BLACK WOMEN COMPOSERS

A Century of Piano Music (1893-1990)

Amanda Aldridge
Mable Bailey
Regina A. Harris Baiocchi
Margaret Bonds
Valerie Capers
Anna Gardner Goodwin
Betty Jackson King
L. Viola Kinney
Tania León
Lena Johnson McLin
Dorothy Rudd Moore
Undine Smith Moore
Julia Perry
Zenobia Powell Perry
Florence B. Price
Estelle D. Ricketts
Philippa Duke Schuyler
Joyce Solomon
Mary Lou Williams

Helen Walker-Hill, Editor

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Introduction

Why a collection of music exclusively by women composers of African descent? Their music deserves to appear in anthologies alongside music by other composers, white or black, male or female. The reasons for such a collection lie in the present lack of awareness of black women composers on the part of the general public, and the scarcity of readily available music, particularly for solo piano. Very few of the selections in this volume are available elsewhere. There is a great deal more music, and it is hoped that this collection will help lead to its recognition, performance, and publication.

The dearth of music and information about black women composers is due in part to the tardiness of interest in uncovering the artistic and literary contributions of women in general. Long-standing stereotypes defining both women and blacks as incapable of abstract and complex creative thought have resulted in a double obstacle for black women. Many were dissuaded from attempting composition and those who persisted in developing their creative gifts met with indifference and neglect. What little music has been published in the past is out of print, and the rest has remained in manuscript. Most of it has been lost as composers passed away. Today, although women are no longer discouraged from composing and many more are active, publication is still difficult.

The selection of the pieces in this anthology was governed by the desire to represent as many composers of the past and present as practical, as well as by the intrinsic merit of the individual works. Thanks to the generosity and consideration of heirs and executors, it includes Florence Price's *Fantasie Negre*, Julia Perry's *Prelude for Piano*, Undine Smith Moore's *Before I'd Be a Slave*, and a movement of Philippa Duke Schuyler's *White Nile Suite*. These works are all previously unpublished, and otherwise impossible to obtain due to copyright restrictions. Historical significance influenced the inclusion of some of the pieces: Estelle Ricketts' *Rippling Spring Waltz*, published in 1893, is the earliest solo piano piece located to date. The pieces by living composers were selected for their variety and interest as well as suitable length, and I am grateful for permission to include them.

In the United States, the history of black women's musical composition parallels to some degree that of white women. Creativity before 1900 was conditioned by societal propriety and domestic usefulness, and consisted mostly of conventional parlor pieces: sentimental songs, waltzes, marches, and two-steps. However, ragtime solo piano music, so popular with hundreds of amateur white women composers at the turn of the century, was not composed (at least, not published) by black women. African-Americans were struggling to gain equality and respectability, and middle class black women sought to distance themselves from music that they felt brought discredit to the race.

The serious pursuit of composition as a profession by black women began with the generation born in the last two decades of the nineteenth century. Music critic Nora Douglas Holt (1885–1974) and pianist Helen Eugenia Hagan (1893–1964) are known to have studied composition seriously, but almost all their music has been lost. Florence B. Price (1887–1953) was the first black woman to become nationally and internationally recognised for her composition. The performance of her *Symphony in E Minor* by the Chicago Symphony Orchestra at the Chicago World's Fair in 1933 was a landmark event in the history of black women composers. Her works reflect the influence of Antonin Dvorak, the Bohemian nationalist composer who urged American composers to make use of their own native music, particularly Negro folk songs and spirituals. Price was able to successfully combine Negro melodic and rhythmic idioms with classical European forms and techniques.

The 1930s, 40s, and 50s saw the emergence of several noted composers in diverse musical styles, among them Mary Lou Williams (1910–1981) in jazz, Margaret Bonds (1913–1972) in musical theater, and Julia Perry (1924–1979) in opera and orchestral music. However, their compositional activity was not limited to a single category. Many of the composers nurtured in the black church choral tradition, such as Undine Smith Moore (1904–1989), Betty Jackson King (b. 1928), and Lena Johnson McLin (b. 1929), also composed in a variety of other genres.

The multiplicity of styles, forms and mediums continues today. Spirituals, gospel, jazz, blues, Latin and popular idioms mingle with classical, contemporary, twelve-tone and avant garde techniques. A few black women composers, among them Dorothy Rudd Moore (b. 1940) and Tania León (b. 1943), have become well established. Many others are receiving increasing recognition.

For more information on African-American women composers, the following sources are suggested:

Past issues of *The Black Perspective in Music*, a journal edited by Eileen Southern, 1973–.
Green, Mildred Denby. *Black Women Composers: A Genesis*. Boston: Twayne Publishing Company, 1983.
Patterson, Willis. *Anthology of Art Songs by Black American Composers*. New York: E. B. Marks, 1977. (Includes songs by Price, Bonds, U.S. Moore and D.R. Moore.)
Southern, Eileen. *Biographical Dictionary of Afro-American and African Musicians*, 2nd edition. Westport, CT: Greenwood Press, 1982.
Walker-Hill, Helen. *Piano Music by Black Women Composers: A Catalog of Solo and Ensemble Works*. Westport, CT: Greenwood Press, 1992.
Williams, Ora. *American Black Women in the Arts and Social Sciences*. 2nd edition. Metuchen, N.J.: Scarecrow Press, 1978.

About the Composers and Music

Estelle D. Ricketts is listed in the 1900 U.S. Census Records as Stella D. Rickets, black, born in July 1871, and residing with her parents and younger brother in Darby, Pennsylvania, where her father operated a boarding stable. She is mentioned in Mrs. N. F. Mossell's book *The Work of the Afro-American Woman* (Philadelphia, 1894) as a "musical composer, Miss Estelle Rickets." Her composition *Rippling Spring Waltz* was published in Philadelphia in 1893. It is the earliest solo piano piece by a black woman located to date, and is in the Library of Congress. No other works by her have been found.

Anna Gardner Goodwin is listed in the 1900 U.S. Census Records as Anna G. Goodwin, black, born in October 1874, wife of clergyman George Goodwin and mother of four-year-old George Jr., residing in Augusta, Georgia. Her *Cuban Liberty March* commemorating the Cuban struggle for independence from Spain, is one of three of her compositions published in Georgia and located in the Library of Congress. In it one can hear imitations of typical marching band intrumentation: the oom-pah of the tubas, sustained trombone melodies, and clang of the cymbals.

General Collection Music Division, Library of Congress

L. Viola Kinney was born ca. 1890 in Sedalia, Missouri. She attended Western University at Quindaro, Kansas, studying harmony and choral music with Professor Robert G. Jackson. She returned to Sedalia, married undertaker Fred Ferguson, and taught music and English in Sedalia's segregated Lincoln High School for thirty-five years. *Mother's Sacrifice* won a prize in the Inter-State Literary Society Original Music Contest in 1908 and was published in Kansas in 1909. A copy is located in the Library of Congress. No other musical compositions by her have been found.

Amanda Ira Aldridge was born in 1866 in Upper Norwood, London, England, and died in 1956 in London. Aldridge was the daughter of the black American actor Ira Aldridge and a Swedish singer. She received her musical training at the Royal Academy of Music, studying voice with Jenny Lind. She began to sing publicly at fifteen and became a well-known personality in Great Britain. Her concert career was ended when a severe laryngitis attack permanently injured her voice. She coached Marian Anderson, Paul Robeson, Roland Hayes, and many other celebrated singers. She published under the name of Montague Ring in order to separate her careers as vocal coach and composer. Her compositions include art songs, and light orchestra and band pieces which were widely performed in England. She wrote a number of solo piano suites evoking the color and atmosphere of Africa. *Four Moorish Pictures* was published in London in 1927; a copy is in the Library of Congress.

University of Arkansas Libraries

Florence B. Price was born Florence Beatrice Smith in Little Rock, Arkansas, in 1887 and died in Chicago in 1953. She received her early music training from her mother and attended the New England Conservatory of Music, graduating in 1906. She taught at the Cotton Plant Arkadelphia Academy, Shorter College, and Clark University in Atlanta, before returning to Little Rock in 1912 to teach and compose. After she moved to Chicago in 1926, her works received increasing recognition. Her *Symphony in E Minor* won the Rodman Wanamaker Prize in 1932, leading to its performance by the Chicago Symphony Orchestra under Frederick Stock at the Chicago World's Fair. Price was one of the pioneer black symphonists along with William Grant Still and William Dawson. Her compositions number close to 300 and her orchestral works were performed in several U.S. cities and in England. One of her many compositions for solo piano, the *Fantasie Negre* was composed in 1929 and is dedicated to Margaret Bonds. It is based on the spiritual, "Sinner, Please Don't Let This Harvest Pass." A copy of the manuscript is in the Library of Congress.

Photo courtesy of the Mary Lou Williams Foundation

Mary Lou Williams was born in 1910 in Atlanta, Georgia, and died in 1981. She moved to Pittsburgh with her family when she was around five years old and began playing jazz piano professionally while still in grade school. She learned her craft by watching musicians like Art Tatum, Lovie Austin, and Andy Kirk. She married John Williams, saxophone player with Kirk's band, and was a member herself from the 1920s to 1941. She then began her own highly successful band, and was an arranger for many other great band leaders. Her jazz compositions include sacred choral music, orchestra and chamber music, and many piano pieces. *Nitelife* was first recorded by her in 1930. This transcription by Mark Lopeman is in the Institute for Jazz Studies at Rutgers University in Newark, New Jersey.

Photo courtesy of Irene Britton Smith

Julia Amanda Perry was born in 1924 in Lexington, Kentucky and died in 1979 in Akron, Ohio. She attended Westminster Choir College in Princeton, New Jersey, where she completed her master's degree in 1948. She continued composition studies at the Juilliard School in New York and received two Guggenheim Fellowships to study with Luigi Dallapiccola in Florence, Italy, and with Nadia Boulanger in Paris. She returned to the United States in 1959. In 1971 she suffered a paralytic stroke. She taught herself to write with her left hand and was able to return to composing before her death. Perry's compositions include twelve symphonies, a violin concerto, two piano concertos, other instrumental and chamber works, and several operas. Some of her works are available from Peer-Southern Concert Music, and a few have been recorded on Composers Recordings, Inc. *Prelude for Piano*, her only solo piano piece located to date, illustrates her intense, concentrated style. A copy of the manuscript is in the American Music Center in New York City.

Photo courtesy of Carl Harris, Jr.

Undine Smith Moore was born in 1904 in Jarrat, Virginia and died in 1989 in Petersburg, Virginia. She completed her bachelor's degree at Fisk University and her master's degree at Teachers College, Columbia University in New York City. She taught at Virginia State College from 1927 to 1971, and began composing to meet the needs of its laboratory school chorus. In 1969 she was co-founder of its Black Music Center. She toured widely in West Africa and the United States as guest conductor and clinician. She composed in a variety of genres but her choral works are best-known. *Before I'd Be a Slave* was commissioned for the Modern Dance Group at Virginia State College and follows a program described by the composer: "The frustration and chaos of slaves who wish to be free.—In the depths—A slow and ponderous struggle; attempts to escape—Tug of war with the oppressors—A measure of freedom won—Upward movement—Continued aspiration—Determination—Affirmation."

Betty Jackson King was born in Chicago in 1928 and received her early musical training from her mother, Gertrude Jackson Taylor. She completed her bachelor's and master's degrees at Roosevelt University. She taught music and directed the high school choir in the public schools in Wildwood, New Jersey before her 1989 retirement. She has conducted choirs and workshops in many states and previously taught at the University of Chicago Laboratory School and Dillard University in New Orleans. From 1979 to 1984 she was President of the National Association of Negro Musicians, Inc. She has written many choral works, art songs, and arrangements of spirituals which are widely performed. "Spring Intermezzo" is from *Four Seasonal Sketches*, composed in 1955 and published by Jacksonian Press.

Schomburg Center for Research in Black Culture. Used by permission of the New York Public Library and the Philippa Duke Schuyler Estate

Philippa Duke Schuyler was born in 1932 in New York City and died in 1967 in Danang, South Vietnam. A child prodigy, Schuyler began her public concert career at age four and was already composing little piano pieces. When she was twelve, Philippa's award-winning composition, *Manhattan Nocturne*, was performed by the New York Philharmonic Orchestra. In later years, she made three world concert tours under the auspices of the State Department, and was also an author and news correspondent. She died in a U.S. Army helicopter crash while evacuating Vietnamese children from Hue to Danang. Her compositions are primarily for piano, although she also wrote orchestral music. "Fortune Favored the Bold Player" is the third of four movements in *White Nile Suite*, subtitled "A musical saga depicting Arab history in Egypt and the Sudan."

Tania Justina León was born in 1943 in Havana, Cuba. Her musical training was obtained in Havana at the Carlos Alfredo Peyrellade Conservatory and the National Conservatory, and also at New York University. She co-founded the Dance Theater of Harlem with Arthur Mitchell in 1969, serving as its music director until 1980. She is currently Associate Conductor of the Brooklyn Philharmonic, and teaches at Brooklyn College. Her compositions include pieces for orchestra, theater, ballet, instrumental ensemble, and two solo piano works, *Momentum* and *Rituál*. They are published by Peer-Southern Concert Music. *Preludes 1 and 2* are early examples of her style and have not been previously published. The second, "Pecera," is quoted in her *Concerto Criollo* (1980) for solo piano, solo percussion, and orchestra.

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Margaret Allison Bonds was born in 1913 in Chicago and died in 1972 in Los Angeles. She began her musical training with her mother, Estella Bonds, continuing composition studies with Florence Price and William Dawson. She attended Northwestern University (B.M. 1933, M.M. 1934) and the Juilliard School of Music in New York City. She was active and well-known as a pianist and teacher in Chicago, New York, and Los Angeles, and collaborated with Langston Hughes on songs and musical theater. Her *Credo* for baritone, chorus and orchestra was performed by the Los Angeles Symphony Orchestra under Zubin Mehta shortly after her death in 1972. *Troubled Water* is based on the spiritual "Wade in the Water," and illustrates her skillful blend of jazz and classical techniques. It was first published by Sam Fox Publishing Company in 1967.

Lena Johnson McLin was born in 1929 in Atlanta, Georgia. Her family was very musical and during her childhood, she lived for several years in the Chicago home of her uncle, Thomas A. Dorsey, the "Father of Gospel Music." In 1951 she completed her B.Mus. degree in piano at Spelman College, and won a scholarship to continue studies at the American Conservatory in Chicago. She taught music for many years in the Chicago public secondary schools, and organized and directed the pilot music program at Kenwood Academy High School. She is the author of a textbook, *Pulse: A History of Music* and has worked on educational films. She also founded a small opera company, the McLin Ensemble. Her numerous vocal and choral works are published by Neil A. Kjos, and she has also written symphonies, operas and instrumental works. Her solo piano piece, *A Summer Day,* was composed in the 1970s.

