

Black-Music Concerts in Carnegie Hall, 1912-1915

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In Retrospect:

BLACK-MUSIC CONCERTS IN CARNEGIE HALL, 1912-1915

WITH THE ORGANIZATION of the Clef Club in 1910, the history of black music in the city of New York entered upon a new era. The best performers in the city were drawn into the new organization founded by James Reese Europe (1881-1919), and several performance groups were set up, chief among them the Clef Club Orchestra. During the 1911-12 season white violinist David Mannes and other public-spirited citizens of New York established the Music School Settlement for Colored People, thereby making available for the first time in the history of the nation the opportunity for talented black youngsters to obtain excellent musical training at nominal fees. It should be observed that New York already had a Music School Settlement for whites, which did not accept black students.

During its first year the Music School Settlement for Colored combined forces with the Clef Club Orchestra to present a mammoth concert of black music in Carnegie Hall and continued the practice for the next three years, except that the Clef Club orchestra was replaced by other groups after the 1913 concert. These annual concerts attracted large numbers of music lovers, white and black, and provided occasions for black artists to come before the public, in addition to the school's student groups. David Irwin Martin (d. 1923) was director of the school for its first two years; J. Rosamond Johnson (1873-1954) took over the directorship in the fall of 1914 and remained at the helm until 1919. At the end of that year, the school was disbanded, as no director could be found to replace Johnson, and its activities were incorporated into those of Martin's music school, now called the Martin-Smith School for its founders, Martin and Helen Elise Smith (later Mrs. R. Nathaniel Dett).

During the years of its annual concerts, the Music School Settlement for Colored called upon the talents of the leading black artists of the time; among them, Harry T. Burleigh (1866-1949), Will Marion Cook (1869-1944), Melville Charlton (1880-1973), Roland Hayes (1887-1976), Marie Selika (1849-1937), and William H. Tyers (1876-1924). For the most part, the music performed was written by black composers with particular attention given to Samuel Coleridge-Taylor.

In the press items reprinted below no changes have been made in regard to punctuation; thus, in the articles from the white press the word negro is not capitalized, while the word is capitalized in the black-press articles. The press articles of the period point up the patronizing attitude of the whites and the somewhat defensive attitude of some blacks in regard to the performance of so-called Negro music. Because Will Marion Cook was one of the staunch defenders of Negro music, one of his many statements about the importance of black music is included among the press clippings presented herein. [Editor]

20 March 1912

The New York Times (p. 9)

NEGRO PUT MANNES ON ROAD TO FAME

Famous Violinist Tells March
Conference the Story of His
Colored Teacher.

RACE BAN SPOILED HIS LIFE

Gratitude to a Disappointed Genius
Inspired Mannes's Musical
School for Negroes.

"New York and the Colored People" was the general topic for discussion yesterday at the March conference on the evils of pauperism held in the assembly hall of the United Charities Building, 106 East Twenty-second Street. Introduced only by his non-committal subject on the programme, "My Colored Violin Teacher," David Mannes told the story of his first legitimate musical instruction, of his first direction on the right path of musical study, and of how, years later, he tried to pay his debt by inaugurating the Musical School Settlement for Negroes, now advancing through its first season with 150 pupils.

Mr. Mannes, who is a brother-in-law of Walter Damrosch, is the director of the New York Music School Settlement, and the concert master of the New York Symphony Orchestra, but he was once a very poor boy, whose first handling of the violin had been guided only by an itinerant music teacher. It was then that he met Charles Douglas, and the story he told yesterday was the story of Charles Douglas.

Douglas was a negro lad in a Southern town when he first attracted attention as

one possessed of conspicuous musical talent. So great was the promise he showed with the violin that rich patrons backed up his ambitions and sent him abroad to study under the masters there, and as he became a violinist of power he became, too, a man of wide reading and a fluent speaker of French and German as well as of English.

When he had finished his study he came back to America, hoping to find a bright future in the music world of the North. But this hope was never realized, for, though there was recognition of his ability among people who knew, the color line was drawn to shut him out of fair opportunities. There was no room for him in a great symphony orchestra. There seemed to be no place for him to pursue his career on the level for which his taste and his education had prepared him. And, gifted and accomplished though he was, he had to turn to the guitar and the banjo as the instruments with which a negro could gain a hearing, and to play wherever he could for what meager remuneration the field offered.

"And I know that when he died," said Mr. Mannes, "he died of a broken heart."

One day, a broken and a disappointed man, Douglas was walking along Twenty-seventh Street when he heard the strains of a violin rising from the basement of one of the old brownstone houses there.

"It is my son who is playing," was the proud reply of the woman there to the question that Douglas stopped to ask, and, going in, he found a boy of 13 or thereabouts fiddling away for dear life.

"You do not play badly," the negro said, a little wistfully, as Mr. Mannes remembers it, for he was the boy with the violin.

And out that meeting grew a friendship between the boy and the disappointed negro, who taught him the things he had learned abroad, and who read to him from Poe and from Tennyson, and helped to shape his life. Mr. Mannes afterward studied under the masters in Europe, but it was the colored man playing the banjo for a living in New York who first started him in the right direction.

That was thirty years ago, but it is to the memory of Douglas that Mr. Mannes has dedicated the Musical School Settlement for Negroes that is in progress in the quarters of the Mary F. Walton Free Kindergarten on West Sixty-third Street, and in the parish house of St. Phillip's on 103d Street.

Mr. Mannes, as he told his audience yesterday, is one of those who believes that music can be the great lever to raise these people, to whom harmony is natural, and who have made the only original contribution to music that has come from America. He was speaking of ragtime, which he declared was by no means a joke.

"The preservation, encouragement, and development of the music of the negro, which is one of the most characteristic musical expressions in this country," and the "educational appeal to the negro through a peculiar talent, which is a distinct racial", are the principal values of the school in the eyes of the Committee on Organization, of which Mr. Mannes is Chairman and Mrs. Percival Knauth, Treasurer.

"We should aim at the outset to develop any distinctive and unique intent which the colored people possess," said Dr. Felix Adler in behalf of the school when it was only a proposal. "They may have other gifts, but assuredly the musical gift is one. Hence I see in this movement not merely a slight charity added to others, but a step fully equal in importance to anything that has ever been consciously undertaken in the way of helping forward the negroes."

The Secretary and active head of the settlement is David Irwin Martin, a young negro, who told the audience all about the work yesterday. Mr. Mannes had been looking for Martin for years. He found him, a violinist, working as a letter carrier, and one of the problems was to find enough money to provide him with a salary

equal to the one paid by the United States.

The financial problem is still a burning question. The settlement is nesting now in other quarters, but it hopes for a home of its own some days, a temple of music for the negroes of New York.

