waning strength and his depleted spirit are brought out in descending melodic lines. Repetition of the text accents the disbelief of his predicament, and come to climax textually and vocally during “...sun, moon and stars are dark to me...” at the end of the air.

An die Musik

Franz Schubert wrote over 600 songs and influenced composers such as Schumann, Brahms, Liszt, and Mahler. His vast catalog includes a variety of compositional techniques, and throughout his career, he sets the texts of over ninety poets. Schubert’s skill is exemplified in his masterfully crafted melodies. His accompaniments are often pictorial or atmospheric, leaving room for his carefully thought-out marriage of melody and poetry,

When poet Franz von Schober saw that Schubert spent too much time away from composing, he offered to support Schubert financially so that he may compose full-time. This arrangement nurtured Schubert’s talent and his lasting friendship to von Schober. “An die Musik” was written in 1817 and is a song in praise of music.⁴⁹ This lied offers a reverent and hymn-like tribute to music through a flowing melody and a stately accompaniment.

Wandrer's Nachtlied I

Wandrer's Nachtlied II

Originally titled "Wandrer's Nachtlied" (Wanderer’s Nightsong) and "Ein gleiches" (Another One) by von Goethe, Schubert titles “Wandrer's Nachtlied I” and

49. Kimball, 57.

“Wandrer’s Nachtlid II” similarly to relate their sentiment. Although composed years apart (1815 and 1822 respectively), both of these lieder convey a sense of longing through delicate, arching phrases, and modest accompaniment.

“Die böse Farbe” from *Die schöne Müllerin*

Die schöne Müllerin was Schubert’s first song cycle. Written in 1823, this cycle chronicles a young traveler who falls in love with a miller’s beautiful daughter. Throughout the cycle, the cheery narrator experiences a variety of emotions, from infatuation to passion to anguish. In “Die böse Farbe” the florid and fiery accompaniment give a clear indication of the confused emotional state of the traveler. After catching the miller’s daughter giving her affection to a hunter in green, our traveler can no longer stand to see the color. Throughout a heroic, yet distraught melody, Schubert paints a picture of the musical journey of a desperate lover in pain.

Cinq mélodies populaires grecques

Maurice Ravel’s chansons are characterized by the meticulous pairing of music and text. He leaves little room for interpretation. He writes melodies guided by the text and accompaniments that are atmospheric and scenic. The themes of travel and nature commonly found in his chosen text allow him to use a wide variety of colors, dissonances, and rhythmic intricacies.

In *Cinq mélodies populaires grecques*, he writes simple folk melodies to texts collected by M. D. Calvocoressi. He intended to retain the folk-like qualities of each piece while paying tribute to their Greek heritage. The five songs are based on melodies from Chios Island and were completed between 1904 and 1906.⁵⁰ In “Le réveil de la

50. Kimball, 215-216.

mariée,” Ravel uses a rapid triplet figure in the piano to represent the church bells harkening the bride to her wedding day. Those same bells can be heard somberly playing in “Là-bas, vers l’église.” The range of this melody is minimal and stays at a soft dynamic to retain its reverent nature. “Quel galant m’est comparable” is a boastful display of young love, while “Chanson des cueilleuses de lentisques” uses folk-like melodies to evoke a scene of women working in a field. Finally, “Tout gai” a vibrant proclamation of joy that uses non-sense syllable to remind the listener to live, love and dance.

Cinco canciones populares argentinas

Argentinian composer Albert Ginastera was a pioneer in developing contemporary Latin American music. His music brings the folk rhythm, melodies and excitement of Argentina to the classical repertoire. Written in 1942, *Cinco canciones populares argentinas* is a song cycle based on five dance forms. Each movement offers simple folk melodies and rhythmic intensity that give the listener a glimpse of South American culture. “Chacarera,” “Zamba,” and “Gato” retain most of their namesake dance elements. Although this cycle is composed for voice and piano, elements of guitar and percussion can be heard throughout the accompaniment. Arpeggiation and harmonically implied rubato give this cycle a natural feel and make each dance more enjoyable than the last.

Prepare Me One Body
Sister Mary Had-a But One Child
Lit'l Boy
Roun' about de Mountain

The melody to “Roun' About de Mountain” originated near the Appalachian Mountain region in Tennessee. This funeral recessional recounts the last-minute

redemption of a sinner's soul.⁵¹ The ox-drawn cart carrying the body can be heard in the repeated dotted-eighth and sixteenth note figure that starts the song. The phrase "De Lord loves de sinna" is placed in the upper tessitura of the vocalist and is an exclamation of relief by the community of the departed soul. Throughout his spiritual arrangements, Roland Hayes accentuates their somber beauty and is careful to maintain the emotional intensity held in the music of an oppressed people.

