H. LESLIE ADAMS’ NIGHTSONGS: POETRY, MUSIC, AND PERFORMANCE

Allanda Constantina Small
University of Southern Mississippi

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The University of Southern Mississippi

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by

Allanda Constantina Small

A Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:

August 2007
The University of Southern Mississippi

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ABSTRACT

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by Allanda Constantina Small

AUGUST 2007

H. Leslie Adams is an African-American composer whose works reflect the influence of classical and contemporary genres. Adams has composed in various classical genres including instrumental chamber music, orchestral, incidental music, choral, opera, and art songs. He is best known for his art song and choral compositions. He has composed over forty songs for solo voice, including four song cycles. His dramatic works for voice include the opera, Blake, written and composed in 1985, and his most recent effort, Slaves, a musical drama written in collaboration with writer Sidney Goldberg, in 2005.

Adams, a full-time composer, is honored by the fact that he is living and experiencing the growing appreciation of his music. The purpose of this document is to present his life as a composer, and to provide a performer’s guide to his song group, Nightsongs. In regard to his life, there are two dissertations written by Dr. Linda Childs and Dr. Everett McCorvey. The dissertation written by Childs is a descriptive catalogue of his solo vocal works, while McCorvey’s dissertation, entitled “The Art Song of black American Composers,” includes Adams’ life and works alongside ten noted African-American composers. I have chosen to focus solely on Nightsongs, a work based on the text of the five noteworthy African-American poets: Langston Hughes, James Weldon Johnson, Georgia Douglas Johnson, Clarissa Scott Delany, and Leslie Morgan Collins.
Chapter one will serve as the introduction, biographical narrative, and discourse on his compositional style. Chapter two will feature the biographies of each poet. Chapter three is the performer’s guide to the text and music of *Nightsongs*. The concluding appendices contain a discography, song listing, publication sources, recital and concert programs.
ACKNOWLEDGEMENTS

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CHAPTER I
INTRODUCTION AND BIOGRAPHY OF H. LESLIE ADAMS

The purpose of this paper is to research an American composer whose name and works are constantly growing in popularity. As a musician, I believe that it is important to discover composers and works beyond the traditional fare emphasized in classical music history. I believe that it is a significant endeavor to uncover and assist others in discovering the works of lesser known composers. It is necessary to study and revere the master composers of eras past, but equally necessary to know the artists of the present and look to the future.

H. Leslie Adams is a multifaceted composer of music for solo voice, orchestra, opera, chorus, and various solo instruments. His works demonstrate an individual style full of lyricism and representative of his years of musical training. He is a man that takes great pride in living and working as a full-time composer and musician. When asked about this aspect of his life Adams says, "I have the freedom to express myself in any way I see fit, unlike many famous composers of the past, some of whom wrote for patrons or never lived to see their works honored. I am so lucky that I have the chance to express myself without reserve and see others appreciate it also." This freedom of expression is important to Adams, whose works are classical in nature, yet infused with modern harmonies and style. In his art songs, the compositions typically contain a melody that is continuous throughout the entire piece in the voice and piano. The resulting effect is that the song tune is etched in your mind; even if the words of the song are forgotten, the melody is memorable.

1 H. Leslie Adams, Telephone Interview, 23 October 2006.
The featured song group, *Nightsongs*, composed early in Adams’ career, displays the melody-driven style prevalent in his vocal compositions. Although written over forty years ago, this work represents an established style that is ubiquitous in his most recent compositions. Adams continues to take his music forward without regret or apprehension, and with that approach he is finding an audience eager to hear and learn of his work.

Harrison Leslie Adams Jr., born on December 30, 1932 in Cleveland, Ohio is a composer who views music composition as a most satisfying and expressive art form, when liberated from limitations and labels. This composer’s musical journey began at an early age with piano lessons at the age of four with Dorothy Smith, a neighbor and violinist in the Cleveland Women’s Orchestra. He also studied piano with Mina Eichenbaum and voice with John Tucker. His parents, Harrison Leslie, Sr. and Jessie Manese Adams, were not musicians, but music lovers who desired that their only child have the best in education and music.

Educated in the Cleveland public school system, his study, interest, and passion for music continued to grow throughout childhood. The city of Cleveland offered musical stimuli as well. A music series in the downtown music hall provided Adams an opportunity to see and hear such musicians as Jascha Heifitz, Arthur Rubinstein, and Paul Robeson. He also saw in concert such performers as Bidu Sayao, Risë Stevens, Marian Anderson, and Hazel Scott. Reminiscing, Adams recounts:

“There was just a wealth of talent, just top notch. And then the opera [Metropolitan Opera touring company] would come on a regular basis. They had major stars: Enzio Penza, Helen Taubel, Lily Pons, and Jan Peerce. There would usually be at least two stars in every
production, so I really got a wonderful education."²

Another source of musical influence came through local churches in Cleveland. The local churches hosted musicales where Adams was a regular performer. Many of these programs were classically oriented. He also sang in the youth choir at Antioch Baptist Church and played piano for the choirs of Glenville High School, his alma mater. As his musical involvement and development intensified, Adams' high school teacher, John Tucker encouraged him to apply to the Oberlin Conservatory of Music. Accepted into the program, he flourished as a young musician and later graduated in 1955 with a Bachelor of Music degree in Music Education. While at Oberlin, he focused on composition and studied privately with Herbert Elwell and Joseph Wood. Adams' first large scale work, *A Kiss in Xanadu*, is a ballet in three scenes, written and performed as a student composition during his junior year.

After his private studies with Elwell, he continued compositional studies with Robert Starer in 1959 and Vittorio Giannini in 1960. Adams then attended California State University at Long Beach, where he studied composition with Leon Dallin, and graduated with a Master of Music degree in 1967. In 1973, he was awarded his Ph.D. in composition from Ohio State University. During his doctoral work, he studied composition with Henry L. Cady and Marshall Barnes.

Adams' time at Ohio State University provided him with great inspiration. He says, "The classes were seminar style, so they were small, more intimate and filled with instructors and students with similar passions and goals. In my other college experiences, there were so

many opposing ideas and interests. In these classes, we would meet and discuss ideas and concepts about composition. This was so exciting. I thought ‘this is where I am supposed to be.’ Influenced by his work as an educator and composer, Adams’ dissertation research focused on educational and compositional issues in choral music and was entitled, “The Problems of Composing Choral Music for High School Use.” After graduation, he returned to Ohio State University (1978-1983) for post-graduate work in orchestration with Marcel Dick, Edward Mattila, and Eugene O’Brien.

Adams’ dedication to studying the craft of composition seemingly predestined him for his occupation today as full-time composer, yet his earliest years were spent working as a music educator and performer. His career as a music educator began while he was still a graduate student. His first teaching positions were with high school music programs in New Jersey and New Mexico. Following his high school appointments, he served as an Assistant Professor at Stillman College in Tuscaloosa, Alabama and then became an Assistant Professor of Music in Voice at Florida A & M University in Tallahassee. In his final university appointment, Adams served as an Associate Professor of Music, university choir director, and director of choral clinics at The University of Kansas (Lawrence).

In contrast to his career as a music educator, Adams’ profession as a performer began during his high school days and progressed throughout his college years. After graduating from Oberlin, he moved to New York City and worked as the accompanist for ballet companies such as the American Ballet Center, the Robert Joffrey Ballet, the June Taylor Dancers, the New Ballet Academy, the Karl Shook Dancers, and the Ruthanna Boris Ballet.

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3 Adams Interview, 23 October 2006.
He also began to promote himself as a composer, and after a number of public performances began receiving positive reviews. Adams feels that his professional career was officially launched in December 1961 with a program of his works at Steinway Hall, presented by the Ira Alridge Society. The experience gained from living and working in New York reinforced his commitment to composing. As Adams continued to work as an accompanist and launch his career as a composer, he published some of his first song collections: *Songs on Text of Edna St. Vincent Millay (Five Millay Songs)* and *Six Songs on the Texts by Afro-American Poets (Nightsongs)*.

Adams’ compositional output during his graduate school years diminished, and the few works composed were predominantly choral. In 1974, his composition, *Psalm 121* for SATB chorus-unaccompanied, won the overall prize at the National Competition for Choral Composition. Over the next ten years, Adams would continue his work in the areas of education, performance, and composition. He received numerous commissions, honors, and awards, such as the Composer Fellowship Award from the National Endowment for the Arts for study in Bellagio, Italy, the National Education Defense Act Fellowship, Yaddo Artists Colony Fellowship, and grants from the Rockefeller Foundation, the Jennings Foundation, and the Cleveland Foundation. In addition to these honors, Adams has appeared with and had his compositions performed by the Prague Radio Symphony, Iceland Symphony, Cleveland Orchestra, Buffalo Philharmonic, Indianapolis Symphony, Detroit Symphony, Savannah Symphony, Springfield Symphony, Oakland-Pontiac Symphony, Ohio Chamber Orchestra, and Black Music Repertory Ensemble.

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4 Childs, 6.
Adams' journey toward composing full-time began with appointments as composer-in-residence, guest composer, and associate music director. These positions include tenures at the Karamu House (Cleveland, Ohio), Kaleidoscope Players (Raton, New Mexico), Cleveland Music School Settlement, and Cuyahoga Community College (Cleveland). In 1980 he founded Accord Associates, Inc., where he served as the president and executive vice-president until 1986, and later as composer-in-residence until its close in 1992. Since 1997, he has served as the executive vice-president and artist-in-residence for Creative Arts, Inc., a nonprofit arts association created to promote the compositions of minority artists. Today, Adams resides in his native Cleveland, and, in addition to composing, is the music director and organist at Grace Presbyterian Church in Lakewood, Ohio.

Over the past three decades, Adams has composed over 30 works for voice and instruments. His most recent is *Slaves*, a musical drama with lyrics by Sidney Goldberg. Adams composed the music over an eight month period in 2005, and premiered the work in a concert format on February 2, 2007 at Morehouse College in Atlanta, Georgia. He recently garnered national attention with performances of his opera *Blake*, now presented as a concert version and entitled, *The Blake Suite*. The opera premiered in 1997 with Metropolitan Opera soprano Martina Arroyo, as the main character, Miranda. Recent performances were given by the New York City Opera in July 2006, and in January 2007 at the opening concert of the National Opera Association's 52nd Annual Convention.