25 April 1912,
The New York Age (p.5)

TO BE A BIG MUSICAL EVENT

As will be seen by reference to the advertising columns of *The Age*, there is to be a great event for the colored people of New York on May 2, when a grand concert will be given at Carnegie Hall under the auspices and in aid of the recently formed Music School Settlement for Colored People. This concert will be given exclusively by colored artists, who will sing and play compositions composed by colored musicians. Among the associations and individuals who have kindly volunteered their services for this occasion are the Clef Club Orchestra of 125 pieces, of which James Reese Europe is conductor and Wm. H. Tyers is assistant conductor. The mere mention of this feature should alone serve to fill Carnegie Hall. But, in addition to the Clef Club, there will be a large chorus of 150 voices specially trained for this occasion by Will Marion Cook and who will sing plantation melodies and "spirituals" so dear to the heart of every colored person. Then, too, the fine choir of 40 men and boys of St. Philip's Church will be heard in compositions of its talented conductor and organist, Paul C. Bohlen, and in a cantata of Coleridge Taylor, the most eminent composer of the Negro race. The always popular baritone, Harry T. Burleigh, will sing several songs. The renowned J. Rosamond Johnson, who has written music for the Williams and Walker combination, will play some of his characteristic piano solos, and the Versatile Entertainers' Quintet, probably the highest salaried artists now before the public, will, by the kindness of Bustanoby brothers, render some of the characteristic songs and ragtime.

The Music School Settlement for Colored People has recently been incorporated under the laws of the State of New York, with

a board of directors consisting of the following well known people: Elbridge L. Adams, Mrs. Frances C. Barlow, the Rev. Hutchins C. Bishop, Henry T. Burleigh, Miss Natalie Curtis, Miss Dorothea Draper, Dr. W.E. Burghardt Du Bois, Mrs. Benj. Guinness, the Rev. Wm. P. Hayes, Mrs. David Mannes, David Mannes, Mrs. W.H. McElroy, Winthrop L. Rogers, Mrs. Charles Sprague-Smith, Lyman Beecher Stowe, Frederick Strauss, Princess Pierre Troubetzkoy, Miss Louis Veltin and Miss Elizabeth Walton.

Of these David Mannes is known to many of our people as the founder of the school. Mr. Mannes is in this way endeavoring to repay the debt he owes to the colored race by reason of his own instruction on the violin from a colored man named Douglass. Lyman Beecher Stowe is a grandson of the famous authoress, Harriet Beecher Stowe. Miss Elizabeth Walton is the director of the Mary F. Walton Free Kindergarten for Colored Children on West 63rd street.

It is the aim of this association to own its own house, which will be made the social centre for the colored people of this city. By appealing to the instinct of the colored race for music, it hopes to reach the hearts of the colored people.

Dr. Frissell, the principal of Hampton Institute, who is very much interested in this work, says of it in a recent letter: "I have a strong belief in the value of music in uplifting a people, especially the negroes, and I believe that the Music School Settlement for Colored People will be of great help, not only in getting the negroes together, but in creating kindly feelings towards them among the white people."

Elbridge L. Adams, who, as chairman of the organization committee, has been instrumental in organizing the Music School Settlement, interviewed by an Age reporter, said:

"The Music School Settlement for Colored People is a movement which I am sure will appeal to a great many people in this city. We have been surprised to receive many contributions of money in advance of any systematic appeal for funds. We do not want this movement to be confined to the white race, but hope the colored people of New York will rally in its support. Already the school has 150 pupils enrolled, most of

whom pay 25 cents a lesson, thus bearing about one-half of the cost. The school could easily have had 400 pupils, if it had had funds to take care of them. It is hoped that the concert which is to be given on May 2 will result in adding to the treasury of the school a large sum of money. If the colored people of New York respond, as we think they will, there will be no doubt about the success of this concert, which is the first organized attempt so far as I know, to show to the public of New York what the Negro race has done and can do in music."

9 May 1912

The New York Age (p. 6)

MUSIC AND THE STAGE

Edited by

Lester A. Walton

CONCERT AT CARNEGIE HALL

It has long been my wish that the local colored musicians appear in a concert at one of the leading music halls of the city and give the white citizens an opportunity to hear music written and played by colored people. My aspirations in that direction increased after hearing the first concert given by the Clef Club at the Manhattan Casino, and it was not until Thursday evening at Carnegie Hall was my wish gratified. The colored musicians made an excellent showing, and many of their admirers would have been sadly disappointed had the affair been labeled other than a success.

At some time or another I have spoken in complimentary terms of the work of all the colored artists appearing on Thursday evening's program, the Clef Club in particular. Were I to comment on each number in detail I fear I would be charged with repetition and lacking in originality. For instance, I have been profuse in my praise of the enjoyable and artistic manner in which the Clef Club previously rendered the majority of selections used Thursday evening. However, it behooves me before going further to confess that I spent most of my time watching the white auditors, as I was particularly anxious to know just what they thought of the concert.

It is extremely unfortunate, as well as oft-times inconvenient, that color prejudice, with its inconsistencies and unAmerican spirit (due in the main to a state of ignorance relative to conditions), is running riotously rampant in this country. It is unfortunate for those who are compelled to battle daily against such unnecessary odds as well as for those who know about as much concerning the home life and qualifications of our colored citizens as a whole as they do of the Hottentot, despite the fact that both races live side by side in this country.

So when a golden opportunity is afforded us to show that we are no different from other human beings and that although we possess strong racial characteristics the same as other races still we are making great strides in this great era of civilization and advancement, it is a source of great pleasure to take advantage of such a chance as given Thursday evening at Carnegie Hall.

The concert was unique in many respects. Some of the leading white citizens sat in evening dress in seats next to some of our highly respectable colored citizens, who were also in evening clothes. No color line was drawn in any part of the house, both white and colored occupying boxes. Carnegie Hall was packed to the doors with members of both races and hundreds were turned away. Yet no calamity occurred because the colored citizens were not segregated in certain parts of the house as some of our theatre managers think it necessary to do, despite laws forbidding discrimination. And it should not be overlooked that the whites present represented the best element of their race; so did the colored people in attendance.

Many white composers and writers do their best to disparage syncopated music, commonly known as ragtime, and do their utmost to show wherein this brand of music does not even merit passing consideration. Yet I noticed that not until the Clef Club had played "Panama" did the audience evince more than ordinary interest. White men and women then looked at each other and smiled, while one lady seated in a prominent box began to beat time industriously with her right hand, which was covered with many costly gems. It was then that after a brief mental soliloquy I

was forced to conclude that despite the adverse criticism of many who are unable to play it that syncopation is truly a native product—a style of music of which the Negro is originator, but which is generally popular with all Americans.