51. Roland Hayes, *My Favorite Spirituals: 30 Songs for Voice and Piano* (Mineola, NY: Dover Publications, 2001), 85.

Translations

An die Musik

Music by Franz Schubert

Text by Franz Adolf Friedrich von Schober

Translation by Emily Ezust

An die Musik

Du holde Kunst, in wie viel grauen
Stunden,
Wo mich des Lebens wilder Kreis
umstrickt,
Hast du mein Herz zu warmer Lieb
entzunden,
Hast mich in eine beßre Welt entrückt.

Oft hat ein Seufzer, deiner Harf entflossen,
Ein süßer, heiliger Akkord von dir,
Den Himmel beßrer Zeiten mir
erschlossen,
Du holde Kunst, ich danke dir dafür.

Wandrer's Nachtlid I

Music by Franz Schubert

Text by Johann Wolfgang von Goethe

Translation by Emily Ezust

Wandrer's Nachtlid

Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt elend ist,
Doppelt mit Erquickung füllest,
Ach ich bin des Treibens müde!
Was soll all der Schmerz und Lust?
Süßer Friede,
Komm, ach komm in meine Brust!

Wandrer's Nachtlid II

Music by Franz Schubert

Text by Johann Wolfgang von Goethe

Translation by Emily Ezust

To Music

Oh sacred art, how oft in hours blighted,
While into life's untamed cycle hurled,
Hast thou my heart to warm love reignited
To transport me into a better world!

So often has a sigh from thy harp drifted,
A chord from thee, holy and full of bliss,
A glimpse of better times from heaven
lifted.
Thou sacred art, I thee for this.

Wanderer's Nightsong

You who are from heaven,
You quiet all sorrow and pain;
And he who is doubly wretched
You fill with twice as much comfort.
Ah! I am tired of being driven!
For what is all this pain and joy?
Sweet peace,
Come, ah, come into my heart!

Über allen Gipfeln
Ist Ruh',
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

Over all the peaks
it is peaceful,
in all the treetops
you feel
hardly a breath of wind;
the little birds are silent in the forest...
only wait - soon
you will rest as well.

Die böse Farbe

from *Die schöne Müllerin*

Music by Franz Schubert

Text by Wilhelm Müller

Translation by Emily Ezust

Die böse Farbe

The Hated Color

Ich möchte ziehn in die Welt hinaus,
Hinaus in die weite Welt,
Wenn's nur so grün, so grün nicht wär'
Da draußen in Wald und Feld!

I'd like to go out into the world,
Out into the wide world;
If only it weren't so green, so green,
Out there in the forest and field!

Ich möchte die grünen Blätter all'
Pflücken von jedem Zweig,
Ich möchte die grünen Gräser all'
Weinen ganz tottenbleich.

I would like to pluck all the green leaves
From every branch,
I would like to weep on all the grass
Until it is deathly pale.

Ach Grün, du böse Farbe du,
Was siehst mich immer an,
So stolz, so keck, so schadenfroh,
Mich armen weißen Mann?

Ah, Green, you hateful color, you,
Why do you always look at me,
So proud, so bold, so gloating,
And me only a poor, flour-covered man?

Ich möchte liegen vor ihrer Thür,
In Sturm und Regen und Schnee,
Und singen ganz leise bei Tag und Nacht
Das eine Wörtchen Ade!

I would like to lay in front of her door,
In storm and rain and snow.
And sing so softly by day and by night
One little word: farewell!

Horch, wenn im Wald ein Jagdhorn ruft,

Hark, when in the forest a hunter's horn
sounds

Da klingt ihr Fensterlein,
Und schaut sie auch nach mir nicht aus,
Darf ich doch schauen hinein.

Her window clicks!
And she looks out, but not for me;
Yet I can certainly look in.

O binde von der Stirn dir ab
Das grüne, grüne Band,

O do unwind from your brow
That green, green ribbon;

Ade, Ade! und reiche mir
Zum Abschied deine Hand!

Farewell, farewell! And give me
Your hand in parting!

Chanson de la mariée

from *Cinq mélodies populaires grecques*

Music by Maurice Ravel

Translation by Emily Ezust

Réveille-toi, réveille-toi, perdrix
mignonne,
Ouvre au matin tes ailes.
Trois grains de beauté,
mon cœur en est brûlé!

Awake, awake, my darling partridge,

Open to the morning your wings.
Three beauty marks;
my heart is on fire!

Vois le ruban d'or que je t'apporte,
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles, tous sont alliés!

See the ribbon of gold that I bring
To tie round your hair.
If you want, my beauty, we shall marry!
In our two families, everyone is related!