Despite an increasingly hectic schedule, Adams remains a lively, enthusiastic man who lives to compose, create, and express himself through music. In our first conversation, he told me that people constantly ask him how he survives with only a church job and composing full-time. He said that he responds to them by making the point that, “when you
find the thing in life that gives you the greatest joy and allows you the freedom to express yourself without restraint, you don’t worry about the pay because you know that it will come.” Also, he believes that an important factor that sets him apart as a composer is that he is not employed by a university or college. Therefore, he doesn’t have to answer to anyone or defend any of his works. For him, this is the true essence of what composition is all about: freedom and expression.

Compositional Style

H. Leslie Adams’ style of writing reflects the rich and diverse musical education he received in his local community’s music scene. Known for his art song and choral compositions, Adams has set many of his vocal compositions on the text of poetry with personal significance. In addition to the poets of *Nightsongs*, he has featured the poetry of Paul Laurence Dunbar (song collection, *Dunbar Songs*), fellow Cleveland native Joette McDonald (song collection, *The Wider View*), and Canadian poet, R. H. Grenville (*The Wider View*).

His musical style is summarized in the New Grove Encyclopedia as a “lyrical style that fuses elements of jazz and black folksong with 20th century compositional techniques.” This description of Adams’ compositional style, in my opinion, is completely accurate. When I inquired as to how he would describe his style, he responded by saying, “I used to be concerned about style, but I realized I was looking for something that was already there. So I

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5 Adams Interview, 23 October 2006.

leave the describing to historians, musicologists, critics, and you as the researcher. It is you who makes those judgments based on your own comprehension. A lot of people [composers] try to do that, but it is just too hard. There is no point in trying to describe my compositional style because my statement is my work and I believe that alone speaks volumes.\textsuperscript{7}

Adams chooses to compose vocal music that expresses the poetry carefully. This approach is confirmed in \textit{Nightsongs}, a group of songs not connected by a storyline, but unified by the themes of the Harlem Renaissance movement, and the African-American cultural experience in early twentieth-century America. The entire composition is intended to support the vision of the poet. For that reason the music of each song is specifically designed so that the vocal line and piano accompaniment work together. Adams' music is basically tonal, with clear emphasis on lyrical melodies, even in his instrumental compositions. As a result, his works are extremely accessible to contemporary audiences. Yet Adams does not sacrifice technical or thematic complexity.\textsuperscript{8}

His works are modern, with traditional elements that invoke tonality in its most standard form. These attributes, I believe, are characteristic of the era in which he grew up and his musical influences. One his greatest musical influences was Johann Sebastian Bach. Regarding this he states, "J.S. Bach is the musician that I have listened to the most and have the greatest respect for. I am in awe of his ability, talent, and beauty in creation. I never cease to enjoy listening to him. I do appreciate all kinds of composers and I began listening to many composers in my teens. I enjoyed the music of Jerome Kern, George Gershwin, Cole Porter, Johannes Brahms, Beethoven and Richard Rodgers. Yet without a doubt, Bach by all

\textsuperscript{7} Adams Interview, 29 December 2006.
\textsuperscript{8} Floyd, 21.
accounts is number one.”

Adams’ musical influences are quite diverse and as a result, he has created a unique, limitless style. In his vocal compositions, he typically begins the song with a melody that returns throughout the entire piece in the voice and/or piano. This voice-piano relationship is important in his art song compositions; an attribute reminiscent of the Romantic idea evidenced in the German Lieder of Franz Peter Schubert and Robert Schumann, where the piano and voice are both essential in conveying the overall emotional content. The vocal lines in all of his art songs require proper diction and interpretive expression. The piano serves as a support system and in its own way “sings” throughout the pieces. Regarding this Adams says, “I allow the music to speak for itself. The way it is written is so clear and straightforward. I usually begin with a tune that can be heard throughout each piece. It will sometimes develop and expand, but it always returns. The accompaniment in Sense You Went Away begins with the singer, and in the middle section the accompaniment itself sings, giving the singer a break, but in a call and response manner and finally the singer picks up that original tune as the key modulates.”

The modern American art songs and arias composed by Adams demonstrate his ability to make the textual, vocal, and instrumental merge successfully. In this approach, he does not believe in preconceived notions for himself as a composer, or toward interpretation for the singer or pianist. Music is nonconformity, and in his own words, he states, “Music comes from the heart; technique is the servant of emotions.”

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9 Adams Interview, 29 December 2006.
10 Ibid.
11 Floyd, 21.
Important Vocal Works

In the genre of vocal music, Adams began composing during his years as a student at Oberlin. Between 1951-53, he wrote eleven songs for solo voice that were premiered during those years, yet never published. His first published song cycle, *Five Songs on Texts by Edna St. Vincent Millay*, was composed in 1960 and is perhaps one of his most well-known and highly regarded vocal compositions. Published in 1978 through the American Composers Alliance, this early vocal work captures the essence of Adams’ compositional style. The greater part of Millay’s texts are heavy. To support the text Adams creates a straightforward setting that incorporates rhythmic syncopation, evocative melodies, and basic tonality with atonal shifts. Picturesque is the best word one may use to describe the piano treatment of these songs. Much as in the songs of Schumann, the piano intercedes to complete fragments of thoughts where words fail.\(^\text{12}\) The vocal line expresses the emotion of the text through line contour, legato, articulation, and dynamic contrasts. *Five Millay Songs*, represents the establishment of Adams’ vocal composing career and style.

His next significant composition is *Nightsongs*, composed in 1961 and published in 1978. In the years following, his solo voice compositions declined in number, but his operatic writing began in 1980 with *Blake*. Based upon a novel of the same name by Martin Delany, the opera in four acts is a sad love story that focuses on the lives of two slaves, Blake (tenor) and Miranda (soprano), who fall in love but are forced to separate, and each set out on a journey to reunite with the other. *Blake* was not completed until November 1986. It has been

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performed numerous times, with its premiere performance given in 1997 at the Brown Memorial Woodbrook Presbyterian Church in Baltimore, Maryland. Three performances of the opera in its entirety were given with piano and percussion accompaniment. Blake has yet to be performed as a fully staged opera with a large chorus and orchestral accompaniment, and Adams stated that he is truly looking forward to the full staging of this opera.

During the creation of Blake, Adams composed only one song for solo voice, Christmas Lullaby and two commissioned vocal chamber works, Dunbar Songs and Hymn to Freedom. Dunbar Songs was commissioned by the Ohio Chamber Orchestra, and the Borg-Warner Foundation for the Black Music Repertory Ensemble commissioned the Hymn. After the completion of the opera in 1986, his solo voice output increased dramatically. From 1988-2005, Adams composed over fifty songs including two song groups, The Wider View and Daybirth. His latest vocal composition is the musical drama, Slaves, composed over a period of eight months in 2005. The book and lyrics are by writer, Sidney Goldberg, while Adams composed the music. Slaves is the story of lovers, Billy and Beulah, and their friend, Blue, all of which are slaves of President James Madison. The storyline centers around Billy and Beulah's relationship and the tension created when Billy discovers that Beulah is forced to sleep with President Madison. At this time in history this was common practice. Even though slaves had families, they might not be given that privilege openly, and families were often torn apart. In this musical drama, a series of events turns all sorrows into success for the three friends who end the story as free, thriving citizens.

With Slaves as his latest work, Adams has not composed any new vocal works. He spent a good portion of the past year giving command performances of The Blake Suite (a concert version of his opera), concerts of his vocal and instrumental works and most recently,
a premiere of *Slaves*. At this point, Adams has worked diligently enough over the years to allow time for rest and relaxation. With growing interest in his compositions, he can follow his own philosophy and let the music speak for itself.
CHAPTER II
THE POETS

*Nightsongs* was composed over a period of six months in 1961, and was simply entitled *Six Songs on Text of Afro-American Poets or African-American Songs*. Adams calls this work a "song group" to differentiate from the traditional song cycle. In a song cycle there is commonly a unifying theme or the songs are composed on the text of one poet. In this featured work the songs are based on the poetry of six different poets, and there is not a common theme amongst the poems.

Each poet had ties to the Harlem Renaissance movement of the early 20th century. The Harlem Renaissance emerged after World War I, when black writers and artists created poetry, plays, music, paintings, sculpture, and cultural criticism that celebrated African-American life, and captured national attention. The writers and artists of this movement were descendants of black people who had witnessed the inequality of slavery, the great migration of black southerners from the south to the north, and the constant struggles of these people to find their place of freedom and equality in America.

The Harlem Renaissance is best regarded as an important time in African-American culture, and was seen as a precursor to the Civil Rights movement where art, music, business, and entertainment combine in the movement toward equality. James Weldon Johnson, a poet featured in *Nightsongs*, preferred to call the Harlem Renaissance "the flowering of Negro literature." In addition to the poets included in Adams’ work, there are famous historical figures that personify this movement such as Marcus Garvey, Zora Neale Hurston, Claude

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McKay, James Wright, James Van Der Zee, Duke Ellington, and Paul Robeson.

The Harlem Renaissance movement first garnered national attention in 1924, when a party hosted for black writers by Opportunity Magazine had a large number of white publishers in attendance. These publishers helped expose the rest of America to this cultural arts movement that redefined African-Americans. Originally called the New Negro movement, the renaissance was an era of black pride, positive self-consciousness, and cultural affirmation. It was a golden movement.\textsuperscript{15} The decline of this movement coincided with the stock market crash and resulting Great Depression of the 1930s.

The purpose of this chapter is to present a concise biography of each poet and highlight some of their most famous works. H. Leslie Adams composes in a manner sensitive to the text, and for that reason this study of the poets is vital to the understanding of this song group.