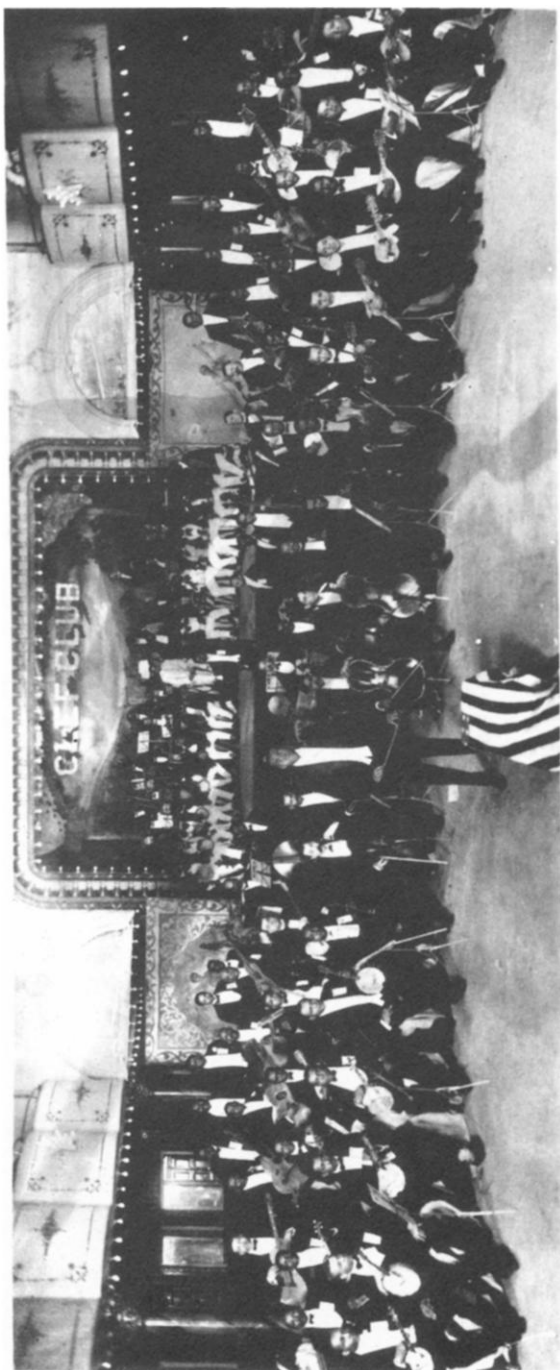
Although the Clef Club Orchestra of 125 musicians, under the direction of James Reese Europe, assisted by William H. Tyers, was the feature of the program, there were other meritorious attractions. J. Rosamond Johnson so pleased in his singing of "Li'l Gal" that he was compelled to respond to an encore. Then there was the Poinciana Quintet, consisting of Messrs. Hilliard, Hawkes, Sutton, Jones and Foster, which scored a hit despite the fact that the singers were first handicapped by opening with a number more suitable for a rathskeller. "Dearest Memories" and "The Bell of the Lighthouse" evoked hearty applause.

A fine appearance was presented by the choir of St. Philip's Church, under Paul C. Bohlen. The choristers won favor in the singing of Coleridge-Taylor's "By the Waters of Babylon" and "Benedictus," from an original mass composed by Prof. Bohlen.

Mrs. Elizabeth Payne was down on the program for two numbers—"Jean," by Harry Burleigh, and "Suwanee River." She was pleasing in "Jean," but instead of singing "Suwanee River" as billed, gave as an encore "Mon Coeur s'Ouvre ta Voix," which did not show her at her best.

There was one number on the program well worth the price of admission—the rendition of Will Marion Cook's "Swing Along," by the Clef Club chorus, the members singing and playing this delightful Negro melody. There was something in vigorating and inspiring in the manner in which "Swing Along" was put on which provoked applause. Three times did the Clef Club musicians sing and play the number before the enthusiastic audience was satisfied. Will Marion Cook rehearsed the men in the song, and it was the hit of the program. The artistic way in which it was rendered bore out the statement often made that classical music is not the only kind that requires preparation and intelligent interpretation.

Another number that struck the fancy of



the audience was "The Rain Song," by Cook and Rogers, which was one of the hits of "Bandanna Land." The Clefites sang and played this number in lively fashion, with "Deacon" Johnson's Martinique Quartet leading the song.

The concert was given in the interest of the Music School Settlement for Colored People, of which David Mannes is the moving spirit. Mr. Mannes is a sincere friend of the Negro and believes that the race is going to make an enviable reputation in the musical world. He is devoting time and money to further the project, and it was mainly through his efforts that Carnegie Hall was secured for Thursday evening's entertainment as well as the deep interest manifested by the white citizens.

In looking over the list of directors of the settlement school I note that more than three-fourths of the members are white. To my mind it would be a capital idea if the board were composed of half white and half colored at least, taking into consideration that the institution is conducted for colored people.

Those who took part in the concert gave their services free, and the members of the Clef Club put in many hours in preparation for an event which should always occasion memories fond and pleasant to those present.

11 May 1912

Musical America (p. 19)

NEGRO TALENT REVEALED

New York Concertgoers Treated to
Novel Entertainment

That portion of New York concertgoers in search of novelty who journeyed to Carnegie Hall on Thursday night of last week to mingle with a large part of the colored population of the "San Juan Hill" district was treated to an interesting entertainment by a number of negro performers.

The program was not only given by negroes but was made up entirely of the works of negro composers and was performed with that spirit of exuberance and freedom of fancy that mark the natures of these natural-born musicians. In such numbers as were designed to show them in their native vein, much success was at-

tained, but when one of the singers essayed to sing an aria from Saint-Saens's "Samson et Dalila," of which she had not the slightest conception, and of which her accompanist knew even less, an emphatic mistake of judgment was shown.

The concert was given for the benefit of the Music School Settlement for colored people, which is fostered by David Mannes.

The Clef Club Orchestra, an ambitious organization of 125 musicians, composed of mandolins, banjos, 'cellos, violins, pianos and a variety of other instruments, opened the program with the "Clef Club" March, written by its director, J. R. Europe. A selection by W. H. Tyers, an assistant conductor, also received a spirited performance.

The choir of St. Philip's Church sang Coleridge-Taylor's "By the Waters of Babylon," the "Benedictus" from a Mass written by its conductor, Paul Bohlen, and other numbers.

The Royal Ponciana Quartet, with J.R. Johnson, pianist, and Elizabeth Payne, contralto, assisting, was also heard. Applause was generous throughout the evening.

20 February 1913

The New York Age (p. 6)

CONCERT AT CARNEGIE HALL

(By L. H. WHITE)

Will Marion Cook's "Swing Along," a symphony of melody and motion rendered by the orchestra and male chorus of the Clef Club, was the feature of the concert of music composed and rendered exclusively by colored musicians, in commemoration of the fiftieth anniversary of the Emancipation Proclamation, under the auspices and for the benefit of the Music School Settlement for Colored People of the City of New York, at Carnegie Hall, Wednesday evening, February 12.

The program, consisting of old plantation melodies, orchestral numbers and male choruses, was rendered by a mixed chorus of one hundred voices, with Adalma E. Jackson, leader, the Clef Club Orchestra of 125 performers, with a unique variety of instruments, and the male chorus of the Clef Club, with James Reese Europe and

William H. Tyers as conductors.

Three groups of plantation melodies were rendered by the mixed chorus, and though the singing was marked by an absence of the devotional fervor which made these songs expressive of the varying moods of a downcast and oppressed people, the voices of the chorus blended beautifully and brought out the rich harmonies of these characteristic melodies.

The orchestral numbers were "Clef Club March," by Europe; "On Bended Knee," by Henry T. Burleigh; "Silhouettes, Dancing Shadows," and "Maori-Samoan Dance," by Tyers; "Benefactors' March," by Europe; "Tout a Vous," waltz, by Tyers; "West Virginia Dance," by Wm. H. Vodery; and "Deep River," by Samuel Coleridge-Taylor. Three numbers by Will Marion Cook were sung by the male chorus, "Exhortation," with solo by Lloyd Gibbs; "Rain Song," with solos by Wm. Parquette, J.R. Jones, James Hunt, and Frank Price; and "Swing Along."