Là-bas, vers l'église

from *Cinq mélodies populaires grecques*

Music by Maurice Ravel

Translation by Emily Ezust

Là-bas, vers l'église,
Vers l'église Ayio Sidéro,
L'église, ô Vierge sainte,
L'église Ayio Costanndino,
Se sont réunis,
Rassemblés en nombre infini,
Du monde, ô Vierge sainte,
Du monde tous les plus braves!

Yonder, by the church,
By the church of Ayio Sidero,
The church, o blessed Virgin,
The church of Ayio Costanndino,
There are gathered,
Assembled in numbers infinite,
The world's, o blessed Virgin,
All the world's most decent folk!

Quel galant m'est comparable

from *Cinq mélodies populaires grecques*

Music by Maurice Ravel

Translation by Emily Ezust

Quel galant m'est comparable,
D'entre ceux qu'on voit passer?
Dis, dame Vassiliki?

What gallant compares with me,
Among those one sees passing by?
Tell me, lady Vassiliki!

Vois, pendus à ma ceinture,
pistolets et sabre aigu...
Et c'est toi que j'aime!

See, hanging on my belt,
My pistols and my curved sword.
And it is you whom I love!

Chanson des cueilleuses de lentisque
from *Cinq mélodies populaires grecques*
Music by Maurice Ravel
Translation by Emily Ezust

Ô joie de mon âme,
Joie de mon coeur,
Trésor qui m'est si cher ;
Joie de l'âme et du cœur,
Toi que j'aime ardemment,
Tu es plus beau qu'un ange.
Ô lorsque tu parais,
Ange si doux
Devant nos yeux,
Comme un bel ange blond,
Sous le clair soleil,
Hélas ! tous nos pauvres cœurs soupirent !

O joy of my soul,
joy of my heart,
treasure which is so dear to me,
joy of my soul and heart,
you whom I love ardently,
you are more handsome than an angel.
O when you appear,
angel so sweet,
Before our eyes,
Like a fine, blond angel,
under the bright sun,
Alas! all of our poor hearts sigh!

Tout gai!
from *Cinq mélodies populaires grecques*
Music by Maurice Ravel
Translation by Emily Ezust

Tout gai! gai, Ha, tout gai!
Belle jambe, tireli, qui danse;
Belle jambe, la vaisselle danse,

Tra la la la la...

Everyone is joyous, joyous!
Beautiful legs, *tireli*, which dance,
Beautiful legs; even the dishes are
dancing!
Tra la la, la la la!

Chacarera
from *Cinco canciones populares argentinas*
Music Alberto Ginastera
Translation by Jacqueline Cockburn

A mí me gustan las ñatas
Y una ñata me ha tocado
Ñato será el casamiento
Y más ñato el resultado.
Cuando canto chacareras
Me dan ganas de llorar
Porque se me representa
Catamarca y Tuoumán.

I love girls with little snub noses
and a snub-nose girl is what I've got.
Ours will be a snub-nose wedding
and snub-nosed children will be our lot.
Whenever I sing a chacarera
it makes me want to cry,
because it takes me back to
Catamarca and Tuoumán.

Triste

from *Cinco canciones populares argentinas*

Music Alberto Ginastera

Translation by Jacqueline Cockburn

Ah!

Debajo de un limón verde
Donde el agua no corría
Entregué mi corazón
A quien no lo merecía.

Ah!

Beneath a lime tree
where no water flowed
I gave up my heart
to one who did not deserve it.

Ah!

Triste es el día sin sol
Triste es la noche sin luna
Pero más triste es querer
Sin esperanza ninguna.
Ah!

Ah!

Sad is the sunless day.
Sad is the moonless night.
But sadder still is to love
with no hope at all.
Ah!

Zamba

from *Cinco canciones populares argentinas*

Music Alberto Ginastera

Translation by Jacqueline Cockburn

Hasta las piedras del cerro
Y las arenas del mar
Me dicen que no te quiera
Y no te puedo olvidar.
Si el corazón me has robado
El tuyo me lo has de dar
El que lleva cosa ajena
Con lo suyo ha de pagar
Ay!

Even the stones on the hillside
and the sand in the sea
tell me not to love you.
But I cannot forget you.
If you have stolen my heart
then you must give me yours.
He who takes what is not his
must return it in kind.
Ay!

Arrorró

from *Cinco canciones populares argentinas*

Music Alberto Ginastera

Translation by Jacqueline Cockburn

Arrorró mi nene,
Arrorró mi sol,
Arrorró pedazo
De mi corazón.
Este nene lindo
Se quiere dormir
Y el pícaro sueño
No quiere venir.

Lullaby my baby;
lullaby my sunshine;
lullaby part
of my heart.
This pretty baby
wants to sleep
and that fickle sleep
won't come.