\textsuperscript{15} Gates, Jr. and West, 99.
American poet, playwright, short story writer, lyricist, newspaper columnist, social activist, and world traveler, Langston Hughes has been called “The Poet Laureate of the Negro Race.” He is undoubtedly the most famous poet featured in Adams’ *Nightsongs*. Hughes was one of the seminal figures of the Harlem Renaissance; some critics consider him the most significant African-American writer of the twentieth century. Hughes inspired and encouraged two generations of black writers, including Margaret Walker and Gwendolyn Brooks, and later, Ted Joans, Mari Evans, and Alice Walker.16

Born James Mercer Langston Hughes in Joplin, Missouri, he started out as a poet with a deep regard for the written word and strong connection to the American past. This connection began for him in childhood, since he was raised mostly by his grandmother, Mary Langston. His mother, Carrie Langston Hughes, pursued a career as a stage actress and would be away for long periods of time, and his father, a businessman, James N. Hughes, lived in Mexico in a self-imposed exile.17 Because of this, Hughes found comfort in books and


consequently was influenced greatly by the works of famous American writers: W.E.B. DuBois, Walt Whitman, Paul Laurence Dunbar, and Carl Sandburg. He found his literary niche during his high school years, when he published poetry and short stories in his high school magazine.

Between 1926, when he published his first pioneering poems, *The Weary Blues*, and 1967, the year of his death, when he published *The Panther and the Lash*, Hughes wrote sixteen books of poems, five works of non-fiction, and nine children’s books; he also edited nine anthologies of poetry, folklore, short fiction, and humor. Some of the most popular works from this extensive and significant list include: *The Best of Simple*, *The Big Sea*, *The Dream Keeper*, *Shakespeare in Harlem*, and *The First Book of Jazz*.

Hughes’ work represented his love of art, music, and culture. From the earliest years of his life, he found solace and pride in writing poetry that depicts black America from a first hand perspective, and that literary evolution united with his love of music, specifically jazz and blues. He used the incredibly creative poetry of black language, blues, and jazz to construct an Afro-American aesthetic that rarely has been surpassed. He learned the hard way that his strength was in loyalty to black culture and identification with “my people.”

Hughes spent the greater portion of his life as a creative artist who made a living from his work. He had the honor of being accepted and praised by his peers during his lifetime. Hughes died in his beloved Harlem on May 22, 1967, of congestive heart failure. His life and work has had enduring influence on generations of writers, composers, and artists.

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19 Ibid, 100.
Born Georgia Blanche Camp on September 10, 1880, in Atlanta, Georgia, this American poet, musician, and playwright is remembered as an important figure in the Harlem Renaissance Movement and an influential woman writer of the early 20th century. Her parents, Laura Jackson and Douglas Camp, died at an early age, leaving Johnson’s fourteen-year-old sister as her guardian. In spite of this hardship, she developed a love for music and literature that only intensified with age. In 1896, she graduated from Atlanta University Normal College. She later studied music at the Oberlin Conservatory and the Cleveland School of Music.

Following her years of study, she worked as a school teacher and assistant school principal in the Atlanta area. In 1903, Johnson married Henry Lincoln Johnson, a lawyer and prominent Republican in Washington, D.C. They had two sons, Henry Lincoln Johnson, Jr. and Peter Douglas Johnson. Influenced by the work of poet, William Stanley Braithwaite, she began writing poems and stories. She then submitted those works to various publications. In 1916 she published her first poem at the age of thirty-six.

Johnson published four volumes of poetry: *The Heart of a Woman* (1918), *Bronze* (1922), *An Autumn Love Cycle* (1928), and *Share My World* (1962). Her works reflect her personal journey as an artist, but also as a woman who experienced great success and equally
great struggles. In 1925, her husband died, leaving her as the sole provider for their two sons. For Johnson, her husband's death was a second turning point. It almost certainly allowed her a freer space in which to write, travel, and the like, as evidenced by her activities of the next few years. But, paradoxically, his loss also complicated her life in ways that rendered writing more difficult. She was unable to live off of her earnings as an artist, so to support her family she worked various jobs, including tenures as a substitute teacher, file clerk, and Commissioner of Conciliation for the United States Labor department.

Johnson's perseverance, creativity, and tenacity were demonstrated in both her work and her life. Her home in Washington, D.C. became a haven for intellectuals and artists. She called her home the "Half-Way House" to represent her willingness to provide shelter to those in need, including, at one point, Zora Neale Hurston. The rose-covered walk at 1461 S Street, created by Johnson fifty years ago, still stands in testimony to the many African-American artists she welcomed and to the love of poetry for which she is best known. She continued to work into her eighties, publishing her final work, Share My World, in 1962. After a sudden stroke, she passed away in 1966, at the age of eighty-six.

"The Heart of a Woman" appears as the third song in Adams' song group, and I appreciate that this poem was chosen for a musical setting because it reflects the triumphs and tribulations of Johnson's life and work. Georgia Douglas Johnson's poems are skillfully crafted lyrics cast in traditional forms. They are, for the most part, gentle and delicate, using

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soft consonants and long, low vowels. Their realm is emotion, often sadness and
disappointment, but sometimes fulfillment, strength, and spiritual triumph.

Clarissa M. Scott Delany (1901-1927)

Educator, poet, and social worker, Clarissa M. Scott was born in Tuskegee, Alabama.
Although she died at the early age of 26 of kidney disease, she contributed generously to her
community and published journal articles and poetry in *Opportunity: A Journal of Negro Life*, the periodical of the black intelligentsia of the time. Her father, Emmet Jay Scott, was
secretary to Booker T. Washington, founder of The Tuskegee Institute, the historically black
college.

Clarissa was sent to New England for her education, first at Bradford Academy and
then Wellesley College. She graduated in 1923, but during her student years became
engrossed with the spirit of the Harlem Renaissance movement. She participated in literary
guild meetings in Boston, where young black people would gather to listen to featured
speakers and discuss literature. Following graduation, she spent a year touring Europe, and
her poem, “A Golden Afternoon in Germany” was inspired by that experience.

After her European tour, she returned stateside and taught at Dunbar High School in
Washington, D.C. During this time she published four poems which would be the only
works published during her short life. These poems are, “Solace,” “Joy,” “The Mask,” and
"Interim." Lorraine Roses says, "The only four poems she published are somewhat mysterious; they do not refer to specific obstacles she faced as a black woman. Rather her verses are charged with a melancholy tone that attempts to embrace the hope of healing for a troubled soul."23

In the fall of 1926 she married Hubert Delany, a young lawyer in Washington, D.C. The couple moved to New York City, where she worked as a social worker and with the National Urban League. Clarissa also worked with the Woman City Club of New York to conduct a statistical project entitled, "Study on Delinquent and Neglected Negro Children." She died in 1927 of kidney disease following a six month battle with a streptococcus infection.

With a flair for language, a skillful use of metaphors, an uninhibited, intense expression, and an eye for unique detail, Delany would have accomplished even greater things had she lived longer. The poem "Interim" composed in 1920, is re-interpreted by Adams as "Night Song" and is the fourth song to appear in the song group.

James Weldon Johnson (1871-1938)

In the words of one of the chroniclers of his career, Sondra K. Wilson, Johnson was

23 Roses, Lorraine. *Harlem Renaissance and Beyond: Literary Biographies of One Hundred Black Women Writers, 1900-1945*, 150.
"a songwriter, poet, novelist, diplomat, playwright, journalist, and champion of human rights." His curiosity was inexhaustible; his courage, incredible; his commitment, unflinching. James Weldon Johnson did indeed live an extraordinary life that continues to influence and inspire others today. Born James William Johnson on June 17, 1871, he changed his middle name to Weldon in 1913. His parents, James and Helen Louise Johnson, were natives of the Bahamas, but raised the younger James and two other siblings in Jacksonville, Florida. The senior James worked as a headwaiter, and Helen became the first black female public school teacher in Florida.

Johnson’s middle-class upbringing encouraged his love of reading and music. He graduated from Atlanta University in 1894, and from Columbia University in 1904 with a Master of Arts degree. Following graduation, he worked briefly as principal of his former school, and then became the first black lawyer admitted to the bar in Duval County, Florida. Over the next few years, Johnson became involved in Republican party politics by writing songs for Theodore Roosevelt’s presidential campaign, and in 1906 received the position of U.S. Counsel to Venezuela and Nicaragua. He completed his tenure with these positions in 1912, which is the same year he published one his most famous works, The Autobiography of an Ex-Colored Man, a fictional autobiography written during his time in Nicaragua and published anonymously.

As Johnson’s career flourished, his compositional output included his most famous song, “Lift Every Voice and Sing,” which was composed in 1900 by Johnson and his brother, J. Rosamund. This song is a semblance of pride for millions of African-Americans

\[24\] Gates, Jr. and West, 60.
and was entered into the Congressional Record as the official African-American Hymn in the 1990s. As a literary figure, his works contributed significantly to the Harlem Renaissance and his other well-known works include *The Souls of Black Folks, God's Trombones: Seven Sermons in Verse, Black Manhattan,* and *Along this Way.* He also edited three important anthologies: *The Book of American Negro Poetry,* *The Book of American Spirituals,* and *The Second Book of American Negro Spirituals.*

On June 26, 1938, Johnson died near his summer home in Wiscasset, Maine after a train struck his car. The funeral, held on June 30, marked one of the largest in the history of Black Harlem, with over two thousand jammed into Salem Methodist Church.\(^{25}\) His upbringing was not typical of most African-Americans, but his opportunities did not shelter him from the harshness of racism. In spite of every obstacle, he chose progress over complaints, and accomplished this through hard work. He refused to separate the personal from the political, the existential from the economic, and the spiritual from the social in his broad vision of black freedom.\(^{26}\)

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\(^{26}\) Gates, Jr. and West, 62.
Leslie Morgan Collins
(b. 1914)

Born in Alexandria, Louisiana on October 14, 1914, Leslie Morgan Collins is Emeritus Professor at Fisk University in Nashville, Tennessee. He has taught at Fisk since 1945, where his main courses were Freshman Composition, Advanced Composition, Milton, Black Literature, and The Harlem Renaissance. Collins graduated from Dillard University in 1936, and then went to Fisk University for his graduate studies. He held teaching positions at southern schools before undertaking additional graduate work at Case Western Reserve University, which awarded him the M.S.L.S. and Ph.D. degrees.27 His fervent interest in diverse cultures led him to post-doctoral studies at the University of Havana, the University of Oslo, the University of Florence, and the University of Madrid.