The "Benefactors' March" was composed especially for this concert and dedicated to the founders of the Settlement School. It is written in Europe's well-known style, and with an orchestra using a heavier brass section will probably be more effective. The various numbers by the orchestra were rendered with precision and accuracy, the harmony being dominated by the instruments ranging in the bass clef.

In the intermission between the first and second parts, Major R.R. Moton, Commandant of Hampton Institute, made a brief address on "Music." Major Moton spoke as follows:

"A few years ago I was invited to the East 3d Street Music School Settlement. There to my pleasure and satisfaction I found children of varying ages and sizes busily engaged and intensely interested in the study of music. By invitation of Miss Crawford, the manager, I went back Sunday morning where I saw Mr. David Mannes conduct an orchestra of I should say fifty of these children. It seemed to me then that I had never heard music that so touched and enchanted me. The whole settlement was to me most unique and most interesting, and while I did not in any sense wish for these children any less than they were getting, I did from the depths of my heart wish that the children of my race,

many of them disadvantaged and oppressed, could have as much. And this evening's performance marks, as it were, the culmination of my wish.

"Permit me, therefore, to sincerely thank the friends who have made the Music School Settlement for Negroes possible. To say that the Negro is a rhythmical musical people but faintly states the case. Our own late lamented Dunbar said:

"Because I have loved so deeply,
Because I have loved so long,
God in His infinite kindness
Gave me the gift of song."

"The American Negro though cramped and poverty stricken always sang. Whether in prosperity or adversity, whether in joy or in sorrow, he sang. There is no greater treasury of real folk songs than are to be found among colored people of this country. There are some fairly good collections of the religious folk songs of the Negro collected by Fisk University, Hampton Institute and Calhoun School, but the secular song of the race have scarcely been touched. His game songs and love songs and dance songs are still to be collected and classified, and I am very glad that Miss Natalie Curtis, who gave us the 'Indian Book,' is doing the same thing for the Negroes.

"These songs are truly a priceless legacy. Though the words are sometimes rude and the strains often wild, yet they are the outpourings of an ignorant and poverty-stricken people whose religious longings and ideals struggled for expression and found it through limited vocabularies and primitive harmonies. They are not merely poetry; they are more than poetry; they are life itself—the life of the human soul manifesting itself in rude words, wild strains, and curious though beautiful harmonies.

"I want to congratulate the committee in charge of the Music School that they have had the wisdom to use the colored artists in New York, the magnificent Clef Club, in the furtherance of this splendid effort that we mutually represent to-night, and I want to congratulate the Clef Club that they have so cordially and heartily responded to the call of Mr. Adams and those who are working in co-operation with him.

"I am glad that the people of New York are taking the Negro seriously in music.

People are so apt not to take us seriously. It is so hard to disassociate him in the minds of many people from the Jim Crow buffoonery role in which he is so often placed in literature as well as in drama. The Negro is serious and often when he joyously sings, his heart is burdened with sorrow and longings for the opportunities and privileges which he feels are his due, and I thank God for this movement. I do want to ask that the people of this city will heartily and generously respond to this magnificent effort which is fraught with even greater possibilities than now appears, however hopeful the movement may be."

22 February 1913

Musical America (p. 10)

EMANCIPATION CONCERT

Lincoln's Birthday Program of Negro Music for School Settlement

Lincoln's birthday was celebrated at Carnegie Hall, New York, by the race which owes its emancipation to the great "rail-splitter," in the concert of negro music, performed by negroes, for the benefit of the Music School Settlement for Colored People. The chief contributor to the program was the Clef Club Orchestra, in which were mingled such unrelated instruments as seven pianos, an army of banjos, a score of mandolins, some of the usual orchestra instruments and an organ. Behind these there was a chorus, chiefly of women.

Contained in the program were a number of traditional religious melodies and some recent compositions by negroes, including James Reese Europe and William H. Tyers, who acted as conductors. Will Marion Cook, Henry T. Burleigh and the late Coleridge-Taylor. Particularly interesting were Cook's "Rain Song," with the successive couplets sung by different members of the orchestra, the singer continuing his playing meanwhile; the same composer's "Exhortation"; "Deep River," by Coleridge-Taylor, and a "West Virginia Dance" by William H. Vodrey. Major Moton, of the Hampton Institute, addressed the audience in behalf of the School Settlement.

1 January 1914

The New York Age (p. 6)

NEGRO MUSIC

(By LESTER A. WALTON)

A movement is on foot to organize a Negro Choral Society in Greater New York in connection with the Musical School Settlement for Colored People, and a determined effort will be made by prominent white musicians to carry the project to a successful issue. Will Marion Cook and Harry Burleigh have been prevailed upon to do pioneer work in getting the choral society together, and they have enthusiastically entered upon their duties. On February 11 the choral society will make its initial appearance at Carnegie Hall.

Every effort in the past to organize a choral society in New York has been non-productive and futile. The reason advanced for this decided lack of interest in choral societies is that whenever you talk to the average colored person about Negro music he assumes that you want him to exclusively sing either ragtime or primitive spirituals, better known as jubilee songs. The erroneous impression seems to exist that to give attention to Negro music you must necessarily stop singing the best things in musical literature.

Will Marion Cook, who has given years of study to Negro music, says that it is discouraging to note what little value colored Americans place on Negro music and expresses fear that members of the race will not wake up to the great possibilities our music and legends offer for development until white Americans publicly and unreservedly voice their appreciation.

"The Negro writer and composer must have the inspiration that can only come from the encouragement of his own People," is the opinion of Mr. Cook, who also declares that "inspiration must come from within." When the Negro population shall have awakened to the great beauty of its own legends, stories and melodies, then it shall consider these a proud heritage to be cherished and developed. Then and only then will there come a school of Negro writers and composers who will build from these simple stories and themes imperishable works of art.

Will Marion Cook further says: "The world concedes to the Negro a musical voice and a sensitive ear for music. All over the country there should be choral unions established for the study of the works of the masters, for we can only learn to understand and render what is good of our own studying and rendering the best of the masters."

The contention raised by Will Marion Cook that colored Americans should evince a more appreciable interest in Negro legends and music is timely, uncontradictable and a statement that should occasion awakening among a certain colored musicians. [These words are blotted out in the microfilm copies.] The modern tendency among our people seems to be to get far away as possible from things characteristically Negro. To look and act like white people appears to be the absorbing ambition of many. Ignorance, illiteracy, coarseness and poverty are conditions, not racial characteristics, and must not be associated with any particular race, and no one should be criticised for aspiring to possess education, wealth and culture; for these things are not restricted to persons on account of the color of their skin. But in our rush pell-mell "to act just like white folks," we very often copy their weaknesses, which are always more glaring and apparent, and pay less attention to their virtues.