Valerie Gail Capers was born in New York City in 1935. She lost her sight at the age of six. and received her early education at the New York Institute for the Education of the Blind. She earned her bachelor's and master's degrees at the Juilliard School of Music and is a classical pianist as well as jazz pianist, composer, and arranger. Ms. Capers serves as Chairman of the Department of Music and Art at Bronx Community College of the City University of New York where she has been on the faculty since 1971. She has performed with many of the great jazz artists of our day and her compositions include *Sing About Love*, a jazz Christmas cantata for chorus and orchestra and *Sojourner*, an operatorio based on the life of Sojourner Truth. The three pieces selected for this collection are from her *Portraits in Jazz*, twelve teaching pieces, each dedicated to a particular jazz musician and prefaced by comments by the composer.

Photo by Steven D. Arazmus

Regina A. Harris Baiocchi was born in 1956 in Chicago. She grew up in a musical family and began composing when she was ten years old. She attended Roosevelt University's Chicago Musical College, completing her B.A. degree in composition in 1979. She is an author of short stories and poetry (under her pen name, Ginann), as well as a composer of works for orchestra, chorus, voice, chamber groups, and piano. Her *Orchestral Suite in Three Movements* was a winner in the Detroit Symphony Orchestra Unisys African-American Composers Forum competition in 1992. The piece published here is the second of *Two Piano Etudes*, subtitled *Equipoise by Intersection*. This etude employs serial techniques, and the row, presented in canon in measures 7–14, incorporates her "signature," A E E-flat B-flat, also used in other works.

Dorothy Rudd Moore was born in 1940 in New Castle, Delaware. She graduated in 1963 from Howard University, where she studied composition with Mark Fax. She received the Lucy Moten Fellowship to study in France with Nadia Boulanger, and also studied composition with Chou Wen Chung in New York. In 1968, she was one of the founders of the Society of Black Composers. Among her best-known compositions are two works for voice, cello, and piano, *From the Dark Tower* (1970) and *Weary Blues* (1972), on texts by black American poets. Her opera on her own libretto, *Frederick Douglass,* was completed in 1985 and performed at the City College of New York. Her compositions, including *Dream Variations* for solo piano, are available in manuscript facsimile from American Composers Alliance in New York City. *A Little Whimsy*, a teaching piece, was composed in response to comments that her music is "too serious."

Photo by Lona Foote

Joyce Elaine Solomon was born in South Carolina in 1946. She received her B.S. degree in chemistry from Vassar College before going on to graduate work in music at Rutgers University, Sarah Lawrence College and the Columbia-Princeton Electronic Music Center. Her doctorate was completed at Columbia University in 1982. Her works have been performed by the Detroit Symphony Orchestra and the Brooklyn Philharmonia Chamber Ensemble, among other groups. "Allegro moderato" is the third movement of *A Summer Afternoon in South Carolina,* a programmatic sonata in three movements which employs a variant of twelve tone technique. The third movement closes with the opening motive of the first movement.

Mable Bailey was born in 1939 in Canton, Mississippi, and moved to Oakland, California, with her family as a child. She graduated from San Francisco State University in 1963 with a double major in education and music. She began to compose while she was a graduate student at the University of New Mexico at Albuquerque, and studied composition at the College of Holy Names in Oakland, Metropolitan State College of Denver, and the University of Denver (M.M., composition, 1983). She has taught in the Denver Public Schools since 1976, and composes choral, vocal, and instrumental music. *Prankster* has two companion pieces, *Dance* and *Dialogue*.

Zenobia Powell Perry was born in 1914 in Boley, Oklahoma and lives in Wilvberforce, Ohio, where she taught at Central State University from 1955 until her retirement in 1982. She received her musical training from Tuskeegee Institute, the University of Northern Colorade and the University of Wyoming, and studied with Darius Milhaud and Robert Nathaniel Dett. She has composed a mass, an opera, pieces for band and orthestra, as well as chamber works and piano pieces. *Homage* was composed for the 90th birthday of composer William Dawson (1899-1990) and is based on one of his favorite spirituals, "I Been 'Buked and I Been Scorned."

Editorial Note

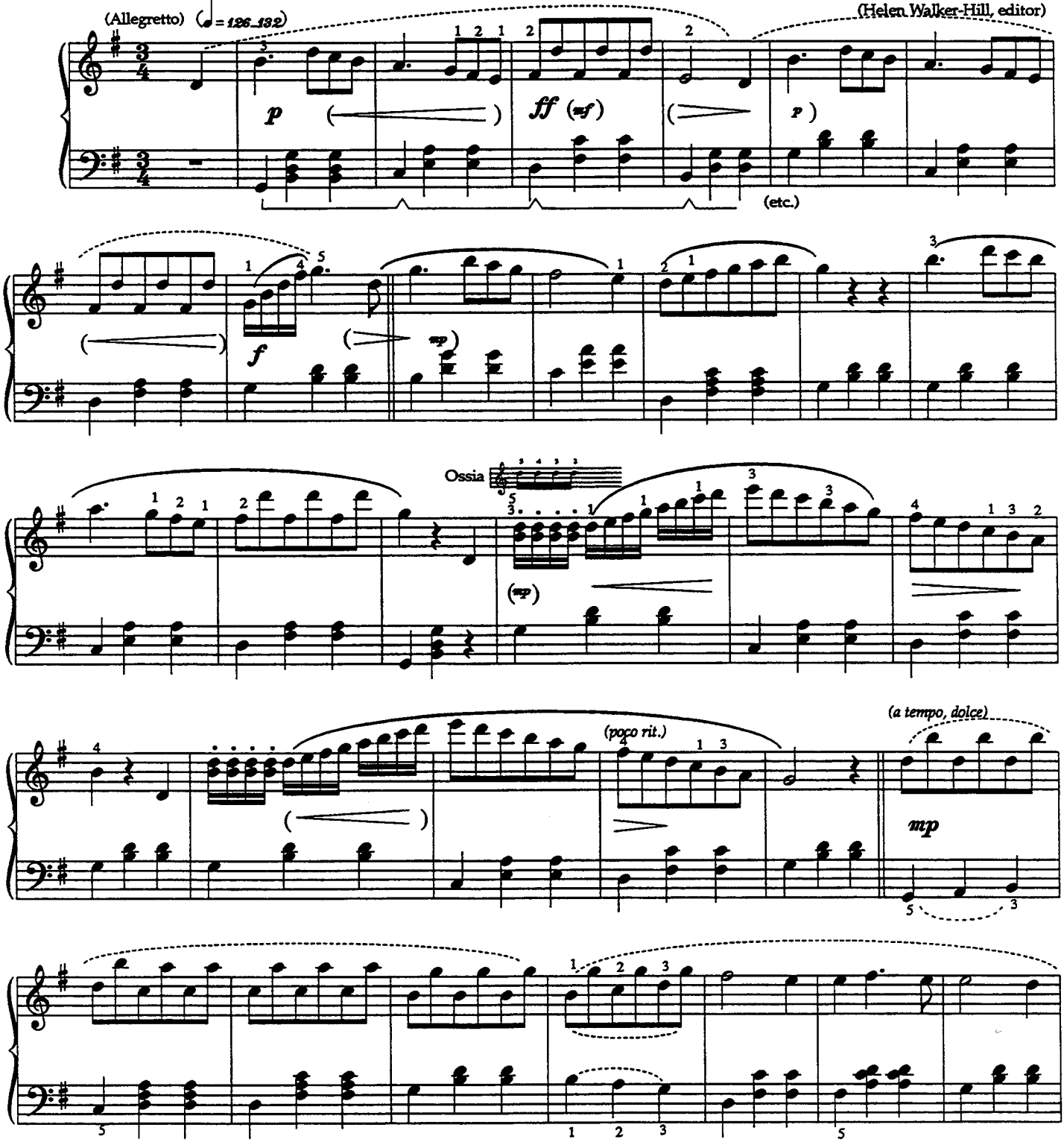
Some of the compositions were edited from manuscripts obtained from the composers, and others from sources indicated in the composers' biographical sketches. All the markings from the manuscripts or original publications are retained, appearing in large print. Editorial additions, substitions, pedal, and fingerings are clearly indicated in small print, dotted lines, and/or brackets, and should be considered only as suggestions.

Helen Walker-Hill 1992

RIPPLING
SPRING
WALTZ
by
Estelle D. Ricketts.
4

Rippling Spring Waltz

Estelle D. Ricketts
(originally published1893)
(Helen Walker-Hill, editor)



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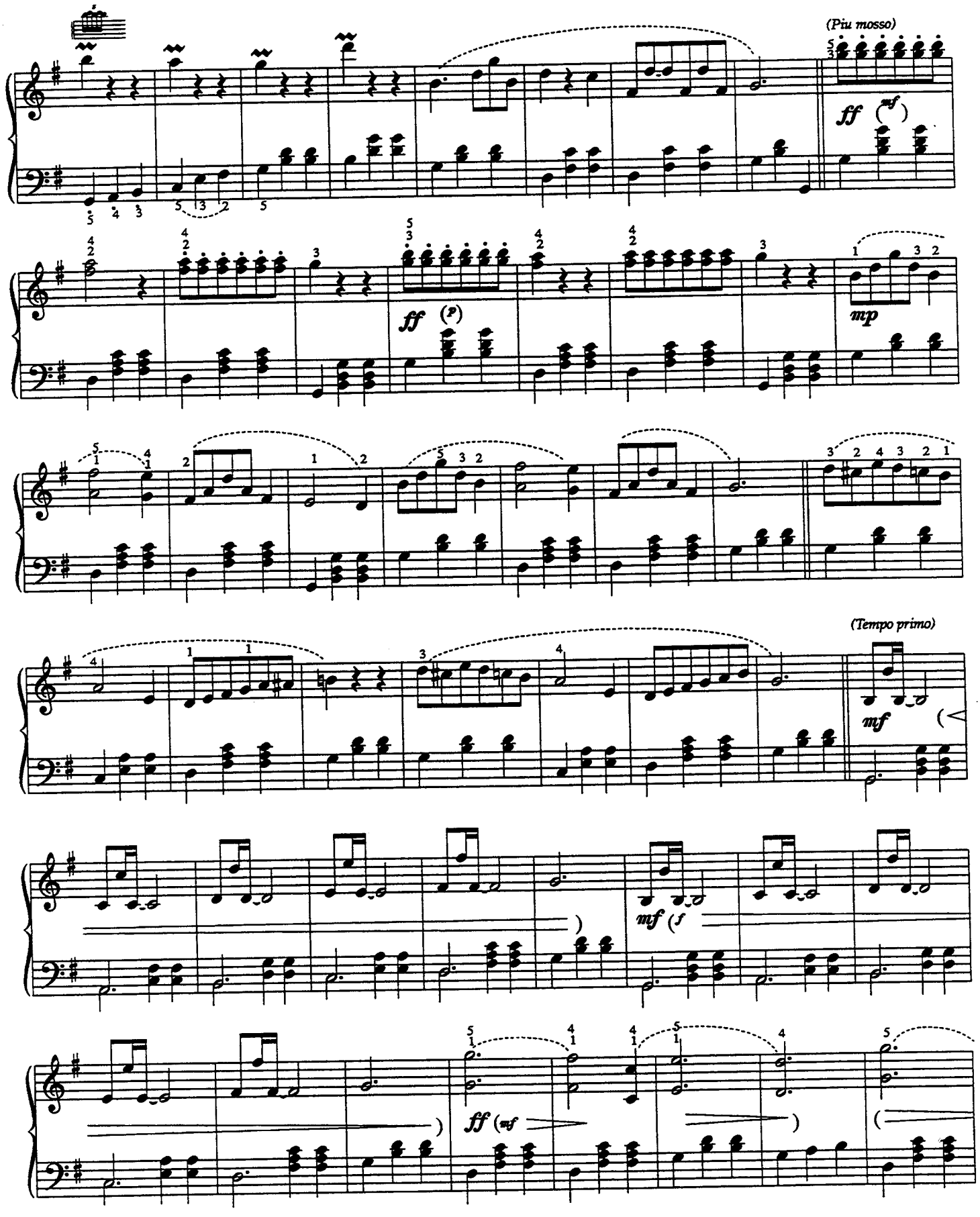
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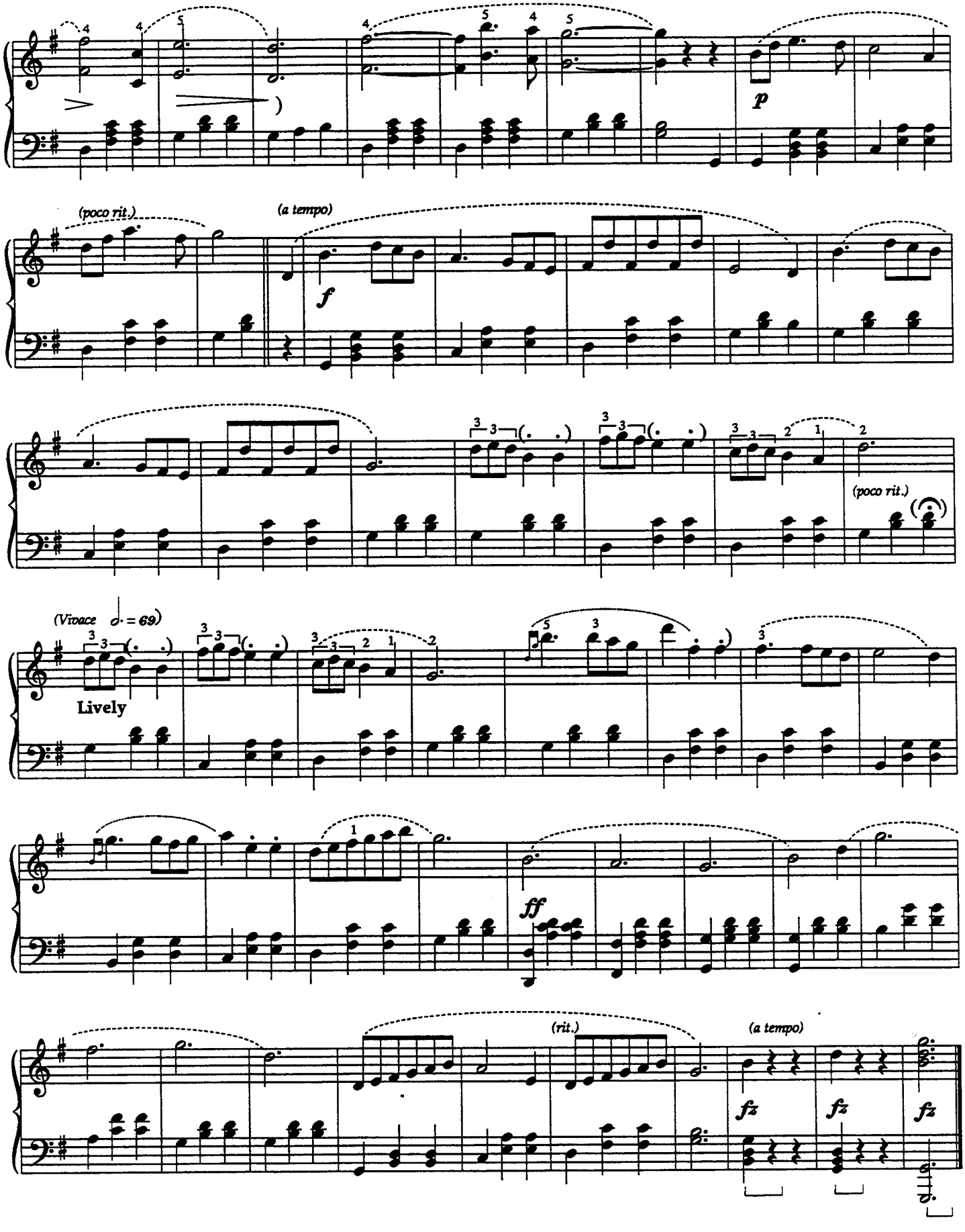
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Music Department

Cuba Libre.