Gato

from *Cinco canciones populares argentinas*

Music Alberto Ginastera

Translation by Jacqueline Cockburn

El gato de mi casa
Es muy gauchito
Pero cuando lo bailan
Zapateadito.
Guitarrita de pino
Cuerdas de alambre.
Tanto quiero a las chicas,
Digo, como a las grandes.
Esa moza que baila
Mucho la quiero
Pero no para hermana
Que hermana tengo.
Que hermana tengo
Si, pónete al frente
Aunque no sea tu dueño,
Digo, me gusta verte.

The cat of the house
is most mischievous,
but when they dance,
they stamp their feet.
With pine guitars
and wire strings.
I like the small girls
as much as the big ones.
That girl dancing
is the one for me.
Not as a sister
I have one already.
I have a sister.
Yes, come to the front.
I may not be your master
but I like to see you.

Chapter 4: Three Mo' Tenors and Beyond

Recital: March 3, 2019

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| Hymn and Psalm: Simple Song The Lord's Prayer: Our Father The Lord's Prayer: I Go On from <i>Mass</i> | L. Bernstein (1918-1990) |
| Kashmiri Song Among the Fuchsias | H. T. Burleigh (1866-1949) |
| Dancing in the Sun Soliloquy | J. Work, Jr (1871-1925) |
| It Ain't Necessarily So from <i>Porgy and Bess</i> | G. Gershwin (1898-1937) |
| Intermission | |
| Berlin im Licht A Rhyme for Angela from <i>The Firebrand of Florence</i> | K. Weill (1900-1950) |
| The Only Home I Know from <i>Shenandoah</i> Out There from <i>The Hunchback of Notre Dame</i> | G. Geld (b. 1935) A. Menken (b. 1949) |
| Giants in the Sky from <i>Into the Woods</i> Marry Me a Little from <i>Company</i> | S. Sondheim (b. 1930) |

Biography

The Three Mo' Tenors is a cultural phenomenon that sought to change the way audiences perceived the talents of African American tenors. The revue show consists of a rotating cast of tenors performing genres including opera, jazz, musical theater, gospel, blues, and R&B.

After seeing the performances by the Three Tenors, Plácido Domingo, José Carreras, and Luciano Pavarotti, creator Marion J. Caffey had an idea to start his own show. With years of experience in television and on Broadway, Caffey sought to build a show with a more relaxed atmosphere, choreography and a wider range of repertoire. He knew that this new show would be attractive to a more diverse audience. The original Three Mo' Tenors included Victor Trent Cook, Rodrick Dixon and Thomas Young. The show premiered Off-Broadway in August 2000 and was an immediate success.⁵² The group has since been featured on PBS Great Performances and tour throughout the United States and Europe. To date, the Three Mo' Tenors revue has included a rotating cast of tenors 16 from around the world.

The purpose of Three Mo' Tenors is not to imitate the Three Tenors. The Three Mo' Tenors are important to this project because they display the variety of talents expected of professional African American singers. While the Three Tenors revue added more folk and popular music for variety in their show, the musicians of the Three Mo' Tenors have always had this music in their repertoire as a means of professional

52. "About the Three Mo' Tenors," The Official Website of Three Mo' Tenors, 2017, <https://www.threemotenors.com/about/>.

sustainability.⁵³ Often shut out of opportunities in classical music, African Americans singers in general, but tenors in particular, have needed to expand their repertoire in ways their white counterparts have not. The Three Mo' Tenors revue is a celebration of skill, talent, and creativity.

53. Thomson Gale, "Three Mo' Tenors," Contemporary Black Biography (Encyclopedia.com, 2005), <https://www.encyclopedia.com/education/news-wires-white-papers-and-books/three-mo-tenors>.

Program Notes

“Simple Song” from *Mass*

“Our Father” from *Mass*

“I Go On” from *Mass*

Leonard Bernstein’s *Mass: A Theater Piece for Singers, Players and Dancers* premiered on September 8, 1971, at the John F. Kennedy Center for the Performing Arts. It was directed by Gordon Davidson, conducted by Maurice Peress, and choreographed by Alvin Ailey. In *Mass*, Bernstein blends gospel, blues, rock, and Mediterranean folk dance to achieve a piece that is often considered too popular for sacred places and too sacred for some popular venues. The text is taken from the Roman Mass as well as original lyrics by Bernstein and Stephen Schwartz.⁵⁴ The work calls for over 200 participants including orchestra, rock band, dancers, chorus and soloists. It includes a combination of live and recorded music. The recorded music represents the traditional and calcified aspects of spirituality, while the live performance represents its more fluid and changing aspects.⁵⁵ The Celebrant is the only named solo character in *Mass*. He is not so much a person, but more of a connecting force between spirituality and the people struggling with life and religion.⁵⁶ Bernstein described the Celebrant as “...that element in every person without which you cannot live, without which you cannot get from day to day, cannot put one foot in front of the other. He represents the quality that makes you go

54. LaFave, 156. At the recommendation of his sister Shirley, Bernstein enlisted the songwriting talents Schwartz, fresh off his success of *Godspell*.