When we possess more race consciousness we shall have more Negro choral societies and other distinctive racial organizations. The Indian cannot be accused of contributing melodies compositions to the world, yet he is proud of his songs and legends. To the beating of the tom tom and to music which sounds to us more like discord, the red indulges in his war dance which inspires him to go fearlessly to battle. And the Indian is respected. The Japanese and Chinese also have their own distinctive style of music and are not ashamed of it.

It is significant that the Germans boast of their choral societies as do the Italians, French and other races. To show appreciation for your own music does not preclude a race from studying and admiring the music of the masters of other races.

It would not be surprising if in the days to be America gained a high place in the musical world through Negro music. To-day this country has little to exult over as a worthy contributor to musical literature. When we attend the opera we sit and listen to the works of German, Italian or French writers; and our most ambitious attempt to produce an American grand opera—"The Girl from the Golden West"—the music of which was written by a foreigner, cannot be classed as an unquestioned success.

Maybe David Mannes, Kurt Schindler and other white musicians of high standing possess the same perspective as Harry Burleigh, Will Marion Cook and a few other colored musicians, and sincerely believe that some day Negro music will come into its own and make agreeable history for the race for America.

12 March 1914

The New York Times (p. 3)

NEGROES GIVE A CONCERT

Symphony Orchestra and Folk Singers
in Compositions of Race

A concert of music composed and performed by negroes was presented at Carnegie Hall last night under the auspices of the Music School Settlement for Colored People. The programme was given by the chorus of that institution, the Negro Symphony Orchestra under James Reese Europe, the Afro-American Folk Song singers and several individual soloists.

It was an interesting concert, and one calculated to stimulate the musical imagination. Perhaps its most significant feature was a demonstration of what may be expected of negro composers trained in the modern techniques, as they are affected by their racial traits in music. The fact that the programme consisted largely of plantation melodies and spirituals, which were in each case "harmonized," "arranged," or "developed," showed that these composers are beginning to form an art of their own on the basis of their folk material. The names of Harry T. Burleigh, Will Marion Cook, Rosamund Johnson, and Samuel Coleridge-Taylor, are known to musicians outside their own race. These men were all present last night, except, of course, the late Mr. Taylor, and

were represented by several compositions.

The subject of negro music is receiving a good deal of attention nowadays in various directions among people not of the race, for which reason the music presented last night was all the more interesting. All that part of it which related to singing was well performed and forced serious consideration. The orchestral work was perhaps a step far outside the natural genius of the race for as fortunate results, but at least it demonstrated that painstaking attention is being given to this branch of musical development.

Besides the participants already listed, mention should be made of some arrangements of plantation songs for violin and 'cello made by Felix Weir and Leonard Jeter, and played by them on these instruments, which in an extraordinary way produced something of the effect of negro singing.

Others represented by compositions were James Reese Europe, William H. Tyers, Will H. Dixon, and E. E. Thompson. Harry T. Burleigh, Rosamond Johnson, and Abbie Mitchell did some good singing, and there was an untrained soprano voice of unusually eloquent quality in the women's chorus of the Afro-American singers.

21 March 1914

Musical America (p. 37)

NEGROES PERFORM THEIR OWN MUSIC

Annual Concert Reveals But Little
Interest in Serious Composition

Under the auspices and for the benefit of the Music School Settlement for Colored People in New York a concert was given at Carnegie Hall on March 11, made up of compositions by negro musicians and interpreted by them.

The spirituals "Deep River" and "Dig My Grave," arranged by Harry T. Burleigh and conducted by him, were among the best things heard. Mr. Burleigh also sang, accompanying himself at the piano, his harmonizations of "You May Bury Me," "Weepin' Mary" and "I Don't Feel No-ways Tired." He again proved himself an able

musician. Will Marion Cook's harmonization of "I'm Troubled in Mind" was ineffective, his "development," as the program styled it, being a set of variations not characteristically managed. The female voices of Mr. Cook's chorus sang J. Rosamond Johnson's agreeable "Since You Went Away". Mr. Cook's "Rain Song," "The Ghost Ship" and "Swing Along" had meritorious features, the first and last being rhythmically interesting.

What is called the Negro Symphony Orchestra played two fine arrangements of Mr. Burleigh's (fine enough for our Philharmonic or Symphony Orchestras to perform), compositions by James Reese Europe, Coleridge-Taylor, William H. Tyers, Will H. Dixon and E. E. Thompson. The last named musician proved to be the ablest conductor of the evening (all the composers conducted their works) and with his "Creole Waltz," built on an insinuatingly individual rhythm won the audiences unanimous approval. J. Rosamond Johnson sang a group of his songs and Abbie Mitchell, soprano, a group by Mr. Cook.

During the course of the evening David Mannes, who is largely responsible for musical educational opportunities being offered the negroes, made a short address in which he announced the results of the prize-competition offered by the settlement for a work by a negro musician based on negro themes. Carl Diton, of Pains College, Augusta, Ga., was awarded first prize for "Four Mixed Choruses," being arrangements of Jubilee Songs, and R. Nathaniel Dett second prize for a chorus "Listen to the Lambs." The judges were Rudolph E. Schirmer, David Mannes and Kurt Schindler.

A unique offering was the able playing by Felix Weir, violinist, and Leonard Jeter, 'cellist, of Foster's "Suwanee River," "Wu'kin' in the Field" and "Nobody Knows the Trouble I've Seen."

This concert, the third effort of those who wish the negro to assert his musical individuality, though more creditable than the two previous, fell short once more of the serious purpose to which these talents might be directed. Mr. Burleigh, for example, excellent musician that he is, after distinguishing himself by singing his spirituals, spoiled his contribution to the

musical excellence of the program by singing the popular "Why Adam Sinned." Along the same lines were Mr. Johnson's singing of his once popular "Bamboo Tree" and "The Owl and The Moon." Mr. Europe's march, with which the concert began, was called "National Negro March," but proved to be a regulation march *a la* Sousa, devoid of even a single negro characteristic. The same might be said of the compositions called "Trocha-Characteristic Negro Dance," which proved to be a tango, and "Contentment," a common waltz of the familiar and vulgar Broadway type. The orchestral compositions by Dixon and Europe fall in the same category.

It is to be granted that it will take some time to imbue these negro musicians with a thorough musical appreciation, to teach them the difference between serious music and popular "song and dance" music. There is little excuse, however, for so many songs of an obvious "vaudeville" character being heard at a concert of this kind, and what is more being sung in the manner of the variety theaters. The northern negro has neither the love for nor the knowledge of what the old spirituals mean; and he does not sing them with warmth. This is negro music however and it should be preserved!

If the Negro Symphony Orchestra will give its attention during the coming year to a movement or two of a Haydn symphony and play it at its next concert and if the composers, who this year took obvious pleasure in conducting their marches, tangos and waltzes, will write short movements for orchestra basing them on classic models, next year's concert will inaugurate a new era for the negro musician in New York and will aid him in being apprised at his full value and in being taken seriously. It is impossible to applaud in Carnegie Hall his imitations of the vulgar dance music of Broadway originated by the tone poets of Tin Pan Alley. A.W.K.