Collins' poems appear in the books: Poetry of the Negro, American Negro Poetry, Beyond the Blues and Ik Zag Hoe Zwart Ik (Danish anthology of American Negro Poetry). His poetry received international attention when works were read on the public broadcasting television program, “Anyone For Tennyson?” In 1976, further international recognition came when the poem, “Creole Girl,” was read by the late Princess Grace of Monaco at the Edinburgh International Festival, and was telecast by the British Broadcasting Corporation in

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27 E.J. Josey and Ann A. Shockley, Handbook of Black Librarianship, 163.
London. Collins' works have received additional honors from the Rosenwald Fund Fellowship, Ford Foundation Fellowship, and the Institute of International Education Fellowship.

As a writer, his book reviews appeared in the *Nashville Tennessean* for over forty-eight years, and this continued interest in books inspired him to write numerous monographs for the Fisk Library. These works are: *Materials By and About the Negro, Write On, Brother; A Bibliographic Guide,* and *The One Hundred Years of James Weldon Johnson.* In addition, he has written numerous brochures detailing Fisk history, such as *Fisk Women Writers, Memorandum: A Calendar of Fisk Ideas in Black History, Arna Bontemps: An Introduction, Aaron Douglas: Harlem Renaissance Artist* and *James Weldon Johnson: Soul Poet.* Collins has remained until this day a faithful steward and legend at Fisk University. In 1990, he received an honorary degree, the Doctor of Humane Letters and published the book, *One Hundred Years of Fisk Presidents, 1875-1974.*
CHAPTER III

NIGHTSONGS: POETRY, MUSIC, AND PERFORMANCE

Originally entitled, *Songs on the Text of African-American Poets or African-American Songs*, Adams grew tired of this lengthy title and upon the suggestion of tenor, Darryl Taylor, this work became *Nightsongs*. Generally listed as a song cycle, Adams prefers to call them a “song group.” Unlike Schubert’s *Winterreise*, the song texts are based on the poetry of five poets and clearly do not share a storyline. On the other hand, Adams believes that there is a relative aspect to this work. Of this aspect Adams says, “Nightsongs are just a group of poems that share a theme. All poets are black; all express a particular cultural experience. The poems were written at a time when there was more of an ethnic commonality. [Black] People at that time felt more connected.”

An important commonality shared among all the featured poets is the Harlem Renaissance Movement. Adams selected the poetry for *Nightsongs* while in New York City. The bulk of the poems are found in the book, *American Negro Poetry*, compiled by Arna Bontemps, a writer, poet, and archivist of the Harlem Renaissance. He purposefully chose expressive, yet short poems. In his opinion, the shorter texts lend to the simplicity of expression and leave little room for misinterpretation.

Composed in 1961, *Nightsongs* became Adams’ second major vocal work published, following the *Five Songs on Texts of Edna St. Vincent Millay* in 1960. *Nightsongs*, published through the American Composers Alliance, is available in high, medium, and low voice settings. The musical analysis within this paper features the high voice edition.

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28 Adams Interview, 29 December 2006.
*Nightsongs* features African-American cultural elements, such as poets, characters, and even musical elements. This common theme is found in the works of African-American composers such as William Grant Still and Adolphus Hailstork, among many others. Adams has situated his work in the tradition of William Grant Still’s definition of black music: to have “some characteristics of the black experience,” including the use of syncopation, and “qualities or characteristics of the [Negro] spiritual.” So often the works of modern African-American composers go unrecognized and under-utilized, and are mistakenly deemed spirituals without even the first glance or listen.

This study of *Nightsongs* serves to introduce a lesser-known composer and his works to a new audience. Adams is not an arranger of spirituals; he is an American composer that incorporates the syncopation, heavy rhythms, and soaring vocal lines found in black American music into a classical framework. His compositions exhibit a strong influence from the Romantic period with heavy emphasis on melody and the importance of the voice-piano relationship. Additionally, Adams’ works feature atonality used at times to create tension and characterize the emotion of the poetry. As previously discussed, his goal is to create music that expresses the text completely while providing a platform for the voice and piano to shine forth. Adams’ magnetism, talent, and creativity are demonstrated in his vocal compositions. His vocal compositions are accessible, yet modern and challenge the singer and pianist that performs them. I believe that these character traits are just a few of the main attributes that make Adams a noteworthy composer of the twenty-first century.

An examination of the individual pieces in *Nightsongs* follows. First, a textual

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29 Floyd, 21.
analysis of the poetry is followed by an information table containing relative aspects of each song such as key signature, dynamic markings, vocal range and tessitura. Finally, a musical analysis of each song is provided with attention to the song direction and performance considerations for singers.
Poem

Prayer

I ask you this:
Which way to go?
I ask you this:
Which sin to bear?
Which crown to put
Upon my hair?
I do not know,
    Lord God,
I do not know.

Langston Hughes

Textual Analysis

This poem, composed in 1954 reflects the life and mind of its author Langston Hughes. His life as a celebrated and controversial writer allowed him to express himself passionately on a number of issues. "Prayer" is a candid work that can be interpreted in numerous ways. The text deals with the personal turmoil that can occur when attempting to understand life’s purpose, the struggle between right and wrong, and asking God for help with all these issues.

The first six lines of the poem are questions, beginning with the line: “I ask you this, which way to go?” Each question suggests a personal crossroads, turning point or internal conflict that culminates in the last line, “I do not know, Lord God, I do not know.” This final personal statement is not a conclusion, but a downhearted and honest response.
Table 1 - “Prayer”

<table>
<thead>
<tr>
<th>Key Signature</th>
<th>G flat major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Range</td>
<td>E flat 4- G flat 5</td>
</tr>
<tr>
<td>Tessitura</td>
<td>E flat 4 - E flat 5</td>
</tr>
<tr>
<td>Meter</td>
<td>Common Time</td>
</tr>
<tr>
<td>Expression and Tempo Markings</td>
<td><em>Adagio Expressivo without tempo markings</em></td>
</tr>
<tr>
<td>Dynamic Range</td>
<td><em>mp -f</em></td>
</tr>
<tr>
<td>Form</td>
<td>Binary, hymn-like</td>
</tr>
</tbody>
</table>

Musical Analysis

As the opening piece of the song group, “Prayer” is clear-cut and simple from beginning to end. The one verse is repeated without a modulation or directed change in tempo. This simple, hymn-like, and repetitive song is uncomplicated and easy to learn. However, it is imperative that the singer internalizes the poetry and maximizes its emotional direction through the use of dynamic contrast and textual clarity.

The composer gives clear dynamic and expressive markings throughout the song and as part of the learning process; I have found that observing the directives to be beneficial in my own interpretation of “Prayer.” For example, Adams gives breath markings throughout the song, yet in m.34, he writes “breath” over the marking to advise the singer to definitely take a breath before continuing onto the next phrase. This directive allows the singer to regain momentum as the voice and piano approach the climactic final statement, “I do not know, Lord God, I do not know.”

The tempo at the beginning is marked with a tempo description and without a metronome marking. Even though the tempo is not fast, the tempo is left to the discretion of the singer. One vocal challenge is maintaining the momentum needed for the phrase, “Lord
God” that drops an octave between the words. Another concern is staying resonant as the voice descends to the lower register, most noticeably on the final words, “I do not know” in m. 40. Continuity within such a simple song is achieved with precise diction, breath control and support, legato singing, and as previously mentioned, observing the composers markings.

The four opening measures are reminiscent of a church hymn with simple chordal accompaniment. They (mm.1-4) consist of whole note triads of 7ths and 9ths followed by a dotted quarter note in the soprano voice of the piano. These measures follow a sequential pattern of G flat 7 - E flat 7 - A flat 7 - D flat 11. And this original pattern appears in mm. 1-4, 5-8, 9-12, and 17-20.

**Example 1 - “Prayer,” mm. 1-4**

![Example 1 - “Prayer,” mm. 1-4](image)

The sequential pattern in the piano is expanded beginning at m. 21. Although the G-E-A-D pattern remains, the note value has changed from the whole note-dotted quarter pattern to a quarter-half note pattern. The chords are the same duration, but are now “rhythmically active,” which adds motion to a previously static piece. In example 2, the transition is evident as the original sequential pattern shifts as the first verse ends and restarts in m.25.
Example 2 - “Prayer,” mm. 17-27.

The new expanded version of the original sequence appears until the song closes in mm. 21-24, 25-28, and 29-32. Adams views this song as follows: “‘Prayer’ is probably the most simplistic of my songs. It is very compact. It is such a short poem, that I repeat it. The text appears in the second part, exactly as in the first. In a way, the music repeats, too. It is just expanded, filled out a little more and brought to more of a climax. I used organ-like or church chords throughout: spiritual, religious, hymn like. I did not want to interfere with the simplicity and the beauty of the expression Hughes made. I wanted to support and hopefully
enhance what he had in mind."

**Poem**

**Fantasy in Purple**

Beat the drums of tragedy for me.
Beat the drums of tragedy and death.
And let the choir sing a stormy song
To drown the rattle of my dying breath.

Beat the drums of tragedy for me,
And let the white violins whir thin and slow,
But blow one blaring trumpet note of sun
To go with me
to the darkness
Where I go.

Langston Hughes

**Textual Analysis**

This work embodies a dying man’s wish that is full of pain, intensity, and courage. When the words of this poem are viewed from that perspective, the imagination creates a vivid storyline as to who the speaker of this poem might be. I envision that this person is a soldier wounded in battle and instead of relegating himself to die, he boldly says, “Let the choir sing a stormy song, to drown out the rattle of my dying breath.”

The entire poem symbolizes defiance, and after researching the life of Langston Hughes, I believe this is one of his many writings that personify the defiant spirit of African-Americans of the early twentieth century. From slavery to the Harlem Renaissance, and on through the fight for civil rights, life for them was a constant battle. I believe that this poem is also a representation of defiance and courage in the face of tragedy and death.