CUBA LIBRE MARCH

Composed by

ANNA GARDNER GOODWIN.

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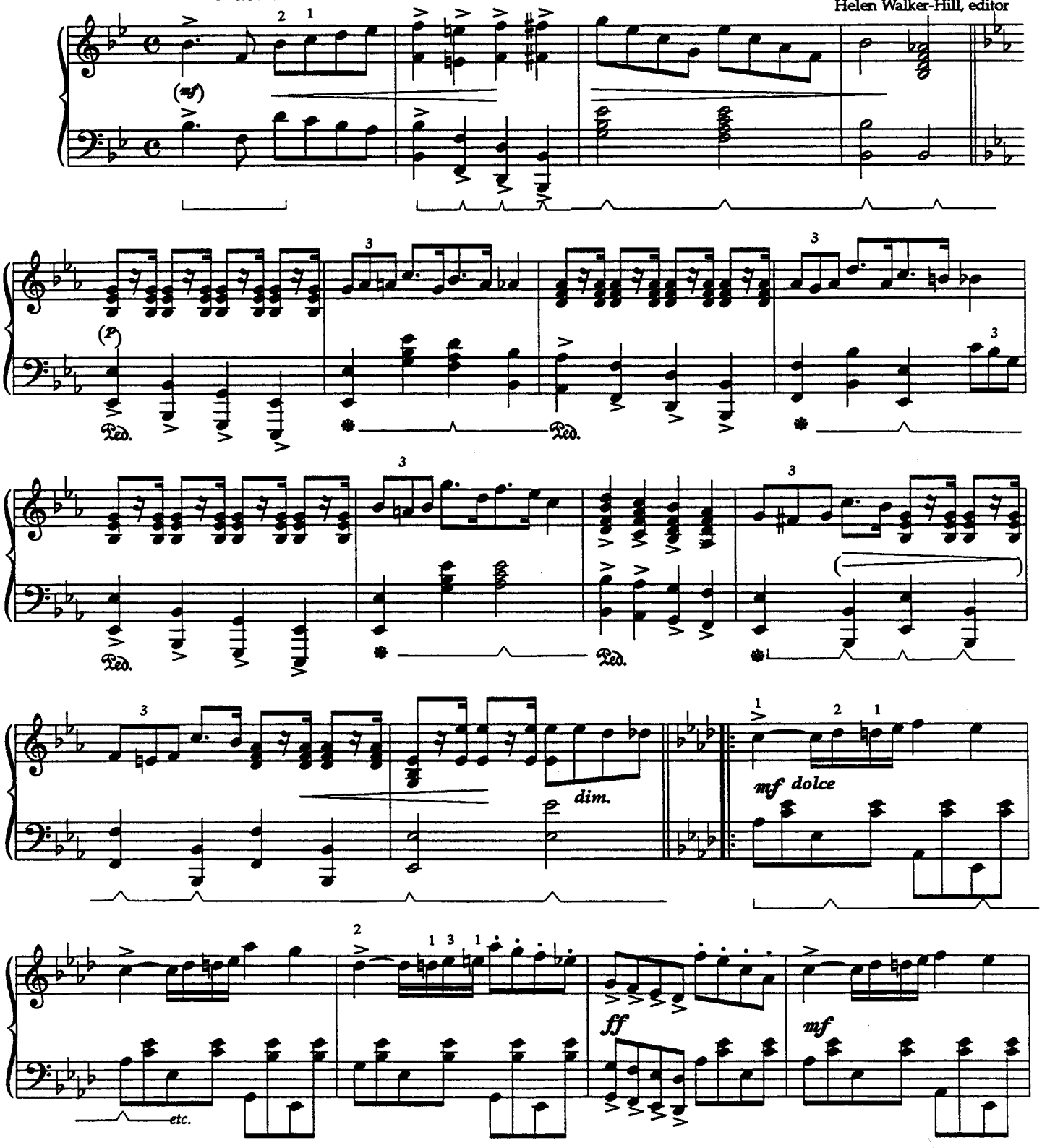
Cuba Libre

Cuban Liberty

March

Anna Gardner Goodwin
(originally published 1897)
Helen Walker-Hill, editor



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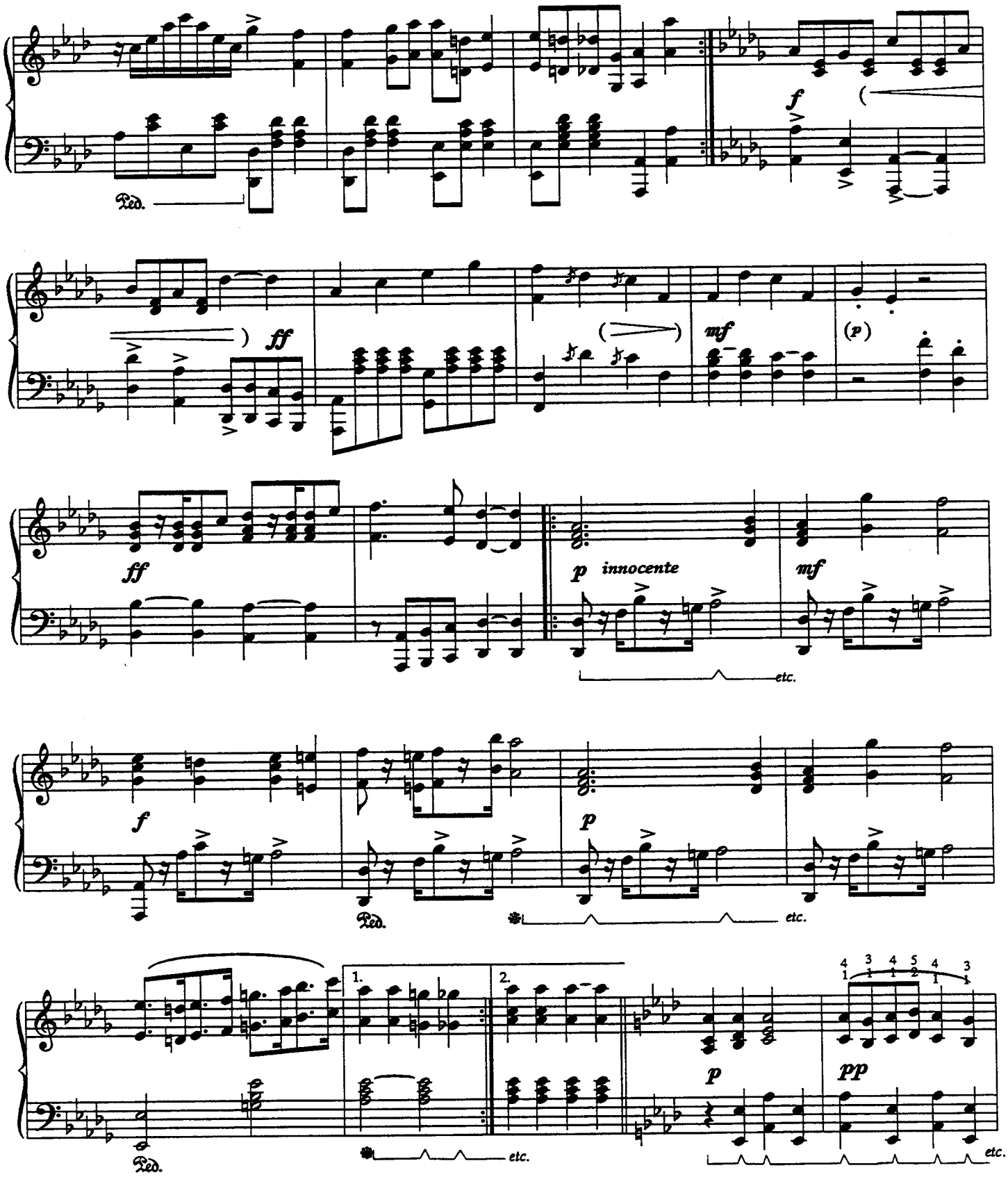
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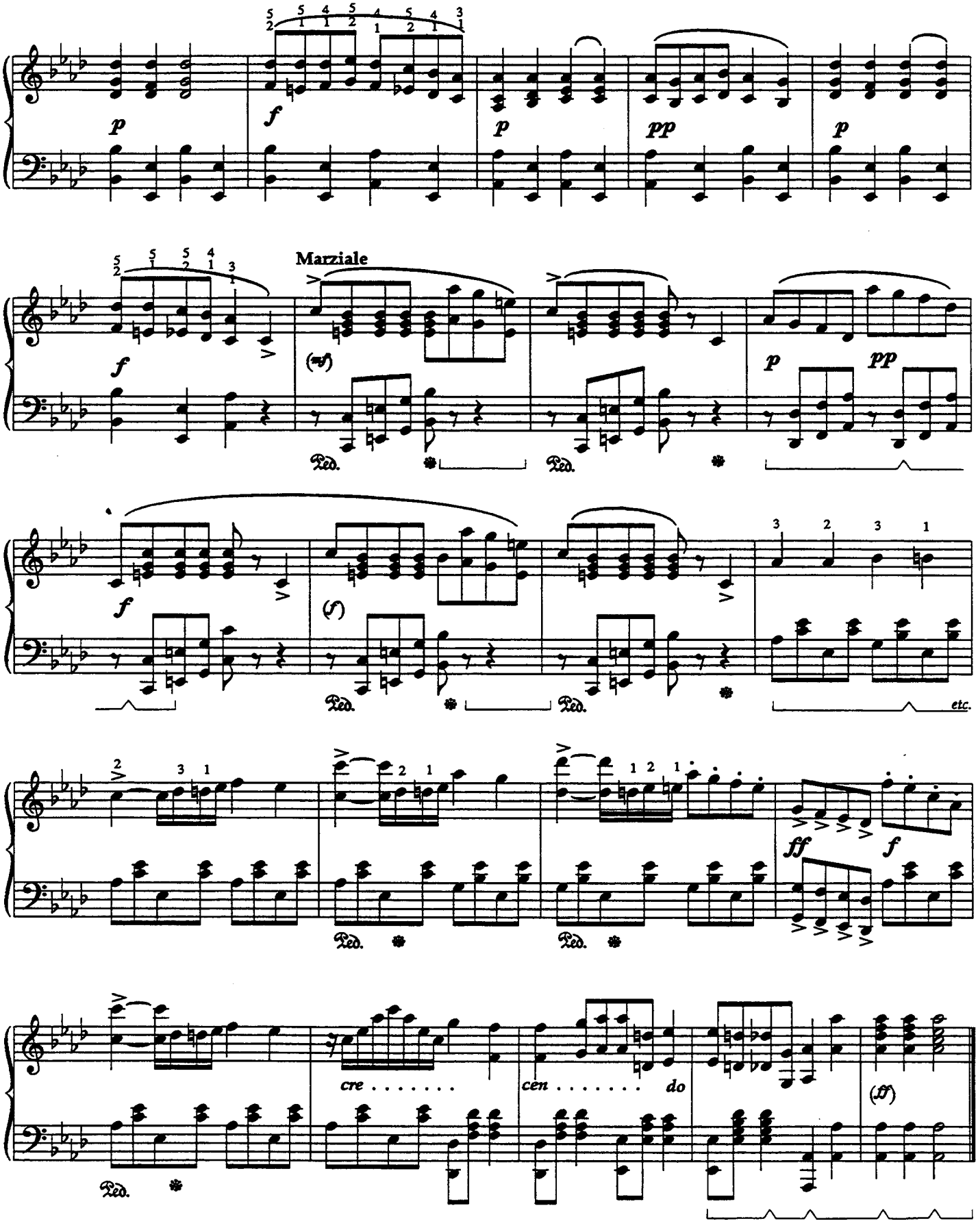
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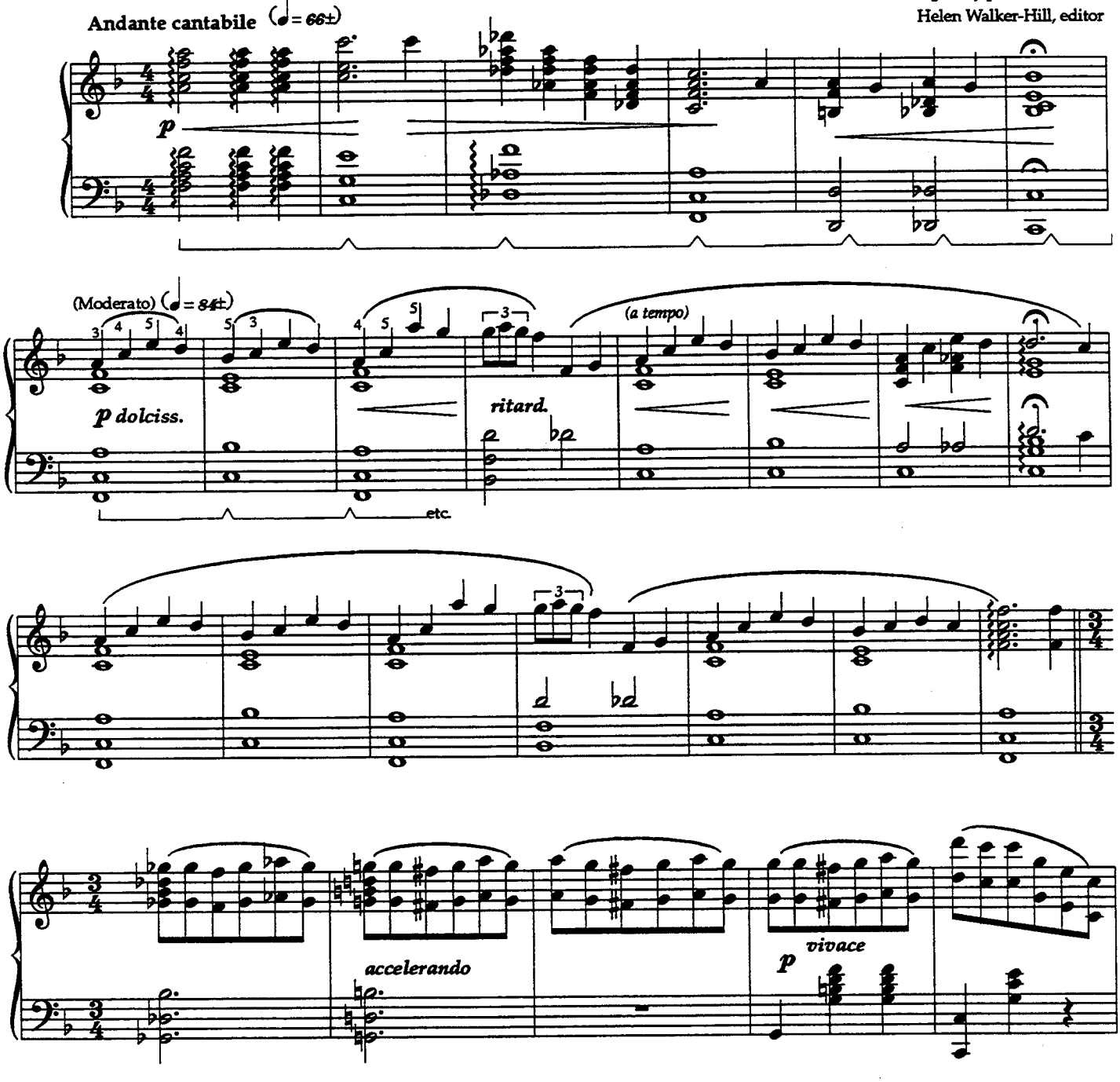
Mother's Sacrifice