30 April 1914

The New York Age (p. 6)

THE MARTIN RECITAL

(By LUCIEN H. WHITE)

The culmination of a year's successful endeavor came before a large and appreciative audience last Friday night at New Star Casino, when the music pupils of David Irwin Martin, director of the Music School Settlement for Colored People in the City of New York appeared in their seventh annual recital. Mr. Martin's pupils are mostly juveniles, with a few adults, but the program was entirely unlike that usually rendered by children. The pupils were assisted by the orchestra and chorus from the Music School Settlement and by the Riverdale Orphan Asylum chorus.

There were several numbers of special interest. Mme. Maria Selika, who has charmed audiences in all sections of this country and in Europe for many years, appeared on the program, assisted by the children of the Colored Orphan Asylum at Riverdale and the senior orchestra of the Music School Settlement, singing an arrangement by Bush of Foster's "Old Folks at Home." Conrad C. Held has composed an overture with two Negro folk-song melodies furnishing the theme. He has used "Roll, Jordan, Roll," and "Nobody Knows My Trouble, Lord." This was rendered by the senior orchestra, with Mr. Martin conducting. Eugene Mars Martin, 9 years old, son of Mr. and Mrs. Martin, has been appearing in public for several years as a violin soloist. His appearance on Friday night was in Leonard's "Romance in G major," and Brahms' "Hungarian Dance, No. 1." Helena Sheldon Johnson, the talented little dancer, interpreted in classic poses Mendelssohn's "Spring Song," as played by the young women's orchestra of the School, with Miss Mildred Gassaway conducting. In response to an enthusiastic encore she gave another beautiful dance to the strains of Will Dixon's "Delicioso." William Elkins conducted the settlement chorus and orchestra in the rendition of Beethoven's wonderful "Hymn to Nature."

Beginning with the rendition of Chaminade's "Air de Ballet," transcribed for the orchestra by Gillet, which opened the program, the audience was given a suc-

cession of enjoyable treats. Little Norwood Fenner, 12 years old, played with splendid effect the first movement of the "Concerto in D major" by Sietz. This little chap is a promising violinist and under Mr. Martin's tutelage will undoubtedly develop as he comes into maturity. A trio for violins by Berelli was played by Corinne Porter, Mabel Lichblau and Thomas Lewis. Mrs. Gertrude Willoughby played the piano accompaniment.

After Mme. Selika and the little orphan children came the overture on Negro themes. Mr. Held has made a splendid effort toward developing the possibilities of the songs selected, but his treatment is by no means complete. A thinness in the harmonic treatment is noticeable, especially toward the end, where the climax could be reached in a wealth of coloring and thematic development. The lack of it makes the finale rather tame. The senior orchestra, directed by Mr. Martin, gave a commendable rendering of the overture. The Settlement junior string quartet, composed of Norwood Fenner, first violin; Eugene Mars Martin, viola; Wm. Butler, Jr., second violin, and David I. Martin, Jr., 'cello, played a Menuette In G major by Mozart. The audience gave them an enthusiastic reception. The tiny chaps gave a good performance.

The number that attracted more attention than any other was the violin playing of little Eugene Mars Martin. Self-possessed and without the slightest trace of nervousness, the little fellow played his difficult number with absolute disregard of everything except his music. His tone was pure, pitch correct, and rhythm without a fault. In some of the more difficult passages it seemed that he would not get through without dropping a note or slurring a phrase, but he overcame all difficulties and every note and phrase was sharp and clear-cut and brought out without hesitation or doubt. Of course, the child is lacking in temperament—that will come with years.

David I. Martin, Jr. a brother to Eugene, and only 6 years old, played the solo cello part in the canzonetta from the opera "Don Giovanni" by Mozart. The accompaniment is played pizzicato by the orchestra while the 'cello takes up a little ditty from the songs of the people. The

young women's orchestra played the accompaniment, directed by Miss Gassaway.

The only appearance of the Settlement chorus was in the Beethoven's "Hymn to Nature" number. This was sung by the chorus, accompanied by the senior orchestra, directed by William Elkins. It was splendidly rendered. The chorus had evidently given careful study to the work, and under Mr. Elkins' capable baton they sang with precision and authority. The chorus is well balanced and the voices show the effect of careful training.

The final number of the program was the "Kinder" or "Toy Symphony" by Haydn, for orchestra, piano (four hands), toys and children's chorus. The children taking part in this number were thoroughly drilled and each one carried out its part without a hitch. The children of the chorus and the children with the toys were placed upon the stage.

The program in its entirety was as follows:

PART I

1. Chaminade—C Air de Ballet
Senior Orchestra
2. Sietz—Concerto D Major (1st Movement)
Norwood Fenner
3. Berelli—C Trio for Violins
Corrine Porter, Mabel Lichblau and Thomas Lewis, (Mrs. Gertrude Willoughby at the piano)
4. Bush—Foster "Old Folks at Home"
Mme. Marie Selika with the children of the Colored Orphan Asylum and the Senior Orchestra.
5. Held, Conrad C—
Overture built on two Negro Folk Songs.
Senior Orchestra.

PART II

1. Mozart—Menuette G Major
Settlement Junior String Quartet.
Norwood Fenner, 1st violin; Eugene Mars Martin, viola; Wm. Butler, Jr., 2nd violin; David I. Martin, Jr., cello
2. (a) Leonard G.—Romance G Major
(b) Brahms—Hungarian Dance No. 1—
Eugene Mars Martin. (Conrad C. Held at the piano)
3. (a) Dixon Wm. H.—Tone Poem, "The Pansy"

- (b) Dvorak—Humoresque
- (c) Mozart—Canzonetta (cello solo by David I. Martin, Jr.) The Young Women's Orchestra, Miss Mildred Gassaway conducting.
- 4. Beethoven—Hymn to Nature
Settlement Chorus and Orchestra,
William Elkins conducting.
- 5. Mendelssohn F—Spring Song—
Young Women's Orchestra, with
Helena Sheldon Johnson, child dancer.
- 6. Haydn Jos.—Kinder (Toy) Symphony
for Orchestra, piano, (four hands)
toys and children's chorus.

At the conclusion of the musical program the hall attaches cleared away the seats and prepared the floor for dancing, music for which was furnished by the New Amsterdam Orchestra, W. H. Wiggins, leader. Frank W. Stewart of the Society School of Dancing was the floor manager.

A bevy of pretty girls, members of the Flying Squadron, under Mrs. Dora Cole Norman, president, served as program girls. Those serving were Miss Madeline Allison, Miss Bessie Pike, Miss Elsie Benson, Miss Vivienne A. Ward, Miss MaBelle A. White, Miss Carrietta V. Owens, Miss Mamie Sousa, Miss Helen Elise Smith, Miss Maude Turner, Miss Pauline Turner, Miss Gay Thomas, Miss Alice Sousa.

The ushers were Daniel Agard, Mingo McCall, James N. Anderson, Herbert Harris, Paul Prayer, Robert Hamilton, Henry Karney, Edward H. Burney, Paul Scott. The caterers were Thompson & Porter.

13 April 1915

The New York Times (p. 11)

NEGRO MUSICIANS HEARD

Concert of the Music School Settlement
for Colored People.