55. LaFave, 158.

56. LaFave, 157. The people are referred to as “street people” or “street chorus” in the score.

on living. I suppose this can be defined partly by the word ‘faith,’ partly as ‘hope,’ partly by the word ‘anticipation.’”⁵⁷

In *Mass*, the piece begins with the dramatic and dissonant “Kyrie” played in darkness on a pre-recorded track. The Celebrant appears on stage and interrupts the “Kyrie” with “Simple Song.” As the audience encounters the first conflict between spirituality and the people, “Simple Song” reminds them that it is the simple and sincere things that please God. “Simple Song,” in contrast to the “Kyrie” that precedes it, is written in the popular style. Bernstein adds a folk-like quality to the song by using open fifths and octaves in the accompaniment. While most of the song is in English, Bernstein mixes in the refrain “Lauda, Laude,” the Latin words for praise. He goes further to juxtapose the traditionalism of that Latin text by setting it to a popular riff. The Celebrant later returns with “Our Father,” an a cappella, improvisatory style chant of the Lord’s Prayer. This melody continues into the trope “I Go On,” a movement about resilience during the harsh moments of life. Bernstein brings back influences of folk and popular music in “I Go On” to tie the Celebrant’s difficulty expressed in the text with the contemporary problems of the people. As this movement ends, we again hear the juxtaposition of the Latin text of praise sung as a popular riff.

The friendship that Harry Thacker Burleigh and Antonín Dvořák began at the National Conservatory of Music was significant for many reasons. Dvořák was able to receive a more in-depth education about African American melodies. He would later

57. Kimball, 295.

include those melodies into his *Symphony No. 9 in E Minor*, “From the New World.”⁵⁸ Dvořák, a mentor to Burleigh, would help affirm the artistic significance of the African American music about which Burleigh cared deeply. Dvořák urged Burleigh to capture, preserve, and promote this music.⁵⁹ This encouragement would inspire Burleigh to compose and arrange some of the most important music in American history.

Five Songs of Laurence Hope was composed in 1915 and is the second collection of art songs written by H. T. Burleigh. The songs are set to text written by Laurence Hope, a pseudonym for Adela Florence Nicolson. The Hope poems used in this collection were written during her travels in Mhow, India between 1900 and 1904.⁶⁰ The songs were premiered by tenor John McCormack in February 1917 at Carnegie Hall in New York.

It is in his art songs that we can see Burleigh’s full grasp of 20th-century composition techniques. In “Kashmiri Song” we experience lush and exotic harmonies that are reminiscent of the Middle East. The 2:1 rhythmic figure in the accompaniment represents a moving caravan, and is a binding motif throughout the collection. The melody is lyric, yet full of drama as Burleigh captures the heart-wrenching torment that the narrator feels begging for death over loneliness. In “Among the Fuchsias,” Burleigh creates the image of a pasture full of flowers by a chromatic flourish of sixteenth notes.

58. Jean E. Snyder, *Harry T. Burleigh: from the Spiritual to the Harlem Renaissance* (Urbana, IL: University of Illinois Press, 2016), 75.

59. Snyder, 81-83. Burleigh was never a formal student of Dvořák.

60. Laurence Hope, *Complete Love Lyrics: Including India's Love Lyrics, Stars of the Desert, Last Poems* (New York, NY: Dodd, Mead & Co., 1957), iv. It is unclear if Burleigh knew that Laurence Hope was Adela Florence Nicolson.

The 2:1 rhythmic figure is reversed, but ever present. Burleigh uses a raised dominant in the melody to display the narrator's flirty manner as he attempts to resist his lover's snare.

Like his father before him, John W. Work, Jr. was the head of the music department at Fisk University. His family, to include his son, was integral to the preservation of African American folk song.⁶¹ Their arrangements, sung by the Fisk Jubilee Singers would expose the world to the majesty of African American music.⁶²

In "Dancing in the Sun," Work pairs playful music to the poetry of Maria Howard Weedun to evoke the joy of a child playing with his shadow. The syncopated sixteenth note figuration in the right hand of the piano represents the frantic joy of the chase. Even when the child slows and becomes more serious, he is still no match for the silly speed of his shadow. In "Soliloquy," the sobering text of Myrtle Vorst Sheppard brings out more serious colors in Work's compositional skill. The text is set in a declamatory style, often ascending melodically to represent the joyful offering of life to the heavens. In a swelling a heroic melodic line, Work helps to portray a narrator eager to meet life's end, for he has lived a life well loved.