L. Viola Kinney
(originally published 1909)
Helen Walker-Hill, editor



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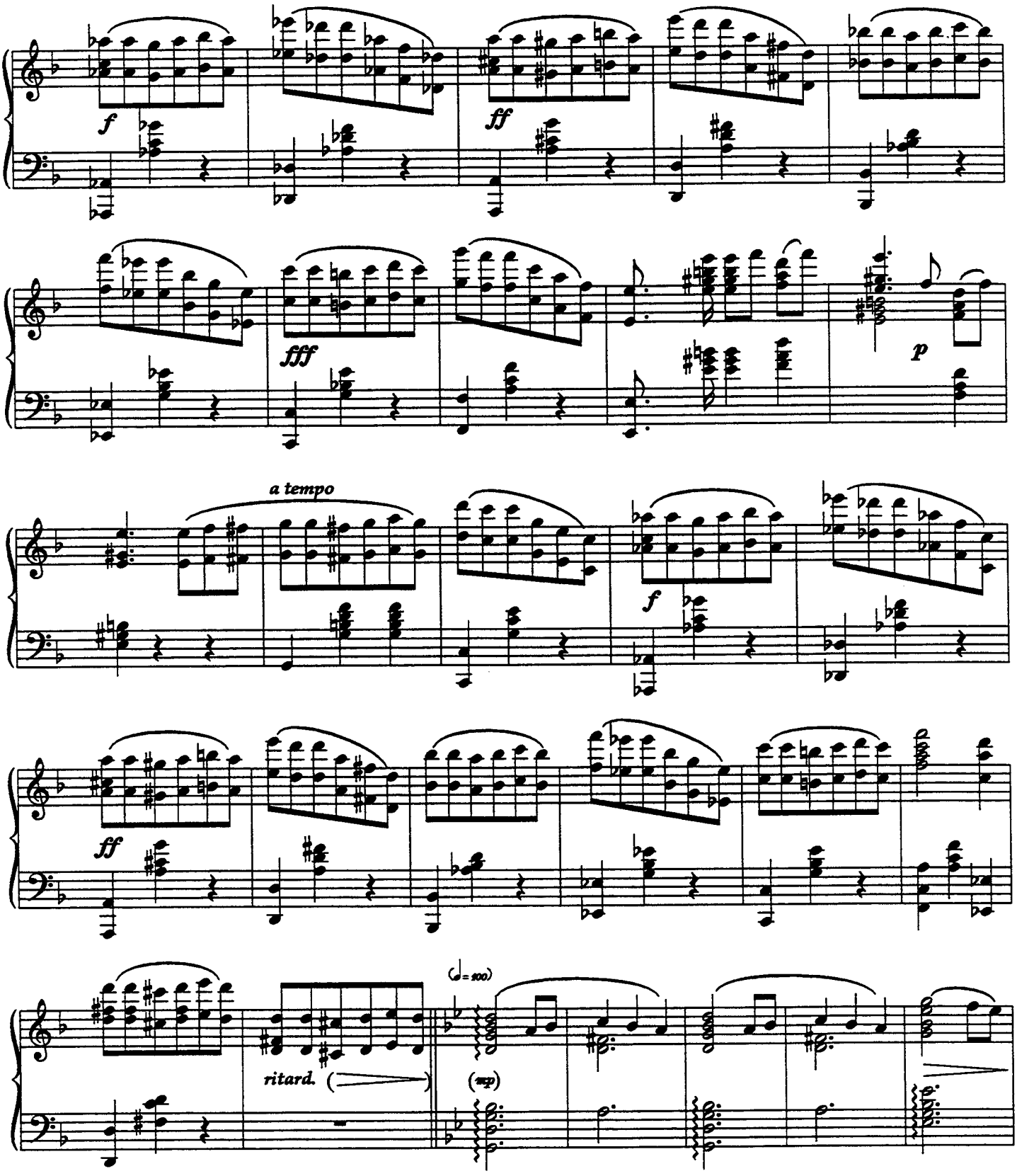
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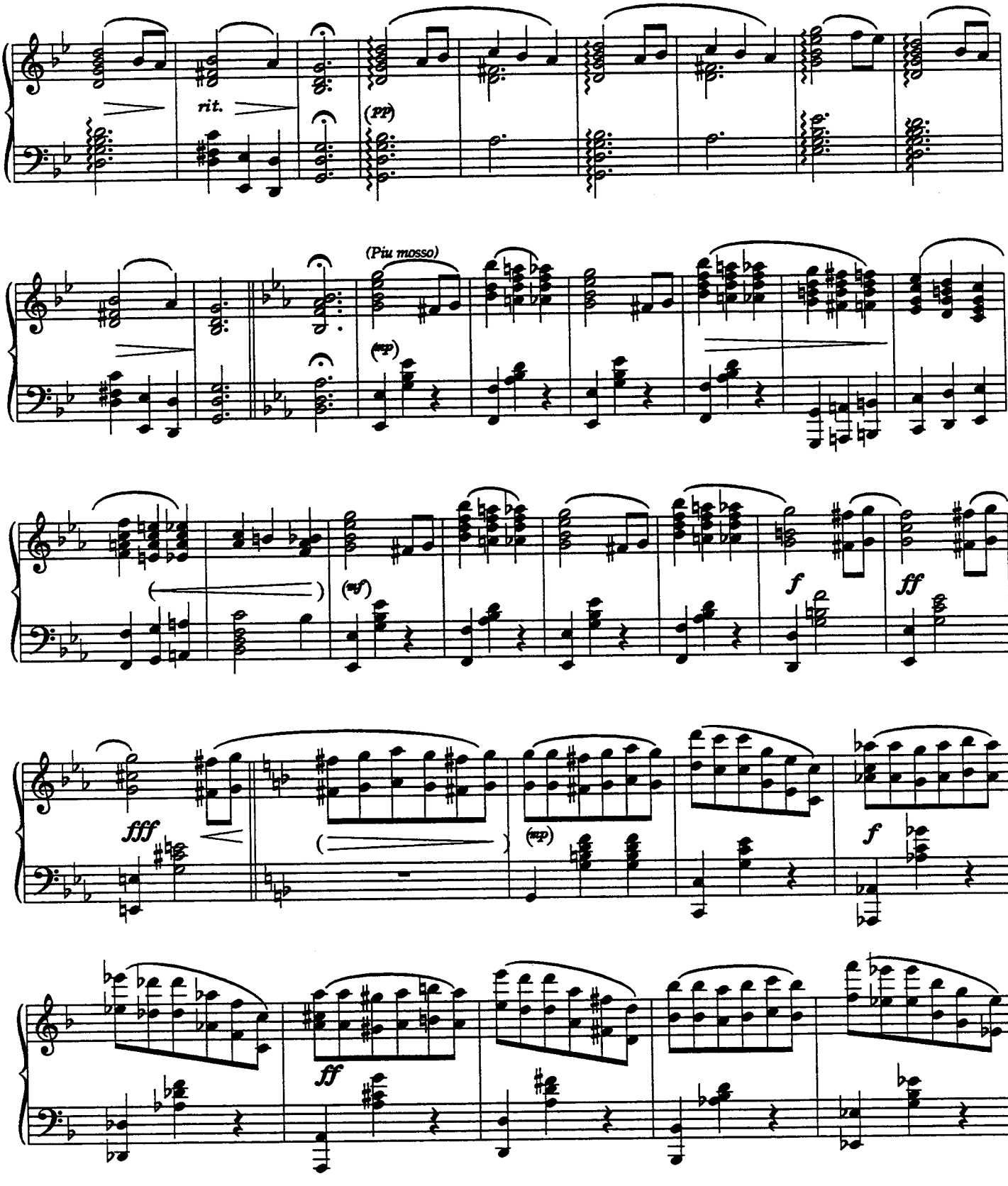
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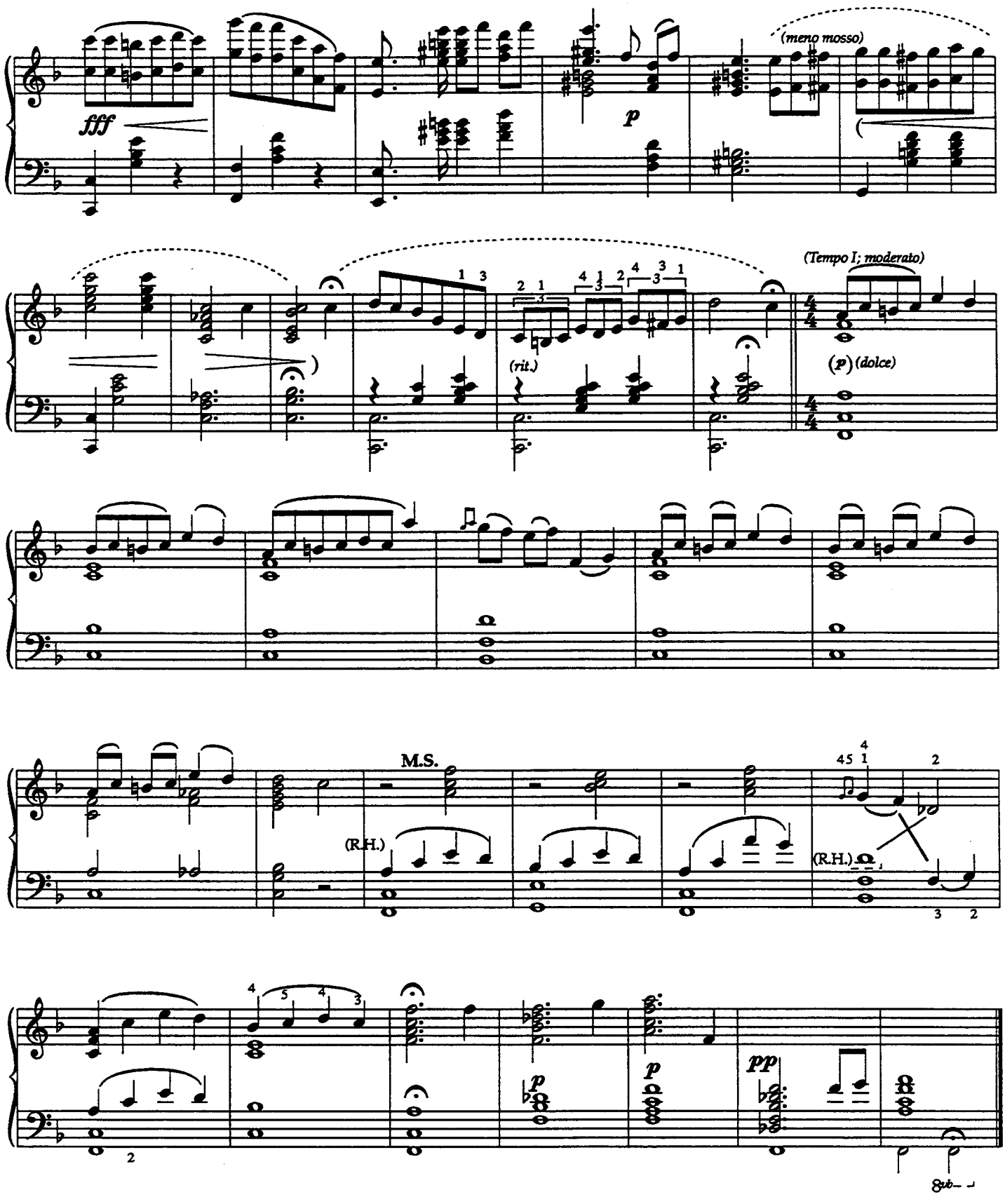
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FOUR MOORISH PICTURES