The Music School Settlement for Colored People came before the public last evening in a concert in Carnegie Hall intended to give some illustration of the work of the organization. The Music School Choral Society, the Music School Settlement Glee

Club, the New Amsterdam Orchestra, and several soloists, vocal and instrumental, took part. After the first part of the program, Charles W. Anderson, the colored ex-Collector of Internal Revenue in one of the New York districts, made a speech in which he described the aims and objects of the Settlement as being, through music, to contribute toward better citizenship, to give the idea of the dignity of service, and to uplift the lives of the people who come under the influence.

The most ambitious number of the program was "Hiawatha's Wedding Feast," from S. Coleridge-Taylor's cantata of "Hiawatha." This composition the Music Committee permitted the students to undertake on account of their great wish to study an important work by one whom they consider and whom others consider to be the greatest musician of their race, even though it might be beyond their present proficiency to master fully. It was also explained that the orchestra which was to play at the concert was unable to do so, and at the last moment another orchestra had to be formed and rehearsed by J. Rosamond Johnson.

There were numerous other compositions by negro and white composers heard; negro spirituals, a chorus with solo. "Exhortation," by Will Marion Cook: "Listen to the Lambs," by R. Nathaniel Dett, awarded second prize in last year's competition; "Southland," by Mr. Johnson; songs by Harry T. Burleigh, Coleridge Taylor, J. Rosamond Johnson. Miss Ethel Richardson played Liszt's eighth Hungarian Rhapsody. Under the circumstances, the results were often such as to deserve commendation and encouragement, even though there were defects, and sometimes serious ones. The audience was ready to give the commendation and encouragement freely and to overlook the defects. There was, indeed, much that was striking and suggestive of the significance and possibilities of the Colored Settlement's work.

15 April 1915
The New York Age (pp. 1, 2)

MUSIC SCHOOL'S
 ANNUAL CONCERT

Negro Singers of Settlement
 School at Carnegie Hall
 on Monday Night

ROLAND HAYES APPEARS

Boston Tenor Gives First Rendition
 of New Songs by Harry Burleigh
 and Rosamond Johnson
 also Solo in Hiawatha

CHAS. W. ANDERSON SPOKE

Former Collector of Internal Revenue
 Makes an Eloquent Address Telling of
 Work of Music Settlement School -
 J. Rosamond Johnson, Supervisor,
 Conducted Chorus of 160 voices.

PROGRAM

Part I

1. a. African Dance Montague Ring
 b. Old Kentucky Home . . . Stephen Foster
 Trombone Solo, Fred W. Simpson
 c. The Memphis Blues W.C. Handy
 New Amsterdam Orchestra
2. a. Bright Sparkles Negro Spiritual
 b. My Lord's a-writin' . . . Negro Spiritual
 Music School Settlement Glee Club
3. a. "Exhortation Will Marion Cook
 H.T. Bolden and Glee Club
 b. "Listen to the Lambs" (awarded 2nd
 prize in 1914 competition),
 R. Nathaniel Dett
 Miss Mattie Harris and Glee Club
 "Go Down Moses" Negro Spiritual
 Glee Club
4. "Southland" (based on theme of "Go
 Down Moses"),
 J. Rosamond Johnson
 Music School Choral Society and
 Orchestra
 Obligato by Mrs. Sara Bird
5. "Roll dem Cotton Bales,"
 J. Rosamond Johnson
 Mr. Johnson and Orchestra
 What the Music School Settlement Stands
 For
 Hon. Chas. W. Anderson

Part II

6. Hungarian Rhapsody (No. 3) Liszt
 Miss Ethel Richardson
7. a. "You're Sweet to yer Mammy"
 J. Rosamond Johnson
 b. Swanee River Stephen Foster
 Mrs. Sara Bird
8. a. The Glory of the Day was in Her
 Face Harry T. Burleigh
 b. Life and Death . . . S. Coleridge-Taylor
 c. Morning, Noon and Night,
 J. Rosamond Johnson
 Roland W. Hayes
9. Hiawatha's Wedding Feast
 S. Coleridge-Taylor
 Music School Choral Society
 Conducted by Mr. Johnson
 Roland W. Hayes, Soloist
 Ethel Richardson, Piano
 J.F.R. Wilson, Organ

(BY LUCIEN H. WHITE)

The above program was rendered at the annual concert of the Music School Settlement for Colored People, J. Rosamond Johnson, supervisor, at Carnegie Hall, Monday night, April 12, in the presence of an audience that well-nigh filled that immense auditorium. Many of the most important figures in the music life of New York City being among those present, including such distinguished artists as Ferruccio Busoni, Ossip Gabrilowitsch, Percy Grainger and Maud Powell. Especially gratifying was the attendance of the colored people. They were easily three-fourths of the large audience, and were liberal patrons of the high-priced seats, as well as of the cheaper ones.

Mr. Johnson labored under many disadvantages in preparing the program. He has been in charge of the Music School Settlement only six months, taking charge last October, and a raft of detail work in organizing and systematizing the various departments and classes of the school has fallen to his hands. Then, with barely two weeks' notice, he had to substitute the New Amsterdam Orchestra, which devotes its main attention to dance music, in place of a symphony orchestra. Within that short space of time, with limited opportunity for rehearsals, he had to prepare that orchestra to handle the extremely difficult

orchestral score to Coleridge-Taylor's "Hiawatha's Wedding Feast." The best equipped symphony orchestra would find that a hard job.

A Commendable Result.

The result of his efforts are to be commended. There is room for improvement, but Mr. Johnson and his co-workers have no need to be discouraged. Plainly does it show that there is the capacity for greater achievement, a more finished work, a broader comprehension and a more skillful interpretation. The enthusiasm and energy of the director, coupled with knowledge, ability, skill, and a foundation of trained preparedness which pre-eminently fit him for the task, make it very probable that much greater results will soon be shown.

The singing of the Music School Choral Society, an organization of about 160 voices, gave further emphasis to the fact that the Negro is essentially a singing people. Its ensemble work in Rosamond Johnson's "Southland" was thrilling and effective and coupled with the obligato work of Sara Byrd, afforded deep and real enjoyment to the audience. Mrs. Byrd's voice, soaring above the organ-like volume of tone from the chorus, was clear, ringing sweet and true, with a carrying quality which made it distinctive. Incidentally, Mrs. Byrd's work later in two songs, "You're Sweet to your Mammy," by Rosamond Johnson, and "Swanee River," was not nearly so satisfactory.

"Listen to the Lambs," a composition by R. Nathaniel Dett of Hampton, which was awarded second prize in a competition in 1914, three spirituals, and Cook's "Exhortation," were sung by the Music School Settlement Glee Club, composed of male voices. The obligato in "Exhortation" was sung by H. T. Bolden, tenor, who has a promising voice, but evidently was afflicted with nervousness. In the Dett number Miss Mattie Harris, soprano, sang the obligato.

Roland Hayes is an Artist.