The opera *Porgy and Bess* had its premiere in Boston at the Colonial Theater on September 30, 1935. It opened on Broadway in the Alvin Theater on October 10, 1935, and ran for 124 performances. Soon after its closing in January of 1936, it toured in

61. Willis C. Patterson, *Anthology of Art Songs by Black American Composers* (New York, NY: Edward B. Marks Music Corp., 1977), x.

62. Southern, 281-82.

Philadelphia, Pittsburgh, Chicago, and Washington, DC.⁶³ For years the show faced criticism. A 36-year-old George Gershwin had teamed with lyricist Ira Gershwin and librettist Dubose Hayward to mount a work that included an African American cast, that features an African American love story in venues traditionally reserved for white audiences. The “American Folk Opera” wasn’t taken seriously as an opera by critics until it’s 1976 Houston Grand Opera production.⁶⁴ This was the first time that an American opera company, and not a Broadway production company, had produced the piece in its entirety.⁶⁵ Although this achievement came almost 40 years after Gershwin’s death, *Porgy and Bess* has been a staple of major opera companies ever since.

The role of Sportin’ Life was originated by John William Sublett, known professionally as John W. Bubbles. Although Bubbles couldn’t read music, Gershwin was adamant about keeping his energy and showmanship in the production.⁶⁶ On Catfish Row, Sportin’ Life is the resident cheat, thief and drug dealer. Throughout the opera, he presents himself as the physical embodiment of contrarian thought. In the aria “It Ain’t Necessarily So,” Sportin’ Life pokes fun at miracles performed in the Bible and uses his social influence to try to convince picnic goers that they don’t need religion at all. Gershwin depicts his slimy and deceptive nature through descending chromaticism in the melody. He uses the antiphonal technique of call and response with the members of

63. Naomi Adele André, *Black Opera: History, Power, Engagement* (Urbana, IL: University of Illinois press., 2018), 88-89.

64. André, *Black Opera: History, Power, Engagement*, 91.

65. André, *Black Opera: History, Power, Engagement*, 90.

66. André, *Black Opera: History, Power, Engagement*, 89.

Catfish row to lure them into agreement with what they would otherwise consider outlandish ideas. The libretto and music come together perfectly to showcase Sportin' Life's shady character and the ease with which he tricks his neighbors.

After fleeing Nazi Germany in March 1933, Kurt Weill spent time in Paris and London before settling into the United States. He brought with him a wealth of experience and the desire to appeal to American audiences. His famous play with music *Die Dreigroschenoper* received its first Broadway production as *The Threepenny Opera* in 1933 and was re-adapted in its now more popular form in 1954 by Marc Blitzstein.⁶⁷ His skill as a composer and collaborations with lyricists such as Bertolt Brecht and Ira Gershwin would help define the American musical and place his work as a treasure in the American Songbook repertoire.

The foxtrot style "Berlin im Licht" was written following Weill's success of *Die Dreigroschenoper*. Commissioned during a festival by Berlin's utility industry, "Berlin im Licht" celebrates the beauty of the city of Berlin when it is illuminated at night.⁶⁸ With text by Weill, this song has been transcribed for voice and jazz band, voice and orchestra, and wind ensemble. The relaxed rhythm and seductive harmony deceive the coyness of the text to create a light-hearted song that compels you to "come turn on the lights!"

67. "The Threepenny Opera (Eng. Adaptation 1954)," The Kurt Weill Foundation for Music, 2018, <https://www.kwf.org/pages/ww-threepenny-opera-blitzstein.html>.

68. Kimball, 152.

The operetta *The Firebrand of Florence* opened on Broadway on March 22, 1945. It was based on the Edwin Justus Mayer play with music by Weill and lyrics by Ira Gershwin. The original cast featured Weill's wife, the later Oscar-nominated, Tony Award-winning singer and actress, Lotte Lenya.⁶⁹ In the second act, the Duke devises a plan to win the heart of Angela by writing a poem. While writing, he realizes that Angela may not rhyme with anything. In a song of clever lyrics, music, and borrowed themes, Weill and Gershwin offer a comedic example of when a plan for love goes wrong.

Gary Geld's *Shenandoah* is about a widowed pacifist who is pulled into the American Civil war after his son is kidnaped by Union Soldiers. On his quest to find him he suffers a crushing loss that brings him back to religion and community. The show is based on the 1965 film of the same name, with lyrics by Peter Udell and book by Udell, Phillip Rose and James Lee Barrett. Its original production was mounted at the Goodspeed Opera House in Connecticut in 1974. It premiered on Broadway on January 7, 1975, in the Alvin Theater and won two Tony Awards; Best Book of a Musical and Best Actor in a Musical (John Cullum).⁷⁰

The sentimental ballad "The Only Home I Know" comes in the middle of the second act as Corporal, originally played by Gary Harper, imagines the joy he will feel when he returns to the home he left before the war. To capture the soldier's hopefulness, Geld makes the melody simple and the accompaniment sparse to bring emphasis to his

69. "The Firebrand of Florence (1944)," The Kurt Weill Foundation for Music, 2018, <https://www.kwf.org/pages/ww-firebrand-of-florence.html#songs>.