30 Adams Interview, 29 December 2006.
Table 2 - “Fantasy in Purple/Drums of Tragedy”

<table>
<thead>
<tr>
<th>Key Signature/Tonality</th>
<th>E flat minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Range</td>
<td>E flat 4 - B double flat 3</td>
</tr>
<tr>
<td>Tessitura</td>
<td>F 4 - F flat 5</td>
</tr>
<tr>
<td>Meter</td>
<td>Common Time</td>
</tr>
<tr>
<td>Expression Markings</td>
<td>Allegretto marcato</td>
</tr>
<tr>
<td>Dynamic Range</td>
<td>pp - ff</td>
</tr>
<tr>
<td>Form</td>
<td>Ternary</td>
</tr>
</tbody>
</table>

Musical Analysis

In this second song of the group, Adams has changed the original title from “Fantasy in Purple” to “Drums of Tragedy,” taken from the opening line of Hughes’ poem. The piece opens in common time, in a strikingly faster allegretto moderato than the first piece. The rhythm, characteristic of African drumming, contains pulsating cluster chords and syncopation. This percussive “drum motif” is heard throughout the song and in almost the same manner as “Prayer”; the piano line contains a sequence. The first measure is repeated for the introductory six measures. This continues throughout the piece in mm. 11-15, 23-27, and 38-40.

Example 3 - “Drums of Tragedy,” mm. 1-3.
Adams says, "Because of this prevailing drum theme and that this is such a sad poem, I wanted to capture that mood. It [drumming] has the ability to make the poem a little clearer to the listener by painting a picture of the drums through musical language."\textsuperscript{31}

The rhythmic aggression of the opening measures is striking and intensified with the inclusion of non-harmonic tones (F and A flat). The music score does not contain a key signature, but the tonality is clearly in E flat minor. The f non-harmonic tone appears throughout the song and is beneficial to the singer for the reason that it is the starting note for every stanza of the song. Furthermore, every entrance of "Beat the drums of tragedy for me", is preceded by at least one to two measures of that pulsating chromatic introduction. This is demonstrated in mm. 1-2, 11-12, and m. 23. The piano-voice relationship is essential in this song and its harmonies remain invariable. Incorporated with the ternary form of this song, the piano-voice relationship establishes a pattern that after reasonable study, the singer will recognize and understand easily.

As a singer, I find "Drums of Tragedy," to be the most challenging piece in \textit{Nightsongs}. During the learning process, my first issue was the placement of the voice. The vocal line begins and ends on "f." This is placed in my middle voice, where it is not the easiest to project with the intensity and volume called for throughout the song. The next issue is the chromatic vocal passages within each stanza. The vocal line ascends and descends with leaps of thirds, fourths, and fifths (Ex. 4). These factors coupled with the quick-paced accompaniment can lead to the production of many wrong notes.

\textsuperscript{31} Adams Interview, 29 December 2006.
Example 4 - “Drums of Tragedy,” mm. 7-9.

Let the choir sing a storm-y song To drown out the rattle of my

To help correct the first issue of placement, I spoke the text and then repeated this exercise in rhythm with the music. Following this exercise, I realized that in order to achieve textual clarity and volume, I had to relax my jaw and sing with a focus towards my teeth without clinching down to emphasize consonants. Secondly, I balanced the phrase by focusing on the vowels of each word which facilitates legato singing. Lastly, when approaching the chromatic passages, the best solution is to sit at the piano and repeat those passages over and over until they are completely internalized.

“Drums of Tragedy” is a passionate song that contains numerous expressive and dynamic markings. Throughout the song, the words beat, tragedy, stormy, dying, and breath are always accented and in my opinion, can be utilized as words of emphasis. In mm. 16-18 at the second stanza, “But blow one blaring trumpet note of sun,” Adams accents the words, “blow” and “trumpet.” These are also words of emphasis and occur at the highest vocal line in the song. Adams uses running eighth notes to imitate the trumpet and then, as the line ascends to B double flat on the word “note.”

Another important performance consideration is found in the frequent changes in dynamics. In fact, the changes occur every four to five measures. Also, in the closing stanza of “Drums of Tragedy,” the dynamic marked for the vocal line is piano and the directive is “still, with intensity.”

Each element discussed is vital to the interpretation and success of this song. Since
Adams creates each song with the poet’s vision at the forefront, it is always important to contemplate the text. In my opinion, the poetic idea is of equal importance to accurate rhythm, clear diction, and emotional expression. When preparing this work for performance, I have found the life of Hughes and the words of Adams as a great source of inspiration. Even thought the work is entitled, “Drums of Tragedy,” it is a song of defiance, courage, and triumph. Adams states, “In spite of this being of one Hughes’ more sad poems, I believe the song expresses the idea of courage in the face of death. Also, this song adds a different dimension to song group with being in direct contrast to the ‘Prayer,’ which it follows.”

Poem

“The Heart Of A Woman”

The heart of a woman goes forth with the dawn,
As a lone bird, soft winging, so restlessly on,
Afar o’er life’s turrets and vales does it roam
In the wake of those echoes the heart calls home.

The heart of a woman falls back with the night,
And enters some alien cage in its plight,
And tries to forget it has dreamed of the stars
While it breaks, breaks, breaks on the sheltering bars.

Georgia Douglas Johnson

Textual Analysis

Georgia Douglas Johnson composed this personal, reflective poem and she herself experienced success, love, and pain at a time in history that made life extremely difficult for women and minorities. “The Heart of a Woman” represents the hopes, dreams, and desires of this woman. The text in the first stanza likens this woman’s spirit to that of a bird. The bird

32 Adams Interview, 7 February 2007.
symbolizes freedom, a sense of adventure, and vulnerability.

In contrast to the first stanza which radiates hope, the words of the second stanza exhibit a broken spirit. They paint a vivid picture of broken dreams that are best forgotten and a broken heart that can only be mended by desires fulfilled. In my opinion, “The Heart of a Woman” is a metaphorical story for the life of the poet. Her life story is one of great achievements, yet with each triumph, she experienced the same emotional duality personified in this poem.

In regard to this song’s emotional context, Adams states: “The song represents a person trying to break through and achieve some sort of freedom. The freedom theme is one that runs throughout many of my works. The text also represents bondage that is not physical, but mental and emotional, and how the individual reacts to these circumstances. In the end, the hope is to break through the negative into something more constructive.” Ultimately, the woman in the poem does not break through the symbolic cage, and ultimately she is left with shattered hopes and dreams.

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33 Adams Interview, 7 February 2007.
Table 3 - “The Heart of a Woman”

<table>
<thead>
<tr>
<th>Key Signature/Tonality</th>
<th>A flat major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Range</td>
<td>E flat 4 - G flat 5</td>
</tr>
<tr>
<td>Tessitura</td>
<td>E flat 4 - E flat 5</td>
</tr>
<tr>
<td>Meter</td>
<td>12/8</td>
</tr>
<tr>
<td>Expression and Tempo Markings</td>
<td>Andante appassionato</td>
</tr>
<tr>
<td>Dynamics Range</td>
<td>p - f</td>
</tr>
<tr>
<td>Form</td>
<td>Ternary</td>
</tr>
</tbody>
</table>

Musical Analysis

Following the powerful rhythmic feeling of “Drums of Tragedy,” the mood is now mellow, calm, and insightful. Musically, this piece in 12/8 meter opens and closes with a rhythmic swing characteristic of an easy jazz or 1950s doo wop song. This rhythmic motion is only halted at the end of each stanza and although it transforms throughout the piece, it is always present. The piano accompaniment in the opening section centers around alternating, rocking triplets in the right hand over the left hand’s bass notes which rise and fall by leaps. Adams transforms the accompaniment after this opening with the use of tied notes, but chose the same gentle accompaniment pattern to suggest calm amidst a personal struggle. In regards to this, Adams says, “The music is more dramatic than tragic, the way it rises and then plunges. To me, the drama is very beautiful. The beauty tempers the harshness of whatever the poet is expressing.”

The “rise and fall” of the piano accompaniment is imitated in the vocal line. In example 5, the triplets and leaps used in the piano introduction appear in the melody of the

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34 Adams Interview, 7 February 2007.
vocal line, which is repeated in the subsequent verse. Even though changes occur in the piano accompaniment throughout the song, the triplets, leaps, and tied notes are ever-present. Quartal and quintal harmonies are also prevalent during the song and maintain the soft, swinging harmonies from the opening.

Example 5 - “The Heart of a Woman,” mm. 3-6.

As previously noted, the melody does not change, yet Adams keeps the vocal line from becoming stale. He accomplishes this at the conclusion of each stanza by adding a dramatic pause that is followed by a closing phrase in both stanzas. He pauses only once at the close of the first stanza, but uses the pause three times in the second stanza. These breaks and pauses in the vocal and piano line add to the dramatic climax of the song. In mm. 22-26, he closes dramatically on the line, “While it breaks, on the sheltering bars.”
Example 6 - “The Heart of a Woman,” mm. 22-26.

For the singer learning this song, “The Heart of a Woman” is not a difficult task. First, the vocal line is repeated and is sung legato. Secondly, there are no modulations, no significant changes in tempo, no changes in form, and the tessitura lies between the E flat octave. Also, the jazz-like rhythmic motion of the piano adds a laid-back appeal to this art song.

Overall, the standard is always to examine the poetry and find words or phrases of emphasis. Another important aspect is to listen to the accompaniment and the direction it is taking. “The Heart of a Woman,” has an emotional directive equally as valuable as the composer’s directives throughout the music. In this piece, as the piano transforms through the stanzas, it adds a depth and emotional foundation for the repeated vocal line.
Poem

"Interim"

The night was made for rest and sleep,
   For winds that softly sigh;
It was not made for grief and tears;
   So then why do I cry?
The wind that blows through leafy trees
   Is soft and warm and sweet;
For me the night is a gracious cloak
   To hide my soul's defeat.
Just one dark hour of shaken depths,
   Of bitter black despair-
Another day will find me brave,
   And not afraid to dare.