Roland W. Hayes of Boston was the tenor soloist for Hiawatha's Wedding Feast, and he also had a group of songs. He sang two new songs, one by Harry T. Burleigh, "The

Glory of the Day Was In Her Face," and one by Rosamond Johnson, "Morning, Noon and Night" (the words to both of which were written by James W. Johnson, contributing editor of the *Age*) and one by Coleridge-Taylor, "Life and Death." The accompaniments were played by Rosamond Johnson. Mr. Hayes was in splendid voice and bore out the promise of his last appearance in New York by giving a finished



and artistic performance. He is undoubtedly the premier tenor of the race, and many of the most critical musicians of Boston have said that he has no superior among the world's greatest singers only in point of experience and development. The *Age* reported two weeks ago that he had been chosen by a committee of prominent musicians to represent Massachusetts at the National Federation of Music Clubs in Los Angeles, California. From the large number of contestants who competed, Mr. Hayes was one of three selected, the other two being white representatives — Miss Aurora LaCroix of Southbridge, pianist, and Miss Abbie Conley, contralto. In singing the solo in Hiawatha, "Onaway, Awake Beloved." Mr. Hayes, though handicapped by the orchestra, gave most delightful pleasure. His conception and execution, with tone quality, were exceptionally good. I

believe that an omission of the *portamento* which he makes from B flat to D flat, in the ending of the solo, would not detract from his performance.

"Hiawatha's Wedding Feast," by Coleridge-Taylor, which concluded the program, was sung by the entire chorus, with piano, organ and orchestral accompaniment, J. Rosamond Johnson conducting. That Mr. Johnson has been able, within six months, to organize a chorus, try out and assign the voices, and prepare for rendition so difficult a work is almost beyond believing. When it is remembered that at the same time he was burdened with a mass of *minutiae* incident to the routine work of the school the results achieved are almost uncanny. This does not mean that the work of the chorus was perfect—far from it. Much remains to be done, but the work of the chorus on Monday night shows that the accomplishment will be simply a matter of time and application.

Chorus Needs Balancing.

The chorus is not well balanced, there being a notable deficiency in the bass section, which also showed timidity in making its attacks. A toning down of the altos is needed, one of the voices in that section especially ringing out in clarion notes above all the rest. It was a good voice, but the possessor opened up too much a very powerful organ. The sopranos and tenors were well balanced, and sang with precision of attack, rotundity of tone and agreeable response to the conductor's baton. The total result of the work of Mr. Johnson is to his credit. He has accomplished tasks that seemed impossible. He has taken a crude mass and worked it into symmetry and shapeliness. He will be encouraged, I am sure, to continue the work which presages so much for the future. Percy Grainger, the Australian composer and pianist, at present on a visit to the United States, was one of the interested auditors and it goes without saying that Mr. Johnson will derive much satisfaction and pleasure from the following note which Mr. Grainger wrote Monday night after returning to his hotel from the concert:

Hotel Calumet
340 West 57th Street,
New York

April 12, 1915

My dear Mr. Johnson:

I cannot thank you enough for the joy my mother and I had at to-night's concert, nor tell you how much we admired all your work as inspired leader, organizer, composer and singer. You were a hero, indeed, and thrilled everyone with any touch of the same quality within themselves. Above all, deepest admiration for and congratulations on "Southland" and your other compositions.

Most admiringly and warmly yours.

PERCY GRAINGER

A Promising Pianist.

A number on the program which won from the audience unstinted plaudits was Liszt's Hungarian Rhapsody, No. 8, played by Miss Ethel Richardson, pianist, of the Music School Settlement. This young lady is from Newark, N. J. but she received her training in New York under Damrosch. Modest and unassuming, her personal characteristics are reflected in the smooth, even style of her playing. She brings to her task a developed technique and comprehension, though it might be said she does not bring out the wild abandon of the gypsyish spirit which runs through the Liszt composition. She gave a splendid exhibition of nerve and self-control, when, in the middle of her selection, a temporary lapse of memory came upon her. Covering her face for a moment with her hand, she recovered the lost strain, and proceeded with the execution of her number. It was a brilliant effort and the audience would not be satisfied with a bow in acknowledgment. She tried to refuse an encore, but the insistency of the people compelled a response, and she gave "The Bamboola," a transcription by Coleridge-Taylor of a South African dance.

In the intermission between part first and part second, the Hon. Charles W. Anderson, late Collector of Internal Revenue, was introduced by Elbridge Adams, president of the Music School Settlement, and in his inimitable way Mr. Anderson told the audience "What The Music School Settlement Stands For." He emphasized the fact that the school is not alone for the purpose of teaching the boys and girls, men and women, to sing and play, but that

it also stands for the dignity of service. The value of a man or woman to the community, he declared, was in what that person contributed by way of service. He paid a glowing tribute to George Foster Peabody, the philanthropist who has done much for the uplift of the Negro, and in this tribute the large audience enthusiastically concurred. He also commended the work of others connected with the school in an advisory capacity.

ed the audience concerning the needs of the Settlement. The program concluded with the "Wedding Feast" from S. Coleridge-Taylor's "Hiawatha."

A.S.

Excerpt from an article by Percy Grainger, "The Impress of Personality in Unwritten Music" in *The Musical Quarterly* 1 (1915): 426-427.

17 April 1915
Musical America (p. 41)

CONCERT AIDS MUSIC SETTLEMENT WORK

Negro Performers in Program of
Works by Composers of
Their Race

For an audience which was three-quarters white, the Music School Settlement for Colored People in New York created a serious interest and a certain sunshiny enjoyment at its annual concert, given in Carnegie Hall on Monday evening, April 12. The execution of the program under the leadership of J. Rosamond Johnson, which was the outcome of six months' ensemble work, showed clearly the earnest intent, hard work and real interest in music. It was an indication of the future possibilities of this work rather than of the present conditions which have been little more than chaotic.

With the exception of Stephen C. Foster's "Old Kentucky Home," the entire program was composed of works from the pens of negroes. Three solos sung with a great deal of musical taste and beauty of tone by Roland W. Hayes were: "The Glory of the Day was in Her Face" by Harry T. Burleigh; "Life and Death," by S. Coleridge-Taylor, and J. Rosamond Johnson's "Morning, Noon and Night."

The singing of old negro spirituals by a chorus of men provoked interest, although the singers were not always at one with the key. J. Rosamond Johnson's "Roll dem Cotton Bales," a characteristically tuneful and rhythmical composition sung by the composer with the orchestra, was repeated.

The Hon. Charles W. Anderson address-

THE ELECTRIFYING "CLEF CLUB OF THE CITY OF NEW YORK"

A distant echo of the habits of unwritten music can be traced in the marvelous accomplishments of the colored instrumentalists and singers who make up the New York "Clef Club," an organization which could not fail to electrify Europe if presented there, and to hear which it is more than worth one's while to travel across the Atlantic. The compositions they interpret are art-music, and reveal the strict harmonic habits of the written art, but the ease with which those members of the Club who cannot read musical notation learn and remember intricate band and choral parts by heart (often singing tenor and playing bass) and many individualistic and rhapsodical traits in their performances suggest the presence of instincts inherited from the days of communal improvisation. These qualities are nowhere more in evidence than in their exhilarating renderings of two fascinating choral numbers by that strangely gifted American composer, Will Marion Cook—"Rain-song" and "Exhortation"—in themselves works of real genius and originality that deserve a worldwide reputation.