AN EASTERN SUITE

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2. DANCE OF THE SLAVE GIRLS
3. TWILIGHT DANCE
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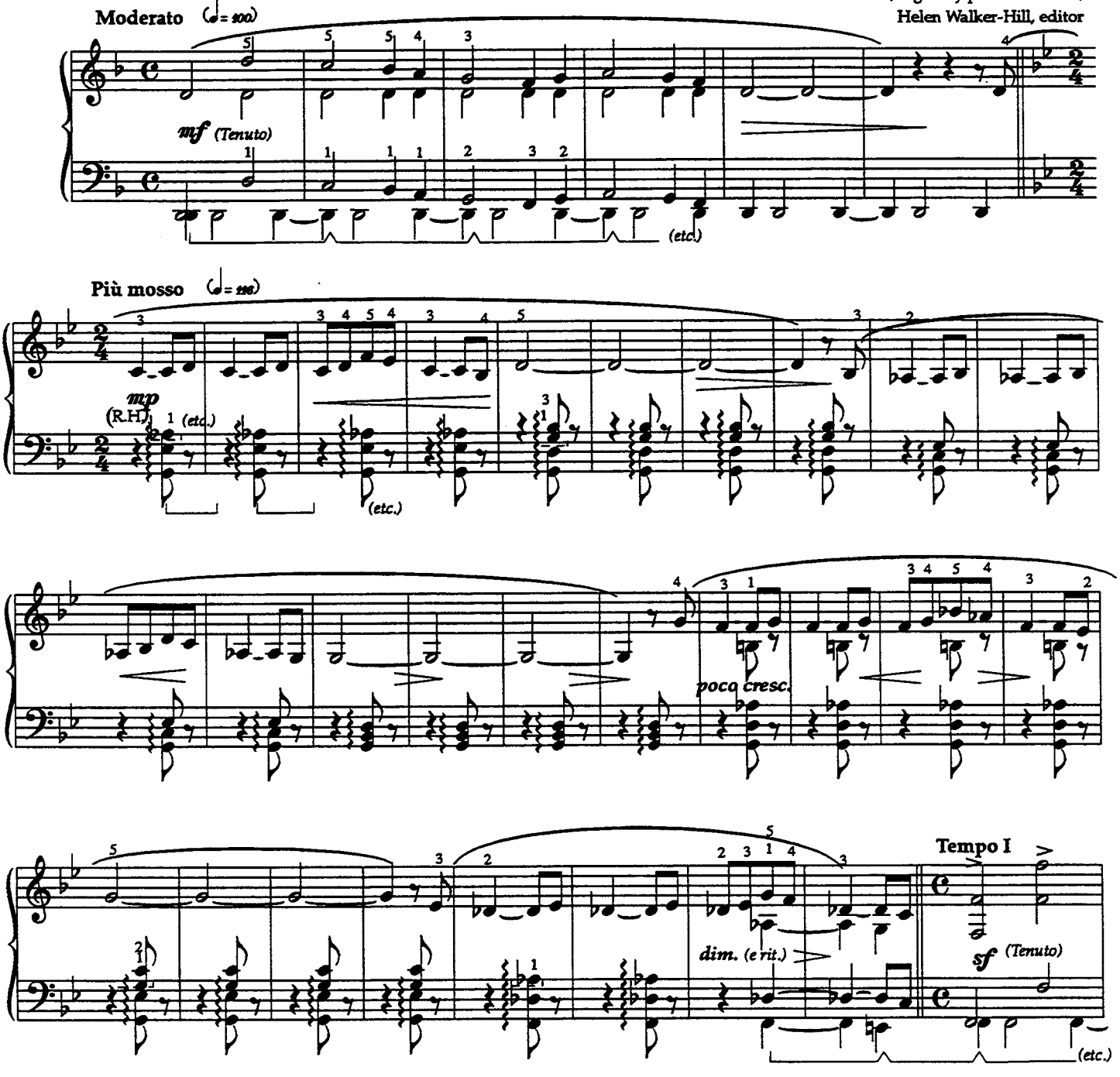
PRINTED IN ENGLAND

Prayer Before Battle

from Four Moorish Pictures, an Eastern Suite

dedicated to Mrs. Maud Cuney-Hare

Montague Ring
(Amanda Aldridge)
(originally published 1927)
Helen Walker-Hill, editor



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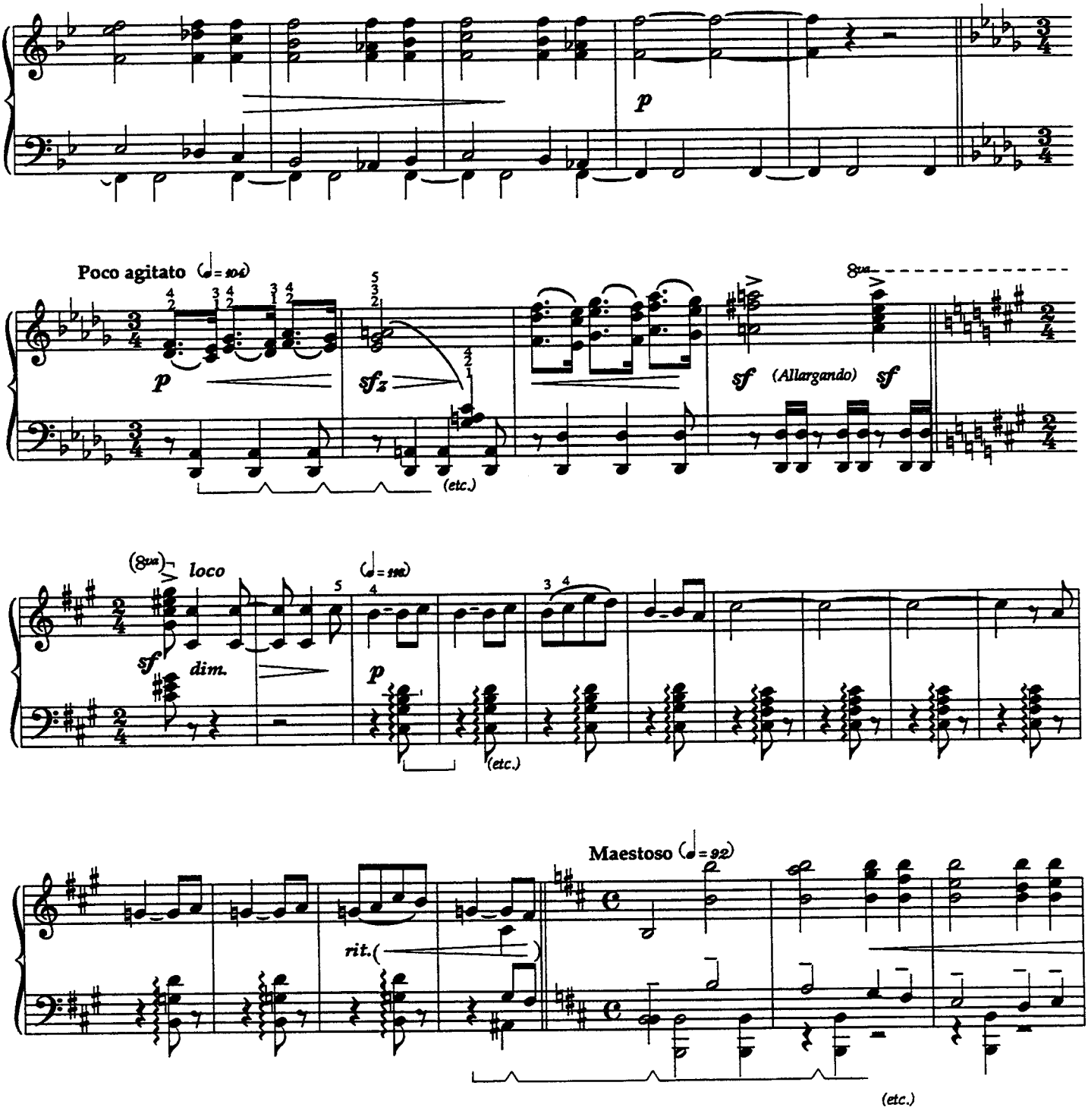
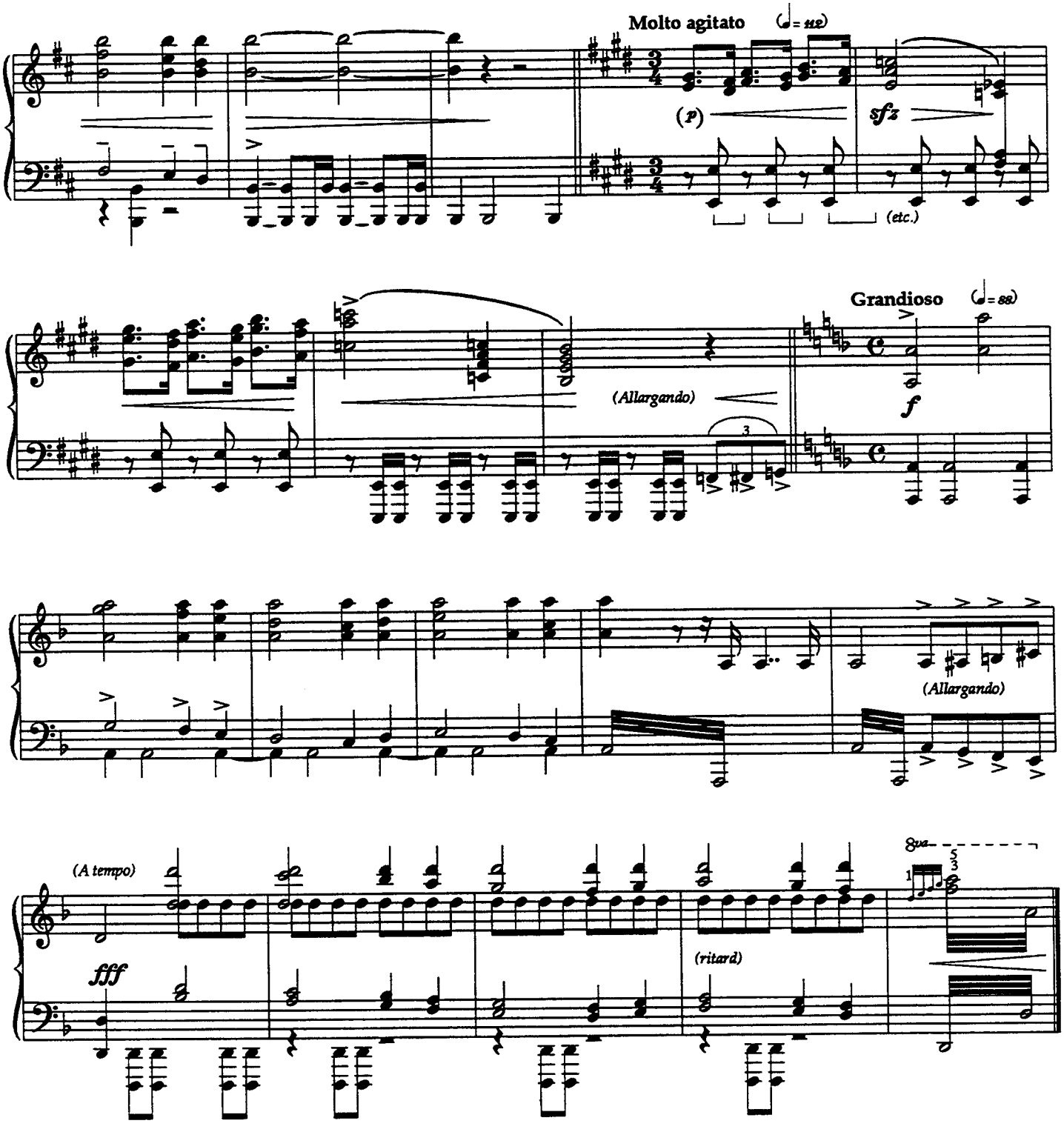
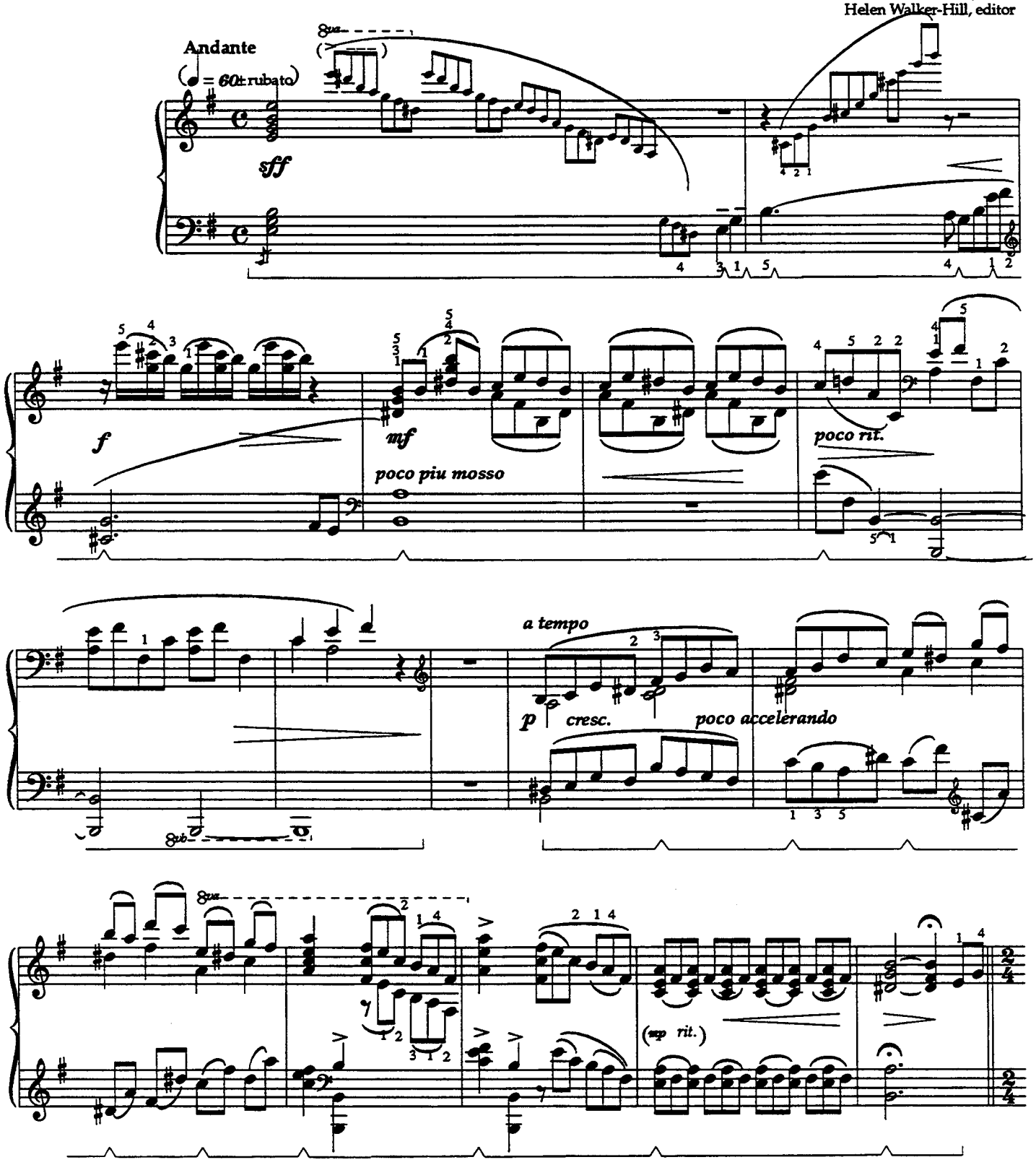

p
Poco agitato
p
sfz
(etc.)
8va
sf
(Allargando)
sf
(8va)
loco
sf
dim.
p
(etc.)
Maestoso
rit.
(etc.)