Clarissa Scott Delany

Textual Analysis

The word interim literally translates as a temporary time or meantime. In this poem, it refers to the night as a transitory period of deep reflection. The text addresses the duality of the night; on one hand it should be a time for peaceful rest, but for the poet it is a respite of sadness. In spite of that heaviness, the speaker of this text takes courage, knowing that the dark hours are coming to a close, and looks forward to the next day with unshakable hope.
Table 4 - “Interim/Night Song”

<table>
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<th>Key Signature/Tonality</th>
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<td>Vocal Range</td>
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<tr>
<td>Tessitura</td>
<td>F# 4 - E 5</td>
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<tr>
<td>Meter</td>
<td>Common Time</td>
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<tr>
<td>Expression and Tempo Markings</td>
<td>Moderato con moto</td>
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<td>Dynamics Range</td>
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<td>Ternary</td>
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</table>

Musical Analysis

“Night Song” is the fourth song and title piece of this work. Continuing in the relaxed mode of “The Heart of a Woman”, the tempo of “Night Song” is *moderato con moto*. Also the rhythms of the piano are syncopated and contribute to the jazz-like sound. Even with those similarities, the mood of the piece is not the same. The mood is now melancholy and a bit somber, which is obviously reflective of the night. This effect is emphasized by the tonality of the piece. No key signature is given, however it appears to be centered around g minor. Additionally, the song features extended tertian chords.

From the opening of the song, there is an obvious difference between “Night Song” and the other songs of this work. Without even listening to a recording or having a pianist play the song, it is clear that Adams takes a different approach. Within the context of ternary form and each stanza, the piano contains more dissonance and rhythmic variety than seen in the other pieces. Even with those elements, Adams constructs the song in a manner that stays true to form in the voice and piano. The piano accompaniment contains syncopation, descending passages, stepwise and conjunct motion that returns to each original idea in the first two stanzas. Also, the melody of the vocal line is repeated for the first two stanzas.
Example 7 comes from the first eight measures of “Night Song” and demonstrates briefly the approach previously described.

Example 7 - “Night Song,” mm. 1-8.

Beginning at m. 31, the introduction to the final stanza begins and it signals a slight departure from the previous two stanzas. This visible deviation is evident in the piano.
accompaniment. Adams uses a new rhythmic pattern of alternating and syncopated minor triads which calls to mind the sound of staggering footsteps. There is a passing modulation in mm. 38-41 that alludes to c# minor. This modulation is too brief to establish any real change, but it adds harmonic intensity to the vocal line on the words, “Of bitter black despair.” The following example is taken from this final stanza to illustrate these changes.

Example 8 - “Night Song,” mm. 35-41.
Continuing at the latter half of m. 41, the key has returned to g minor and begins a new musical idea in the piano. The left hand of the piano is a series of whole note triads and eighth notes in disjunct motion. On the contrary, the right hand consists of octaves ascending and descending in stepwise motion. For both the voice and piano, these final thirteen measures function as the climax of the piece. As the drama builds in the piano, the voice likewise is placed in the upper register during this finale. “Night Song” concludes on the repeat of the phrase, “And not afraid to dare.” The last word “dare,” is held on an A 4 for the four final measures.

When discussing this song with Adams, he stated, “This song is about freedom and breaking away and out of bondage. It has a connection to the same idea found in ‘The Heart of a Woman’. “ As I have previously stated, it is continually significant for the performer researching and studying these songs to connect to the poetic idea. Also, in “Night Song,” it is recognizable that the piano and voice are very separate. The piano accompaniment is a source of support and rhythmic direction, yet it is not a precise indicator of pitch or rhythm.
for the vocal line. Plainly, this is not a song that can be easily learned by only listening to the accompaniment. Along with taking time to sit at the piano and learn the pitches, it is necessary to speak the text rhythmically. Much of this song is syncopated and the words occur off the beat. It is essential to the emotion and expressiveness of “Night Song” to pay attention to the composer’s directives and textual meaning.

Poem

“Sence You Went Away”

Seems lak to me de stars don't shine so bright,
Seems lak to me de sun done loss his light,
Seems lak to me der's nothin' goin' right,
Sence you went away.

Seems lak to me de sky ain't half so blue,
Seems lak to me dat ev'athing wants you,
Seems lak to me I don't know what to do,
Sence you went away.

Seems lak to me dat ev'athing is wrong,
Seems lak to me de day's jes twice as long,
Seems lak to me de bird's forgot his song,
Sence you went away.

Seems lak to me I jes can't he'p but sigh,
Seems lak to me ma th'oat keeps gittin' dry,
Seems lak to me a tear stays in my eye,
Sence you went away.

James Weldon Johnson

Textual Analysis

When comparing this poem with the other works featured in this song group, “Sence You Went Away” is strikingly distinctive. The difference is the unique language style that Johnson uses to create a picture of who the speaker might be. The style of the language is in a
dialect that many modern day African-Americans would love to forget because it is the personification of regression and ignorance. In spite of those views, the language style of this poem is not uncommon and is seen in poetry, spirituals, folk songs, and stories depicting the life and language of blacks in early America.

James Weldon Johnson came from an upwardly mobile family, and he lived an exciting life filled with challenges, but significant victories. I believe that as a well-educated man, he chose this style of writing to simply characterize the speaker and time period of this poem. In regard to the poem’s title and dialect, Adams chose not to change any of the dialectical aspects because it is important to stay true to the poet’s original thought and intent.

The title of the poem plainly states the point of the text; that life for the speaker is not the same since their loved one has gone. It is a poignant poem reflecting on the sadness of loss either by distance or death, and the dialect used is dissimilar, but the emotional language is one that anyone can understand.

Table 5 - “Sence You Went Away”

<table>
<thead>
<tr>
<th>Key Signature/Tonality</th>
<th>G Major/A flat major (mm. 61-83)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Range</td>
<td>E 4 - F 5 (G major)/</td>
</tr>
<tr>
<td></td>
<td>F 4 - G flat 5 (A flat major)</td>
</tr>
<tr>
<td>Tessitura</td>
<td>G 4 - F 5 (G major)/</td>
</tr>
<tr>
<td></td>
<td>A flat 4 - F 5 (A major)</td>
</tr>
<tr>
<td>Meter</td>
<td>Common Time</td>
</tr>
<tr>
<td>Expression and Tempo Markings</td>
<td>Moderately moving and very expressively</td>
</tr>
<tr>
<td>Dynamic Range</td>
<td>pp - f</td>
</tr>
<tr>
<td>Form</td>
<td>Ternary</td>
</tr>
</tbody>
</table>
Musical Analysis

This fifth piece of the cycle, “Sence You Went Away,” is a song of reflection and longing that begins immediately without an introduction. The attaca opening establishes a connection between the songs that I believe, an introduction would have hindered. In my opinion, the musical connection lends to the emotional connection between the songs. I view these songs as different aspects of life, such as sadness, defiance, freedom, courage and in “Sence You Went Away,” a time of reflection. Therefore, I view Nightsongs as a continual conversation about aspects of life. Adams states, “The song starts right out without an introduction, one of the few of my songs without an introduction. Its a dramatic vignette with a little bit of sadness. But again, the richness of the harmony and lyricism show that its not sad, but rather more bittersweet.”36

Musically, this piece evokes a ballad-like quality with gentle chords in the piano and a simple, direct vocal line that moves comfortably throughout the singer’s range. The third stanza (mm. 42-60) is the most strikingly variant of the entire song. The primary melody from the vocal line is in the right hand of the piano with broken chords moving in conjunct motion in the left hand (Ex. 9). At the same time, a new melody is introduced in the vocal line. This call and response relationship between the voice and piano add an element of depth to this basic, ballad style song.

36 Adams Interview, 7 February 2007.
Example 9 - “Sence You Went Away,” mm. 41-46

With the introduction of this new section, Adams utilizes text painting to prevent the song from becoming static. On the phrase, “Oh everything is wrong,” the line descends contrasting the introduction in the right hand of the piano that essentially sings, “Seems like to me.” And in the last line of this section, “The bird forgot his song,” the line ascends to an f natural on the word “bird”. The ascending vocal line not only is symbolic of the bird, but also prepares the singer for the modulation to A flat major at m. 60. This transition to new key is unhurried and allows the singer a chance to pause before continuing. I believe that this pause is necessary for dramatic effect and demonstrates the bittersweet quality that Adams previously spoke of.
“Sence You Went Away” continues in the new key of A flat major with the original melody returning to the vocal line and the piano continuing in disjunct motion. At this point, the song becomes more expressive and emotional. Adams marks this last stanza with the dynamic of piano and meno mosso. This expressive marking pulls back on the rhythmic motion, thereby adding to the emotional intensity for the singer. The combination of expressive, dynamic, and tempo markings provides the singer great freedom of interpretation. In this final stanza, Adams continues this thoughtful and sad progression on the line, “Seems like to me, a tear stays in my eye.” The dramatic effect is produced on the word, “tear”, held over a V chord (E flat 9) by a fermata and marked piano (Ex. 9).

Example 10 - “Sence You Went Away,” mm. 69-72.

The song concludes on the final, “Sence You Went Away,” accompanied by the original melody. Adams uses a recurrent melody in this song in both the voice and piano. In addition to the recurrent melody, his use of text painting, subtle rhythmic differentiation between the stanzas, and modulation adds an expansive feel to an otherwise uncomplicated song.
Poem

Creole Girl

When you dance, do you think of Spain,
Purple skirts and clipping castanets, Creole Girl?

When you laugh, do you think of France,
Golden wine and mincing minuets, Creole Girl?

When you sing, do you think of young America,
Grey guns and battling bayonets?
When you cry, do you think of Africa,
Blue nights and casual canzonets?

When you dance, do you think of Spain,
Purple skirts and clipping castanets, Creole Girl?