70. Gary Geld et al., *Shenandoah: a Musical* (New York, NY: French, 1975), 5.

words. The strophic form is interrupted by a moment of reality before the Corporal returns to nostalgic thoughts.

Der Glöckner von Notre Dame was Walt Disney Theatrical's first musical to premiere outside of the United States. With music by Alan Menken, lyrics by Stephen Schwartz and a book by James Lapine, it became one of Berlin's longest-running shows.⁷¹ When it arrived in the United States, it returned to the name made famous by Victor Hugo's book and the Walt Disney Film, *The Hunchback of Notre Dame*. An orphaned Quasimodo has grown up in secret in the Notre Dame Cathedral. Because of his deformities, the Archdeacon keeps him hidden from the public. He entertains himself by daydreaming and ringing the bells of Notre Dame. In "Out There," Quasimodo fantasizes about leaving the church and living a normal life amongst the Parisians. Menken writes a passionate melody and creates a dramatic effect through the use of a large range. The soaring lines are met with an accompaniment that evokes the regality of the French Gothic church as Quasimodo pleads for the taste of life out there.

The Pulitzer Prize-winning team of *Sunday in the Park with George* Stephen Sondheim and James Lapine come together again in 1987 for *Into the Woods*. The story surrounds common fairytales to include Snow White, Little Red Riding Hood, Cinderella, and Jack and the Beanstalk. Sondheim and Lapine venture to tell the familiar stories but go further to expose what happens after happily ever after. In the second act, Jack returns from his trip up the beanstalk with wild stories about the "Giants in the Sky." Sondheim

71. George Rodosthenous and Olaf Jubin, "The Hunchback of Notre Dame (1996): Too Far 'Out There?'," essay, in *The Disney Musical on Stage and Screen: Critical Approaches from "Snow White" to "Frozen"* (London: Bloomsbury Methuen Drama, 2017), p. 101.

captures his excitement, curiosity, and fear through patter and a rapid melodic line with overlapping phrases. Modulations of the melody represent not only Jack's ascent into the sky but also his growing fear and excitement. The binding musical motif, which usually appears briefly in each story, is the dominant melodic material in Jack's recount of his time with the giants. The active accompaniment only slows for Jack to make the declaration that "there are giants in the sky" before moving to heavy giant-like chords in the treble clef. The 1987 production of *Into the Woods* won a Grammy Award for Best Musical Cast Show Album, and won three Tony Awards including Best Original Score, Best Book of a Musical, and to Joanna Gleason for Best Performance by a Leading Actress in a Musical.

"Marry Me A Little," the act one closing number of Sondheim's *Company* was originally cut from the show. The material was used as the basis for one of Sondheim's lesser known revues of the same name. It wasn't officially added back to the show by Sondheim until the 1995 and 2006 revivals of the show.⁷² In *Company*, Bobby, a 35-year-old single man, grapples with the worth of settling down into a relationship as his friends have. "Marry me a little" is Bobby's realization that, with a few accommodations, he too can be ready for a relationship. Sondheim syncopates the melody to make Bobby's declaration seem like an organic thought as the accompaniment whirls beneath him. The active accompaniment represents the chaos of suggestions and instability of Bobby's thoughts.

72. Stephen Banfield, *Sondheim's Broadway Musicals* (Ann Arbor, MI: Univ. of Michigan Press, 2006), 147-48.

Translations

“Berlin im Licht”

from *Die Dreigroschenoper*
Music and text by Kurt Weill

Berlin im Licht

Und zum spazieren gehen genügt das
Sonnenlicht
Doch um die Stadt Berlin zu sehen genügt
die Sonne nicht
Das ist kein lauschiges Plätzchen
Das ist ‘ne ziemliche Stadt.
Damit man da alles gut sehen kann
Da braucht man schon einige Watt
Na wat denn, na wat denn?
Was ist das für ‘ne Stadt denn?

Komm mach mal Licht damit man sehen
kann, ob was da ist!
Komm mach mal Licht, und rede nun mal
nicht.
Komm mach mal Licht, dann wollen wir
doch auch mal sehen, Ob das ‘ne Sache ist:
Berlin im Licht.

Berlin in Lights

And when you go for a walk, the
sunlight may be enough,
but to light the city of Berlin, the sun is
not enough.
This is no little hicktown.
This is one helluva city!
If you want to see everything you can,
You have to use a few watts!
So what then? So what then?
What kind of a city is it then?