Molto agitato
(p)
sfz
(etc.)
Grandioso
(Allargando)
f
(Allargando)
(A tempo)
fff
(ritard)
8va

Fantasie Negre

To my talented little friend, Margaret A. Bonds

Florence B. Price
(Feb. 9-10, 1929)
Helen Walker-Hill, editor



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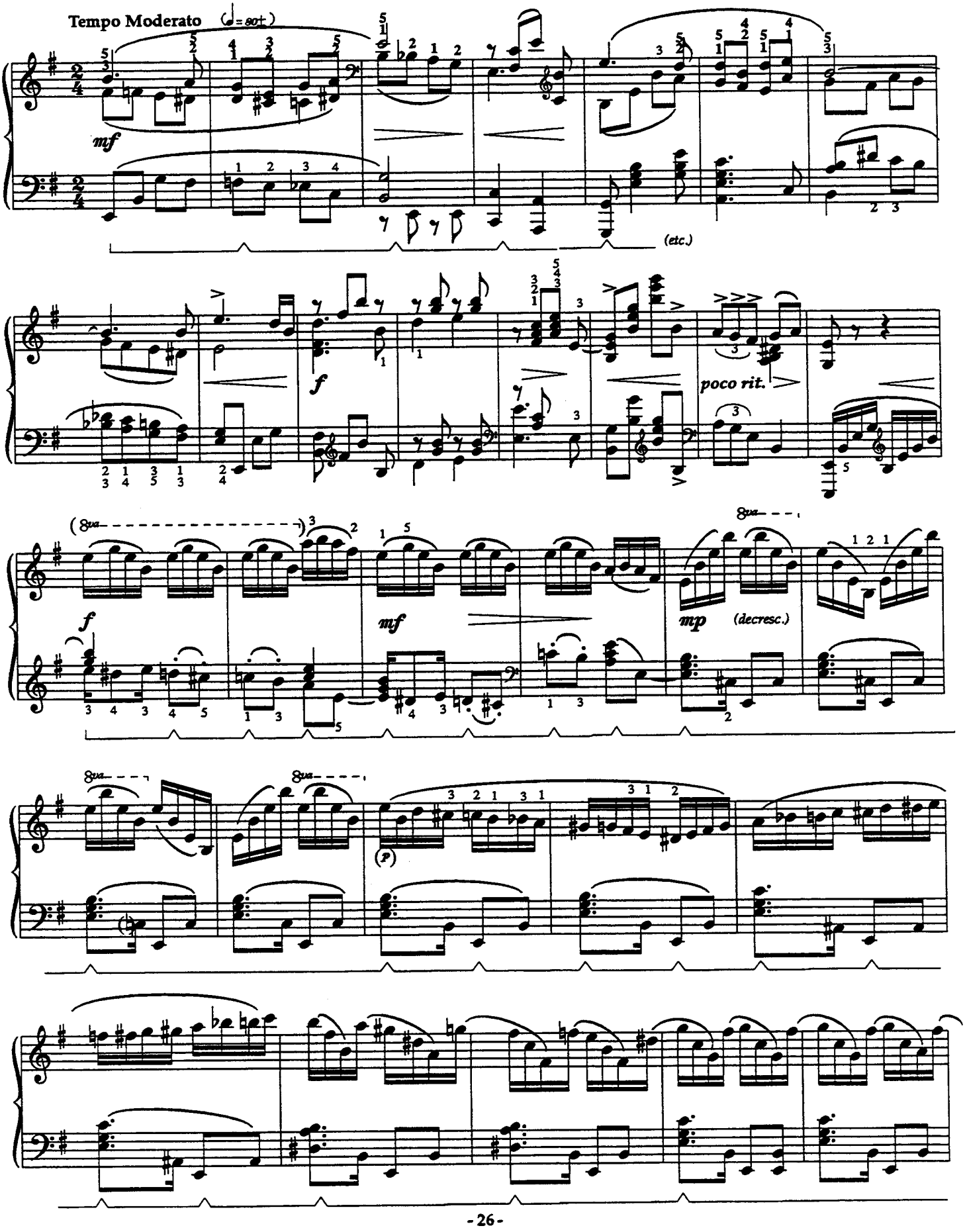
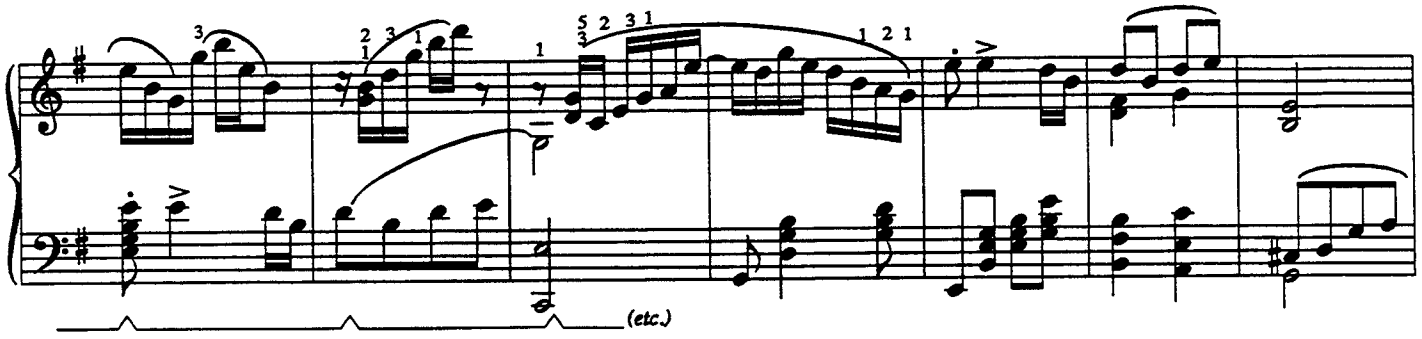
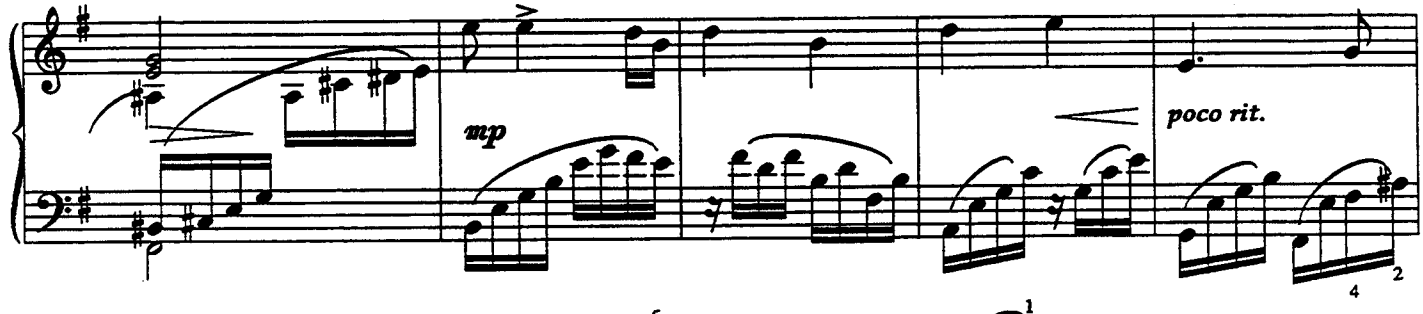
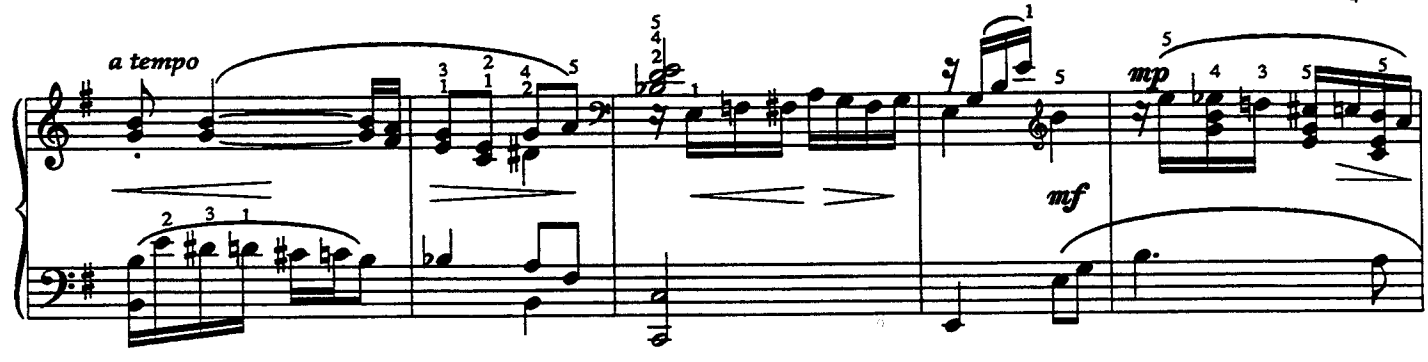
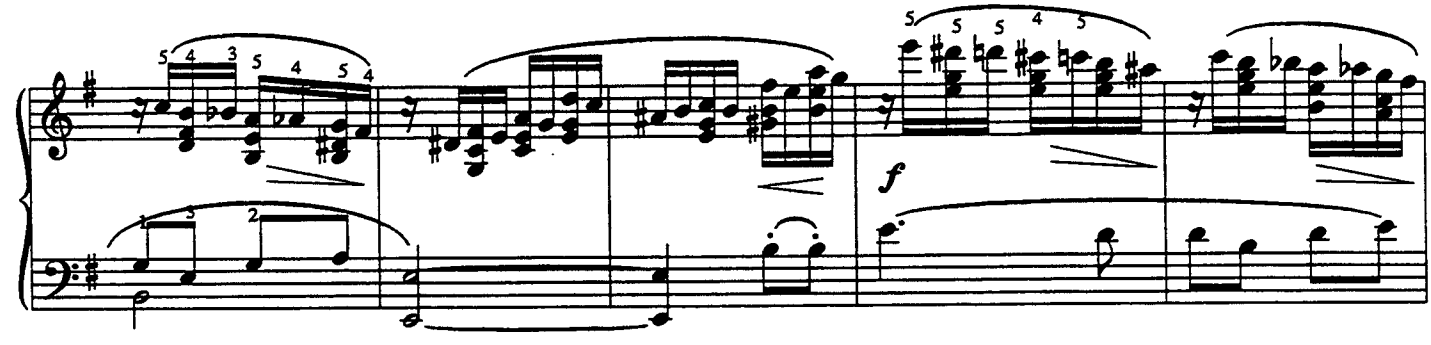
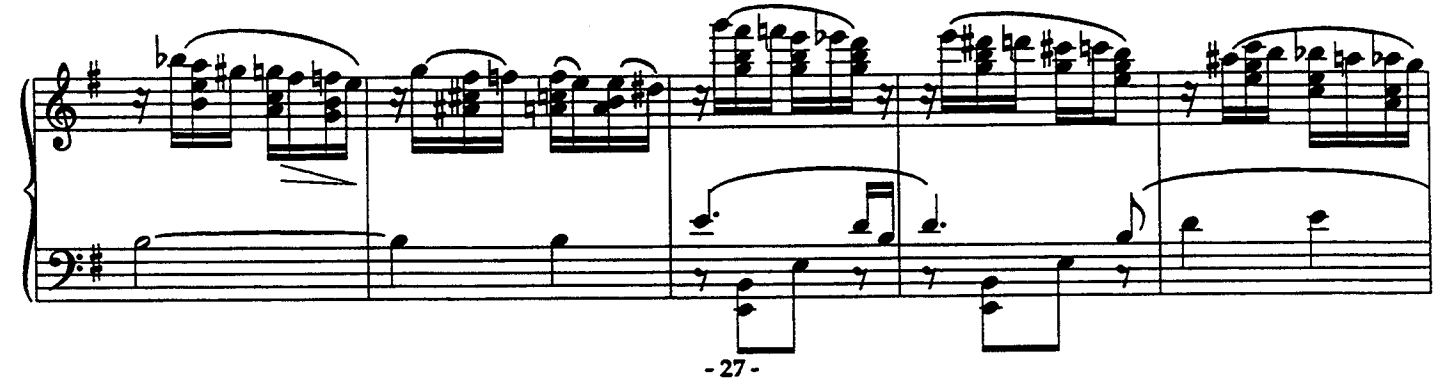

Tempo Moderato
mf
(etc.)
f
poco rit.
mf
mp
(decresc.)
8va

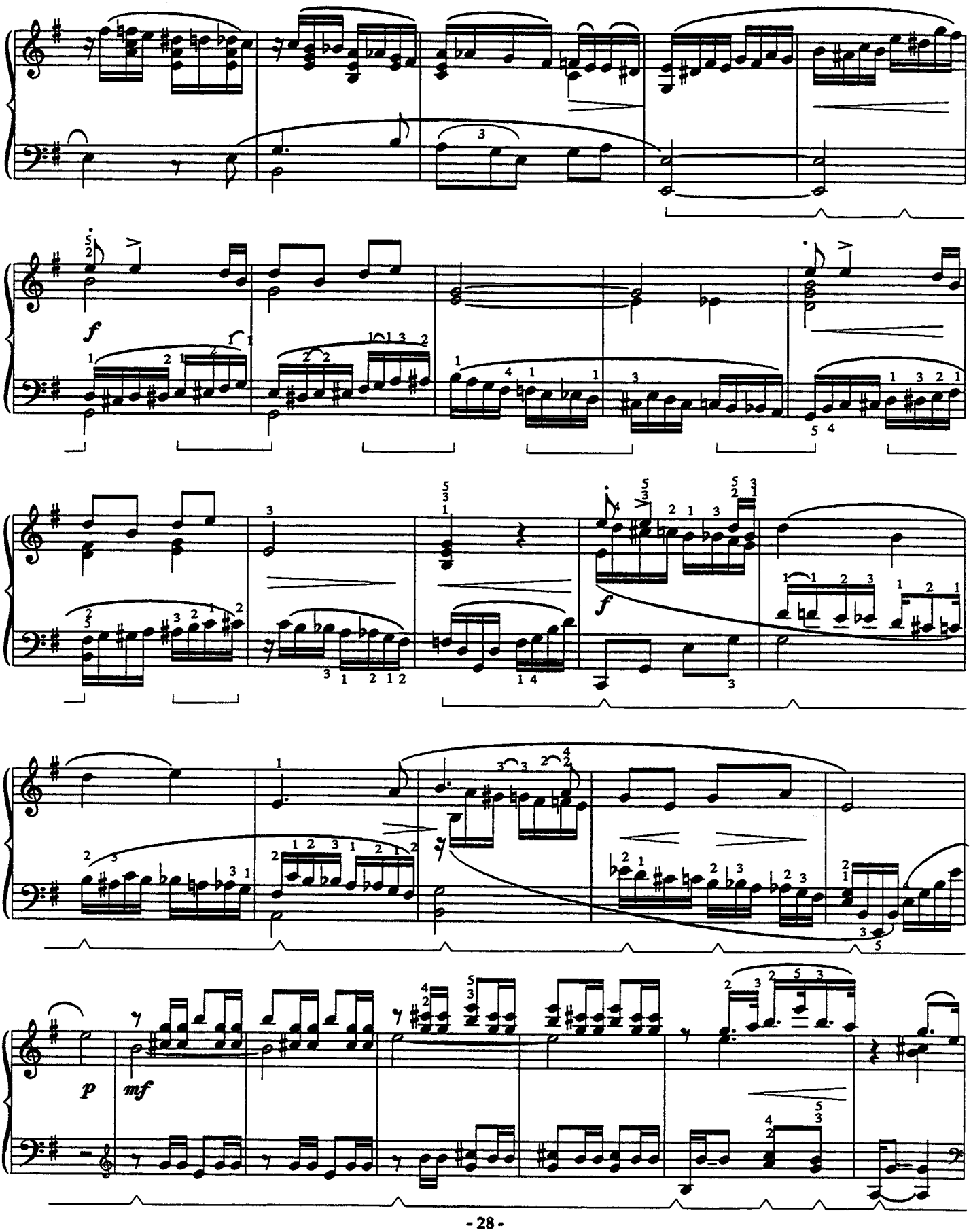

(etc.)