Leslie Morgan Collins

Textual Analysis

The word Creole has many meanings; it is representative of people, language, culture, and even food. In this poetic context, it refers to a person of mixed descent, particularly French, Spanish, and African ancestry that also speaks in a dialect of French or Spanish. The poem is comprised of a series of questions posed to this Creole girl. I believe the girl is purely symbolic and represents the question directed to these people of mixed heritage without just one homeland. Each inquiry references an important aspect of her heritage and how it influences who she is. Collins utilizes clearly, relevant aspects of each culture, and shapes them into this candid poem.
Table 6 - “Creole Girl”

<table>
<thead>
<tr>
<th>Key Signature/Tonality</th>
<th>D major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Range</td>
<td>D 4 - A 5</td>
</tr>
<tr>
<td>Tessitura</td>
<td>A 4 - F # 5</td>
</tr>
<tr>
<td>Meter</td>
<td>3/4</td>
</tr>
<tr>
<td>Expression and Tempo Markings</td>
<td>Allegretto/ Meno mosso ma non troppo</td>
</tr>
<tr>
<td>Dynamics Range</td>
<td>pp-ff</td>
</tr>
<tr>
<td>Form</td>
<td>Ternary</td>
</tr>
</tbody>
</table>

Musical Analysis

In this closing song of “Nightsongs,” Adams closes this work dramatically. Following the reflective mood of “Sence You Went Away,” “Creole Girl is fast-paced and rhythmically aggressive from its start. The tempo marking for this opening section is allegretto. Also, there is no apparent key signature, however the bass line signals D major. The piano accompaniment of “Creole Girl” opens rhythmically in the same manner as “Drums of Tragedy.” The first measure is once again repeated identically in the introduction; in mm. 1-8, this pattern is repeated. This piano pattern is syncopated imitating percussion and evoking a dance-like pattern. Adams’ mission is to convey the exotic nature of the Creole, and he uses the piano, once again as a percussive instrument to create a vivid scene.

Ex. 11 - “Creole Girl,” mm. 1-8.
When you dance, do you think of Spain, Purple

In this opening section, the piano accompaniment continues aggressively with slight variations. On the contrary, the vocal line does not vary in this opening section. The melody is the same for both stanzas and soars above the accompaniment and must be sung legato. On the final word of each phrase, such as “dance,” “Spain,” “skirts,” and “castanets” the words
are typically held for three to four beats. This idea is continuous throughout the song on the words, “Creole Girl.” These long phrases and words of emphasis point not only to the importance of legato, but also to breath support and diction.

The first two stanzas are followed by the contrasting section at m. 38. Here the tempo is slower and more expressive. Adams has marked this as *meno mosso ma non troppo* that translates as slower or less movement, but not too much. Also, underneath the tempo marking he adds *expressivo* which is an additional indicator for the singer. In the piano accompaniment the key modulates temporarily to E flat major in mm. 38-45. In mm. 46-50, the key has now modulates to C flat major before moving to A major at mm. 51. This modulation to A major sets up the return of the material from section A in D major. The following music example is taken from mm. 38-41 and it demonstrates the significant difference for both the voice and piano from the opening section until now.

Example 12 - “Creole Girl,” mm. 38-41.
Vocally, in this section, the line calls for the singer to be expressive. The piano has settled from its aggressive pace and the vocal line is now the focus. The new, temporary melody of the vocal line is now reflective of a slow-moving ballad. The most expressive section of this piece occurs in m. 46 when over quarter note rests the vocal line states, “When you cry...” The dynamic marked is piano with the <> marked over the words. It is a moment in the music for the singer to really convey the emotion of the text. Adams’ design on this contrasting section is masterful because he is able to balance the voice and piano relationship while each has its own place of importance.

This contrasting section comes to a close at m. 54, but simultaneously returns to the A section. Adams reintroduces the opening material dramatically on the words, “When you dance.” This small phrase begins of pp and moves to f on the word, “dance” as the original tempo returns in m. 55. The return of the original material is consistent and only changes in the last final measures. At m. 68, on the final statement of “Creole Girl,” the word “girl” is held on an A 4 for five measures. Additionally important is the fact that the piano accompaniment accelerates in this finale. This final phrase calls for the voice and piano to end simultaneously.
While learning "Creole Girl," I realized that the piano is an entity unto itself. The dance-like nature of the piano supports text which asks, "When you dance..?" At no point does the piano accompaniment reflect the phrases of the vocal line. This suggests that the piano is not subservient to the voice.

I would recommend that the singer learning this song to focus on accurate rhythm. When the piano was added, the song is transformed. No longer did the piano and voice feel so separate from one another. After some sessions with my accompanist the piece came together. The vocal line in "Creole Girl," does not contain dramatic falls or leaps. The vocal line is always moving forward with a great sense of connection to each impending phrase. It is important to continue the momentum in the contrasting section. Each phrase prepares you for the next.
The life of H. Leslie Adams is a remarkable one that has from his childhood been heavily influence by music. And his vocal compositions reflect his diverse musical background. *Nightsongs* represent an important part of his development as composer of vocal music. This work was created early in his career and reveals how his daily life and connections influenced his compositions. His connection to Langston Hughes through a personal friend and finding a book of poetry while in New York City influenced the creation of this work. Adams decided upon the poems for their individual message that also connected to an important time in African-American history. The Harlem Renaissance Movement played important role in the life of each poet and this expressed through the perspectives on life. Adams’ goal in creating *Nightsongs* was to set their words in the most expressive manner. From the contemplative first song, “Prayer,” to the closing rhythmically-driven “Creole Girl,” Adams focuses on melody and rhythm of the voice and piano to create a picturesque scene for each poem. The voice and piano play equal roles in the direction of *Nightsongs*.

Adams makes a distinction between *Nightsongs* and other works by calling it a “song group,” as opposed to the traditional song cycle. He believes that this work has a unifying theme, which is the cultural and life experiences of each poet. In spite of the connective aspect, his idea is that this work cannot be classified as a song cycle. When describing the work, I honestly have had great difficulty in referring to it as a song group. I have called *Nightsongs*, a song collection and a song cycle on many occasions. In my opinion, the work
might not be based upon the text of a single poet or storyline, yet it falls under the categorization of a song cycle. In spite of my personal view on this work and out of respect for the composer, I will describe it as a “song group.”

Another vital aspect to this document has been the comments and input of Adams. As previously mentioned, his music is heavily influenced by the poetry. Essential to the success of each setting is the singer and their performance of the work. Adams states, “Legato, breath control, and articulation of consonants are equally important. If you cannot articulate, the audience loses the message. I believe that many [voice] teachers focus on tone quality. I write in a way to support the meaning of the work and the work, is slighted without articulation. It is so important for vocalists to sing English properly.”

In the music analysis portion of this document, performance considerations have been discussed regarding each piece. Each consideration given has been directly influenced by Adams’ statement and my own personal experience with learning and performing the *Nightsongs*. First, I have recommended that the singer always learn and internalize the poetry. Secondly, it is essential to take time to sit at the piano and learn each individual song. The songs have been described as accessible, but this does translate as easy. Each song presents a challenge and part of that challenge is to articulate the English properly while observing dynamics, tempo, and variations that occur throughout the voice and piano. Another important performance consideration is to listen. I recommended that the singer work closely with their accompanist and have them play only the piano portion of each song. This will let them know the distinct sound and challenges of the music. In regards to a recording, I highly

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37 Adams Interview, 23 October 2006.
recommend that any singer interested in the vocal compositions of Adams, to purchase the recording made by tenor (now countertenor), Darryl Taylor. The cd is entitled, “Love Rejoices,” which contains twenty-two of Adams’ art song compositions including the entire Nightsongs. Another influential recording is “Sence You Went Away: Contemporary African-American Songs and Spirituals.” This compilation has been the greatest influence on the creation of this document. The cd features Adams’ Five Millay Songs, “Sence You Went Away,” and arias from the opera, Blake. Also featured are the compositions of Wendell Whalum, Adolphus Hailstork, Valerie Capers, Cedric Dent, Eugene Hancock, and John Carter.

Adams’ works featured on these recordings show his modern approach to the classical art song and aria. He combines the elements of jazz, blues, basic tonality, atonality, and spiritual-like melodies to create a sound that all his own. Also, Adams music is often noted for its heavy use of African-American elements. Of this he states, “Black music has an identifiable quality to it…. There is something unique indeed about listening to music with a black signature. There is something definitely different compared to German art songs or German folk songs, the same way there is a different quality in the German folk song and the French chanson...Each has it own unique qualities and expressions.”

In spite of the description and categorization of his music, Adams will not compartmentalize his style. He is influenced by a wide array of musicians from Bach to Jerome Kern, and he has no desire to pigeonhole his compositions. He stated on a number of occasions that he leaves the describing up to musicologists, critics, historians, and the

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38 Floyd, 21.
listeners. I agree with his perspective and will not attempt to characterize or describe his compositional style. Overall, I am most appreciative of his outlook on life, music, and composing. He believes music is the greatest form of expression and he is incredibly grateful to live and work in this genre.

This document which features an overview of H. Leslie Adams and *Nightsongs* is created to introduce and interest performers in his appealing, yet lesser-known compositions. I learned of his music while researching new material for a recital. I desired to perform art songs or arias by an American composer writing in a manner that I felt suited my voice and personality. His style unites classical and contemporary elements and I found that quite remarkable. As a singer, I have at times felt overwhelmed by the heaviness of atonality in many modern art songs. Adams' vocal compositions offer a sense of balance where, in my opinion, I am never bored with performing his music. *Nightsongs* is one of his earliest vocal compositions. I hope that through the presentation of Adams, the poets, and musical analysis found in this document, others will be compelled to research and perform his compositions.
APPENDIX A

PUBLISHED VOCAL WORKS AND PUBLICATION RESOURCES

Solo Voice

*Five Songs on Texts by Edna St. Vincent Millay or Five Millay Songs*
American Composers Alliance, 1978.
Songs: Wild Swans
- Branch by Branch
- For You There Is No Song
- The Return from Town
- Gone Again Is Summer the Lovely

*Nightsongs*, originally entitled, *Six Songs (on Texts by African-American Poets)*
American Composers Alliance, 1978.
Songs: Prayer
- Drums of Tragedy
- The Heart of a Woman
- Nightsong
- Sense You Went Away
- Creole Girl

*The Wider View*
Songs: To the Road!
- Homesick Blues
- Li’l Gal (or My Man, for female singer)
- Love Come and Gone
- The Wider View
- Love Rejoices (high)

*Daybirth (Songs on Texts of Joette McDonald)*
Songs: On This Day
- Love Union (aka Christ at a Wedding)
- In the Midnight of My Soul
- Cantus
- Anniversary Song
- Daybirth
- Flying
- From a Hotel Room
- Love Request
- Lullaby Eternal
- Midas, Poor Midas
Song of Thanks
Song of the Innkeeper's Children
Song to Baby Jesus
Wave and the Shore
Contentment