Come, turn on the lights so we can see
what there is to see!
Come, turn on the lights and don't say
another word.
Come, turn on the lights, so we can see
for sure what the big deal is:
Berlin in lights!

Conclusion

The progress made for African American tenors is not the result of any individual's sole efforts but is the culmination of work done by music lovers since before the emancipation of American slaves. Although Roland Hayes attained greater popularity, Thomas Bowers completed recital tours throughout the United States and Canada before he was even born. While George Shirley's debut at the Metropolitan Opera was momentous, Arthur Herndon and Charles Holland also made operatic history for African American tenors. Opportunities available for The Three Mo' Tenors, Lawrence Brownlee, and Noah Stewart were made possible by all of the musicians who have come before them.

Professor Shirley credits tenors like Hayes and Holland for his success, and many contemporary tenors were inspired by George Shirley. Projects such as this are important because it gives greater perspective to scholars that there is no George Shirley without the efforts of Thomas Bowers. Once we fully understand the history, we can provide them an equitable amount of appreciation so that no one's legacy is forgotten.

Appendix I: Program 1 CD Tracks

1. "Where'er You Walk" from *Semele* by G. F. Handel.....3:57
2. "Vainement, ma bien-aimée" from *Le roi d'Ys* by E. Lalo.....2:53
3. Auch Kleine Dinge by H. Wolf.....1:56
4. Über Nacht by H. Wolf.....2:34
5. O Wüsst Ich Doch den Weg Zurück by J. Brahms.....2:46
6. Botschaft by J. Brahms.....2:02
7. "Dies Bildnis ist bezaubernd schön" from *Die Zauberflöte* by W. A. Mozart.....3:43

8. **Selections from *The Life of Christ* by Roland Hayes**
9. Prepare Me One Body.....1:11
10. Sister Mary Had-a But One Child.....2:31
11. Lit'l Boy.....2:47
12. Live a-Humble.....1:43
13. Hear de Lambs a-Cryin'.....1:50
14. The Last Supper.....3:14
15. They Led My Lord Away.....2:49
16. He Never Said a Mumberlin' Word.....2:55
17. Did You Hear When Jesus Rose?.....1:55

Appendix II: Program 2 CD Tracks

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|---|------|
| 1. “O, Loss of Sight...Total Eclipse” from <i>Samson</i> by G. F. Handel..... | 4:13 |
| 2. An die Musik by F. Schubert..... | 2:13 |
| 3. Wandrers Nachtlied I by F. Schubert..... | 1:23 |
| 4. Wandrers Nachtlied II by F. Schubert..... | 1:45 |
| 5. Die böse Farbe by F. Schubert..... | 2:16 |
| <i>Cinq mélodies populaires grecques by M. Ravel</i> | |
| 6. Chanson de la mariée..... | 1:22 |
| 7. Lá-bas, vers l’église..... | 1:30 |
| 8. Quel galant m’est comparable..... | 0:55 |
| 9. Chanson des cueilleuses de lentisque..... | 2:16 |
| 10. Tout gai! | 1:01 |
| <i>Cinco canciones populares argentinas by A. Ginastera</i> | |
| 11. Chacarera..... | 1:09 |
| 12. Triste..... | 2:46 |
| 13. Zamba..... | 1:07 |
| 14. Arrorró..... | 1:51 |
| 15. Gato..... | 2:11 |
| | |
| 16. Prepare Me One Body by R. Hayes..... | 1:14 |
| 17. Sister Mary Had-a But One Child by R. Hayes..... | 2:33 |
| 18. Lit'l Boy by R. Hayes..... | 2:53 |
| 19. Roun’ about de Mountain by R. Hayes | 3:00 |

Appendix III: Program 3 CD Tracks

from *Mass* by L. Bernstein

1. Hymn and Psalm: Simple Song.....3:47
2. The Lord's Prayer: Our Father.....1:17
3. The Lord's Prayer: I Go On.....2:45

4. Kashmiri Song by H. T. Burleigh.....3:08
5. Among the Fuchsias by H. T. Burleigh.....2:58
6. Dancing in the Sun by J. Work, Jr.....1:47
7. Soliloquy by J. Work, Jr.....2:42
8. "It Ain't Necessarily So" from *Porgy and Bess* by G. Gershwin.....3:39
9. Berlin im Licht by K. Weill.....1:55
10. "A Rhyme for Angela" from *The Firebrand of Florence* by K. Weill.....1:36
11. "The Only Home I Know" from *Shenandoah* by G. Geld.....2:01
12. "Out There" from *The Hunchback of Notre Dame* by A. Menken.....3:13
13. "Giants in the Sky" by from *Into the Woods* by S. Sondheim.....2:37
14. "Marry Me a Little" from *Company* by S. Sondheim.....3:54

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