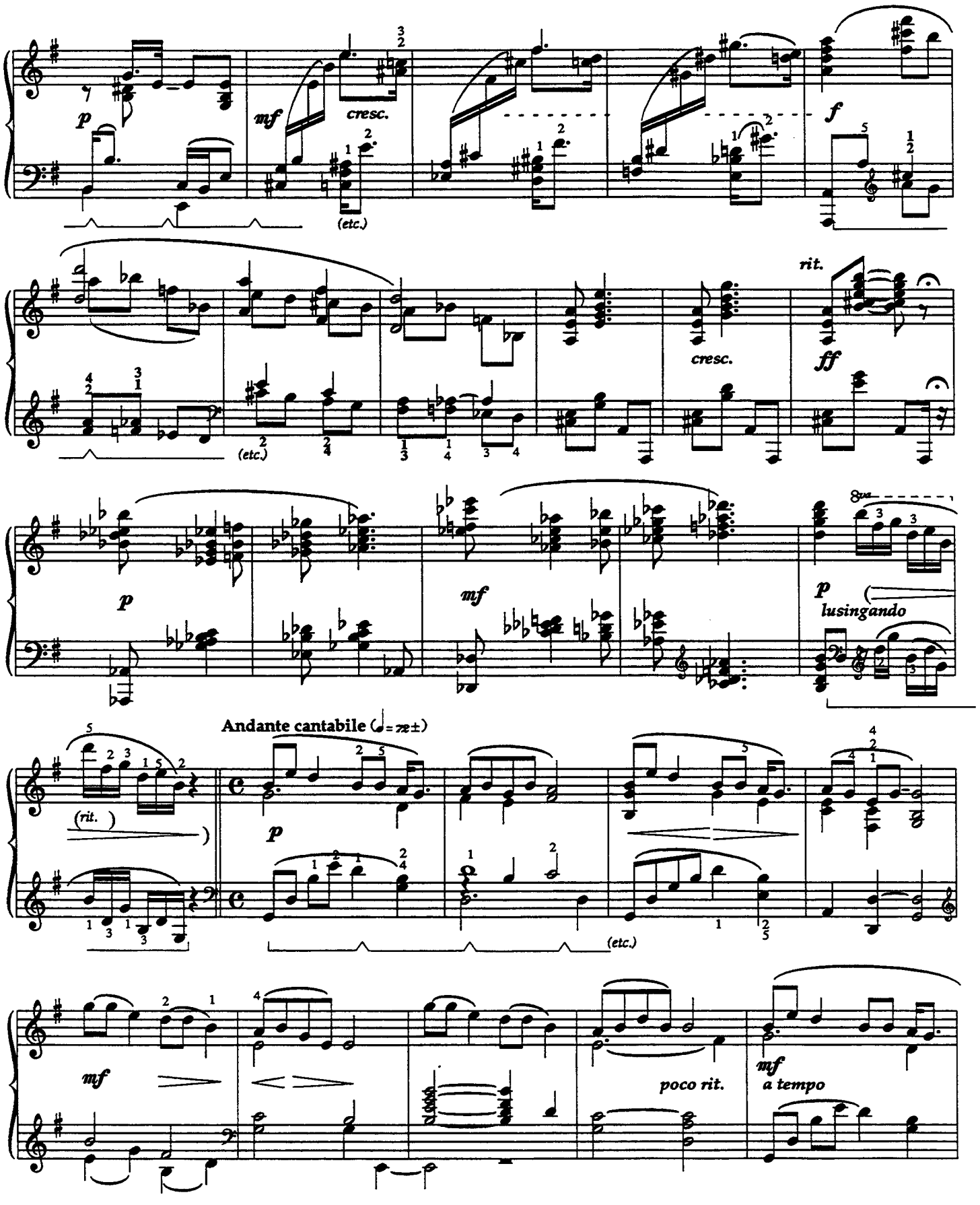

mp
poco rit.