Collected Songs


Dramatic Music

Blake
Opera in 4 acts
Text by Daniel Mayers. Based on novel of the same name by Martin Delany.
American Composers Alliance, 1985.
Songs: Miranda's Scene and Lullaby
Miranda's Prayer
That Wild Fire
Love Duet
Blake's Monologue
My New Found Friends
I Shall Not See these Shores Again
O Miranda (Duet)
Our Losses Will Be Great

Slaves
Musical drama in one act
Text by Sidney Goldberg.
Composed in 2005
Songs: I'm Tired
    Nothing’ A Man Can’t Do
    Preacher Man (duet)
    I Can’t
    The First Thing I Do (duet)
    When I See You
    Sure Could Use Some Help
    Nothin’ I Could Do
    Blues Rich!
    At Last We Are a Family (duet)
    King Hutu’s Dead (duet)
    It’s Got to Be (trio)
    Our History (duet)

Chamber Music

_Dunbar Songs or Three Songs on Texts of Paul Laurence Dunbar_
Soprano with chamber orchestra
American Composers Alliance, 1983.
Songs: The Meadow Lark
    He (She) Gave Me a Rose
    The Valse

_Hymn to Freedom_
Soprano, tenor, and baritone with chamber orchestra
American Composers Alliance, 1990.
Songs: When Storms Arise
    Lead Gently, Lord

Choral Works

_Hosanna to the Son of David_
(SATB)

_Love Song_
(SATB)

_Under the Greenwood Tree_
(SATB)
American Composers Alliance, 1983.
Psalm 121 (SATB with solo quartet)
American Composers Alliance, 1990.

Madrigal (SATB unaccompanied)

There Was an Old Man (SATB)

Psalm 23 (SATB unaccompanied with baritone solo)
American Composers Alliance, 1990.
Also arranged for SATB and piano.

Vocalise (SATB, two bassoons or two cellos, optional SATB quartet)
American Composers Alliance, 1990.

Man’s Presence-A Song of Ecology (Two part children’s chorus)
American Composers Alliance, 1990.

Christmas Lullaby (Children’s chorus, orchestra)
Cleveland Orchestra, 1995.
Also arranged for SATB

Hymn to All Nations (SATB)
American Composers Alliance, 1997.

Rememb’ring, Rejoicing (SATB)
American Composers Alliance, 1997.
Publication Sources

Henry Carl Music
3441 W. Brainard
Woodmere, OH 44122
henrycarlmusic@lycos.com
216-287-2319

Creative Arts, Inc.
9409 Kempton Avenue
Cleveland, Ohio 44108-2940
CreativeArtsInc@webtv.net
Composer Home Page: http://www.under.org/cpcc/ladams.htm

American Composers Alliance
170 W. 74th St.
New York, NY 10023
(800) 376-7662

Vivace Press
PO Box 157
Readfield, WI 54969
(800) 543-5429

Music 70/80 and Walton Music Corp.
170 N. E. 33rd Street
Ft. Lauderdale, FL 33334

Archives

Leslie Adams Music Archives
Cleveland Public Library
325 Superior Avenue, NE
Cleveland, OH 44114
(216) 623-2800

Leslie Adams Collection
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois, 60605-1996
(312) 344-7559

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APPENDIX B

RECITAL PROGRAMS

The University of Southern Mississippi
College of Arts and Letters
School of Music

Doctoral Recital

Allanda Small, Soprano
Barbara Fortenberry, Piano

Tuesday, November 29, 2005 at 8:30 p.m.
Marsh Auditorium

Let the Bright Seraphim (from Samson)
George Frederic Handel
(1685-1759)

Michael Ellzey, Trumpet

Exsultate jubilate, K. 165
Wolfgang Amadeus Mozart
(1756-1791)
I. Exsultate jubilate
II. Fulget amica di es...Tu virginum corona
III. Alleluia

Romanze (from Die Verschworenen)
Franz Peter Schubert
(1797-1828)

Cory Thompson, Clarinet

Pleurez, pleurez mes yeux (from Le Cid)
Jules Massenet
(1842-1912)

Bachianas Brasilieras No. 5
Heitor Villa-Lobos
(1881-1959)
Aria: Cantilena

Carlos Castilla, Guitar

Song of the Seasons
Valerie Capers
(b. 1935)
Spring
Summer
Autumn
Winter

Daniel Martinez, Cello

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts in Vocal Performance.
Ms. Small is a student of Dr. Maryann Kyle.
The artists will pause to admit latecomers. Please turn off all cell phones, pagers and other electronic devices.
AA/EEO/ADA
The University of Southern Mississippi
College of Arts and Letters
School of Music

Doctoral Recital

Allanda Small, Soprano
Assisted by
Barbara Fortenberry, Piano
Dr. Daniel Kelly, Trumpet

Friday, August 25, 2006
7:30 p.m.
Marsh Auditorium

Eternal Source of Light Divine (from Ode for the Birthday of Queen Anne) George Friederic Händel (1685-1759)

Come Unto Him (from Messiah)
Nehmt Meinen Dank, K. 383 Wolfgang Amadeus Mozart (1756-1791)

Ich Schwebe
Morgen
Cacilie

Pace, pace mio Dio (from La Forza del Destino) Giuseppe Verdi (1813-1901)

Three Browning Songs
The Year's At the Spring
Ah, Love But A Day!
I Send My Heart Up To Thee

Marietta's Lied (from Die Tote Stadt) Erich Korngold (1897-1957)

Nightsongs
The Heart of a Woman
Nightsongs
Sence You Went Away
Creole Girl

Amy Beach (1867-1944)
H. Leslie Adams (b. 1932)

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts in Vocal Performance.

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AA/EOE/ADA1
H. Leslie Adams' *Nightsongs*: Poetry, Music, and Performance

I. Lecture

II. Recital

<table>
<thead>
<tr>
<th>Nightsongs</th>
<th>H. Leslie Adams</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prayer</td>
<td>(b. 1932)</td>
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<tr>
<td>Drums of Tragedy</td>
<td></td>
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<tr>
<td>The Heart of a Woman</td>
<td></td>
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<tr>
<td>Night Song</td>
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<tr>
<td>Since You Went Away</td>
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</tr>
<tr>
<td>Creole Girl</td>
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AA/EOE/ADA1
The University of Southern Mississippi
College of Arts and Letters
School of Music

Masters Recital

Cory Thompson, Clarinet
With
Mary Chung, Piano
Allanda Small, Soprano

Tuesday, March 14, 2006 at 6pm
Marsh Auditorium

Concerto in B-flat major
Allegro Moderato
Romanze
Rondo

Romanze (Die Verschworen)

Franz Peter Schubert
(1797-1828)

Tricolor Capers
Portent
Sway
Bop

Intermission

First Sonata Op. 120, No. 1 in F minor
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Introduction Theme and Variations
Andante (sostenuto)
Theme (Allegretto)
Var. 1
Var. 2
Var. 3
Var. 4 Largo Minore
Var. 5 Maggiore

This recital is given in partial fulfillment for the requirements of Masters of Music in Clarinet Performance. Mr. Thompson is a student of Dr. Gregory Oakes.

AA/EOE/ADAI

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The University of Southern Mississippi
College of Arts and Letters
School of Music
Presents
In Recital
Arlandra Harvey, Bass-Baritone
Betty Robinson, Piano
Assisted by Allanda Small, Soprano

Thursday, June 22, 2006
7:30 P.M.
Marsh Auditorium

I

Pietà, Signore!
For behold darkness shall cover the earth (The Messiah)
The people that walk in darkness

Im wunderschönen Monat Mai
Aus Meinen Tränen Spreissen
Die Rose, die Lilie, die Taube

O Isis und Osiris (Zauberflöte)

II

III

IV

Von qui faites L’endormie (Faust)
Nonnes qui reposez (Robert le Diable)

The Vagabond
Whither must I wander

Go Down Moses
Witness

Ol’ Man River (Show Boat)
Bess, You is Ma’ Woman (Porgy and Bess)

Mr. Harvey and Ms. Small

This recital is presented in partial fulfillment of the requirements for the Bachelor of Arts Degree in Music
Mr. Harvey is a student of Dr. Clinton Nichols

EOE/AA/ADA1
Mary Evelyn Clark
clarinet

Chamber Recital
Saturday, April 28, 2007
2:30 pm
Marsh Auditorium

with
Eunyoung Chung
piano
Carlos Feller
Bassoon

Darryl E. Harris, Sr.
Bassoon
Paula Krupiczewicz
viola
Allanda Small
soprano
Matt Taylor
horn
Amanda Vireiles
piano

Trio in E-flat Major, K.498
W.A. Mozart
"Kegelstatt" (1787)
I. Andante
II. Menuetto-Trio
III. Rondo, Allegro
Mary Evelyn Clark, clarinet; Paula Krupiczewicz, viola;
Amanda Vireiles, piano

Esprit Rude/Esprit Doux
A. Carter
(1984)
Mary Evelyn Clark, clarinet; Carlos Feller, flute

Sonata for Clarinet and Bassoon
Francis Poulenc
(1922, rev. 1945)
I. Allegro
II. Romance (Andante très doux)
III. Finale (Très animé)
Mary Evelyn Clark, clarinet; Darryl E. Harris, Sr., bassoon

INTERMISSION

Trio, Op. 274
Carl Reinecke
(1905)
I. Allegro
II. Ein Märchen: Andante
III. Scherzo: Allegro
IV. Finale: Allegro
Mary Evelyn Clark, clarinet; Matt Taylor, horn;
Eunyoung Chung, piano

The Shepherd on the Rock
Franz Schubert
(1828)
Mary Evelyn Clark, clarinet; Allanda Small, soprano;
Amanda Vireiles, piano

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BIBLIOGRAPHY

Books


**Articles**


**Dissertations**


Interviews

Telephone interview with H. Leslie Adams, 23 October 2006.

_______. 29 December 2006.

_______. 7 February 2007.

Email from H. Leslie Adams, 24 February 2007.

Scores and Recordings