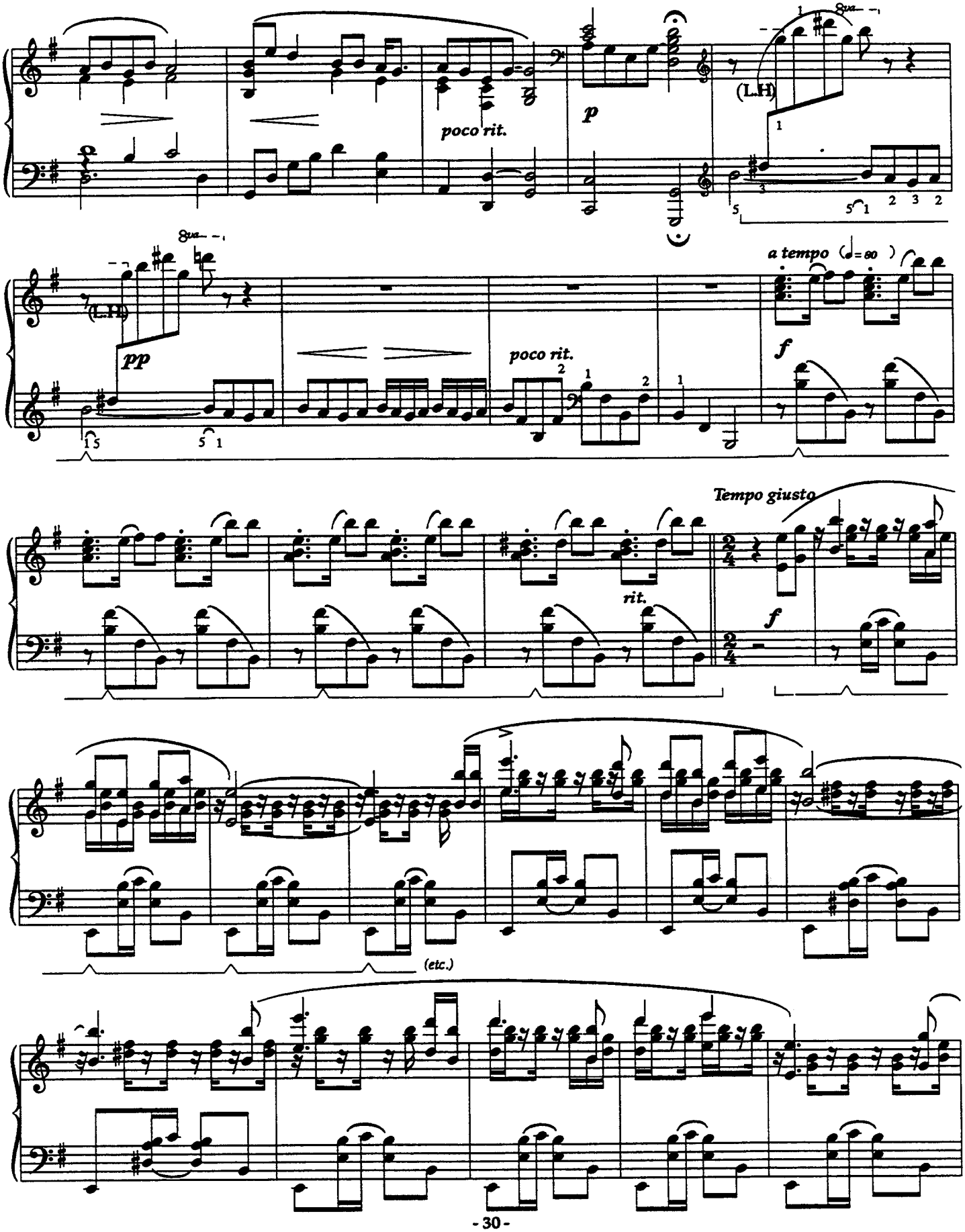

a tempo
mp
mf

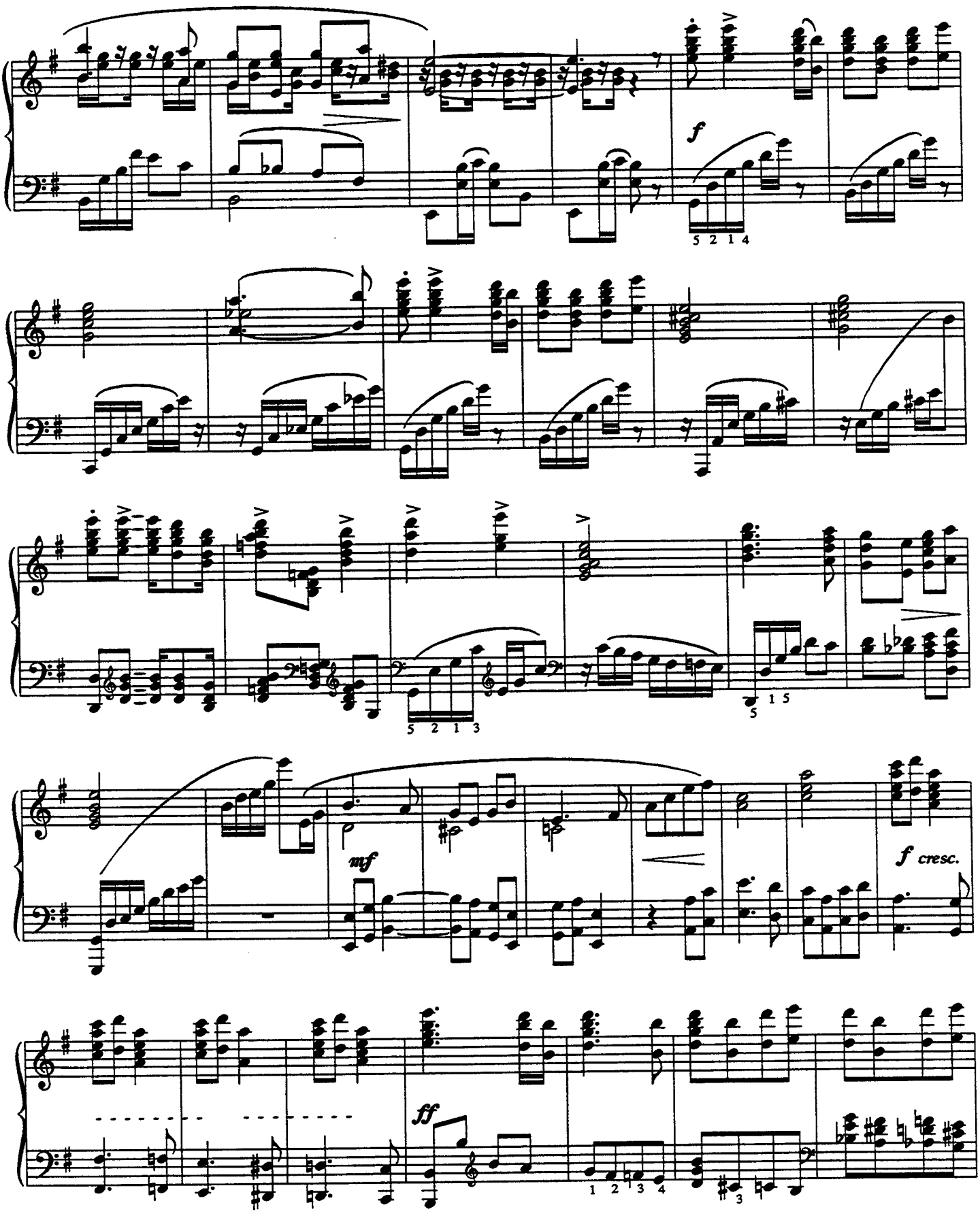

f

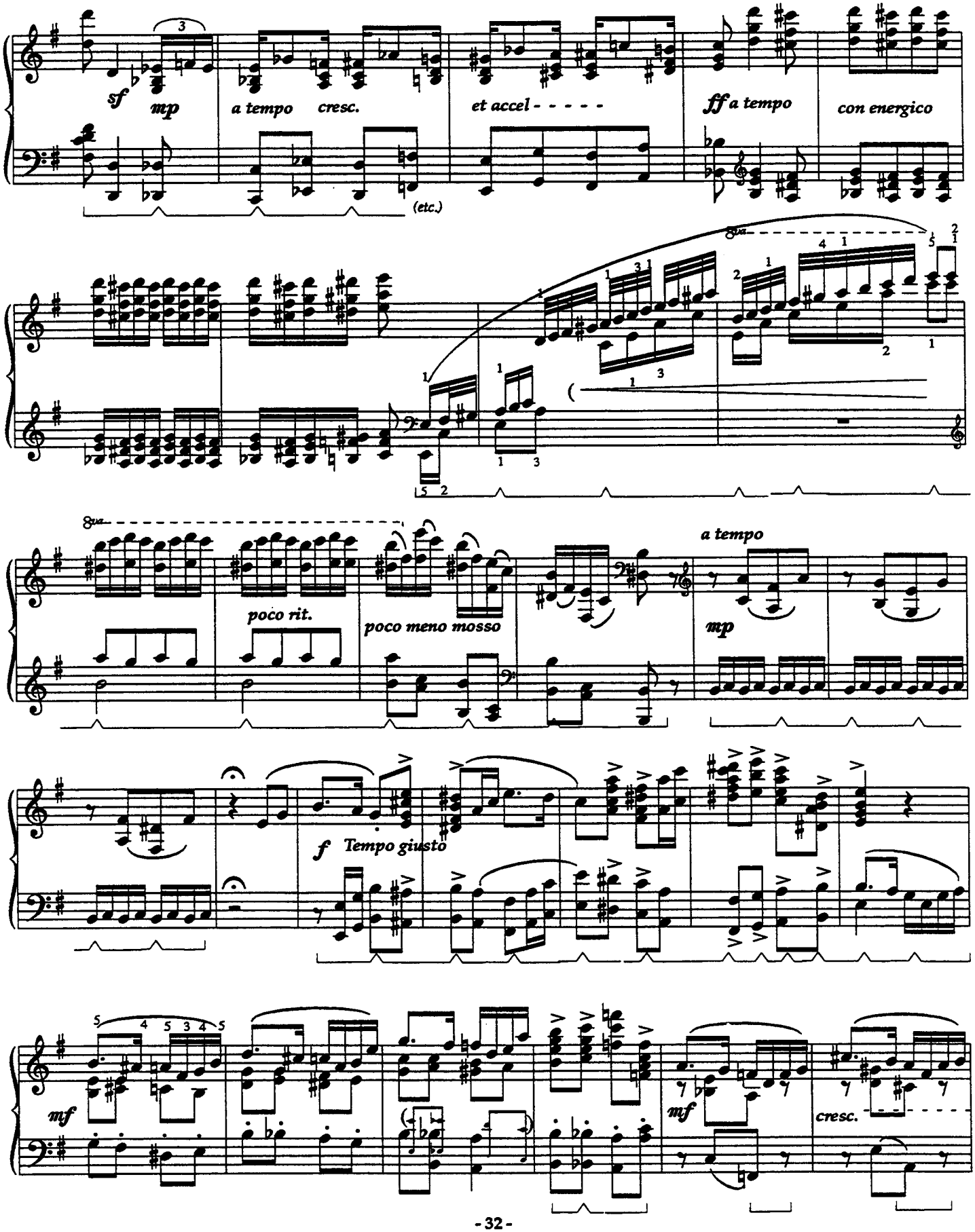


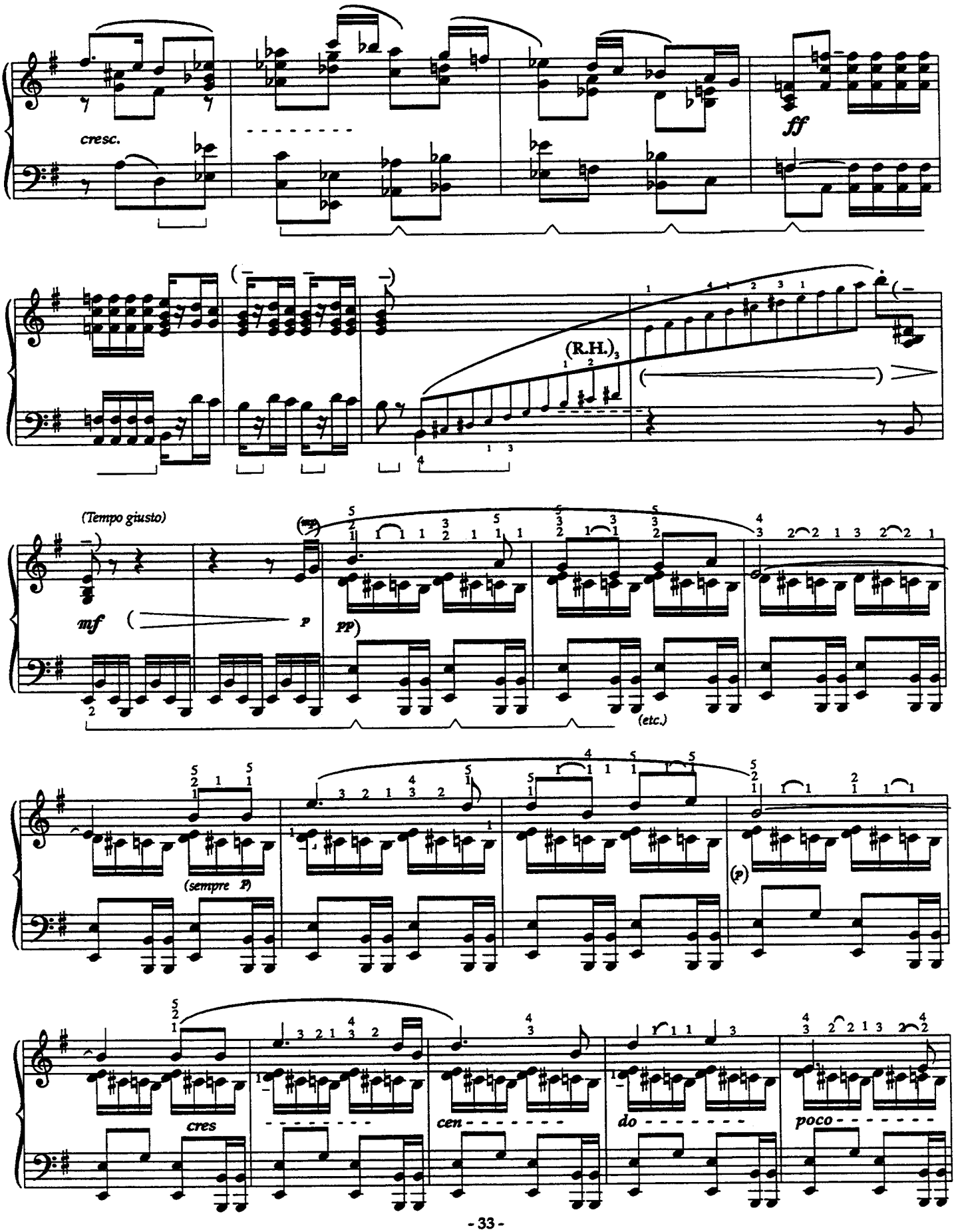

f
f
p
mf

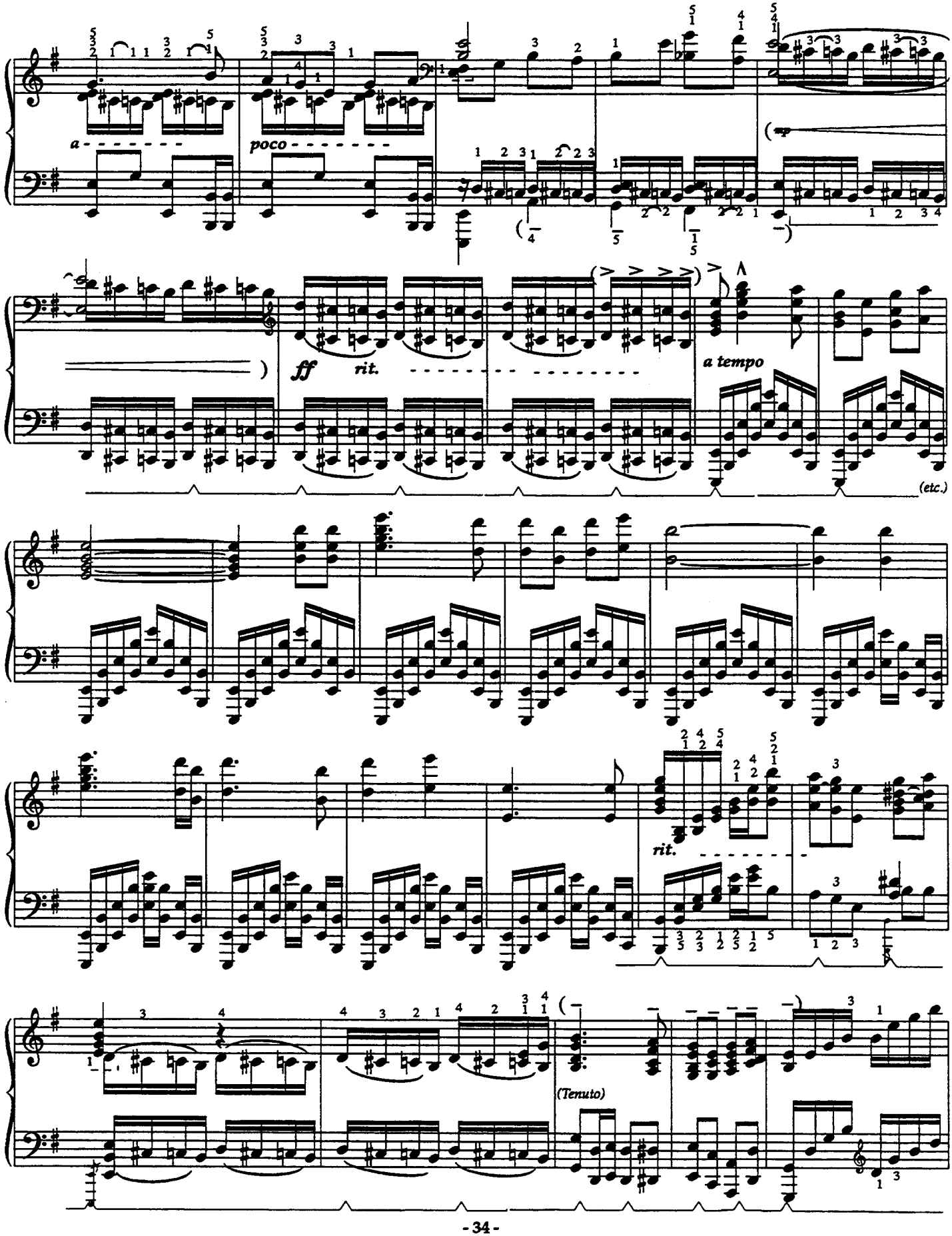

p
mf
cresc.
(etc.)
f
rit.
cresc.
ff
p
mf
8va
p
lusingando
Andante cantabile (♩= ca.)
(rit.)
p
(etc.)
mf
poco rit.
mf
a tempo

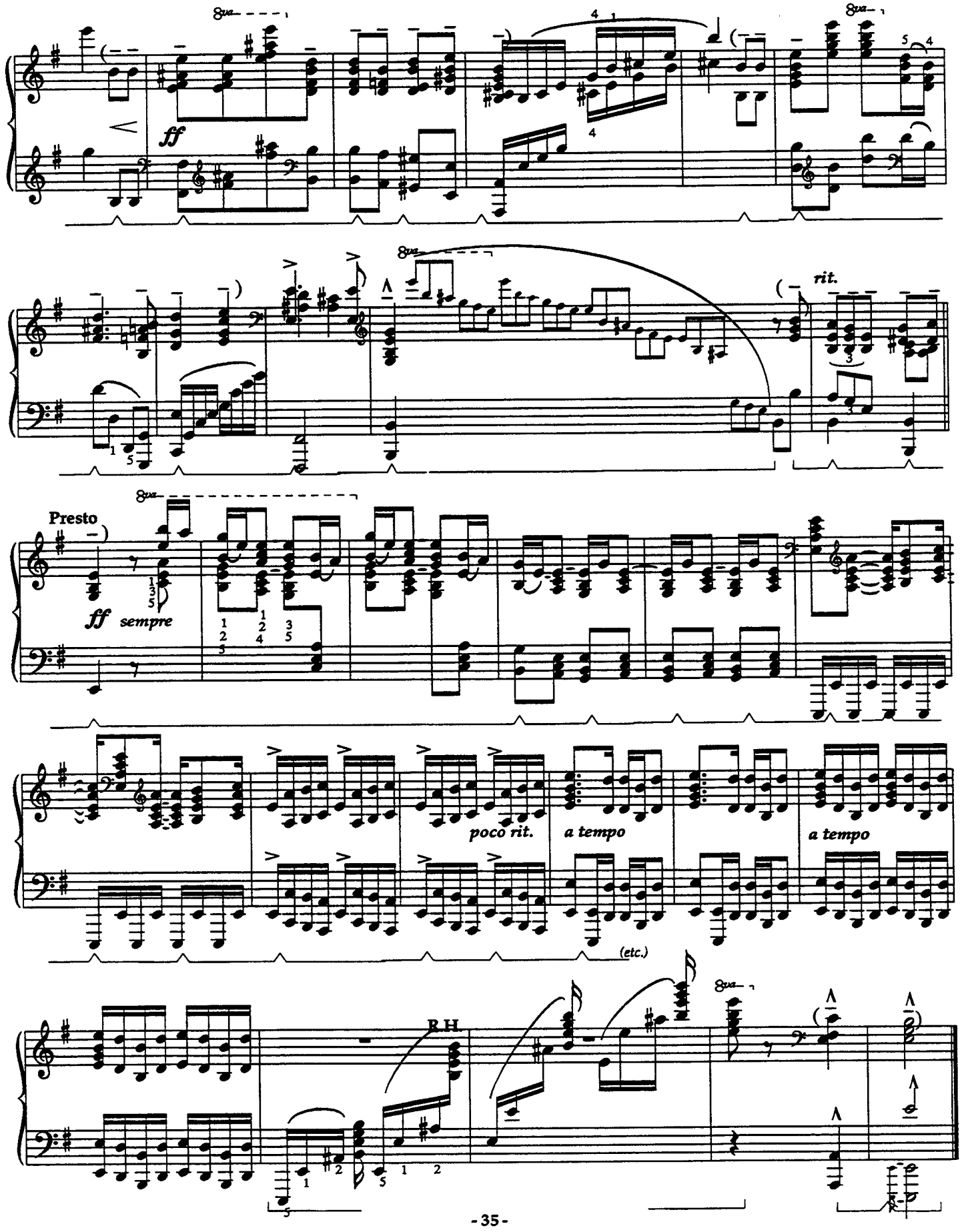

poco rit.
p
(L.H)
8va
pp
poco rit.
a tempo (♩= 80)
f
Tempo giusto
rit.
f
(etc.)


f
5 2 1 4
5 2 1 3
5 1 5
mf
f cresc.
ff
1 2 3 4
3


sf
mp
a tempo
cresc.
et accel - - - - -
ff a tempo
con energico
(etc.)
8va
poco rit.
poco meno mosso
a tempo
mp
f Tempo giusto
mf
mf
cresc.

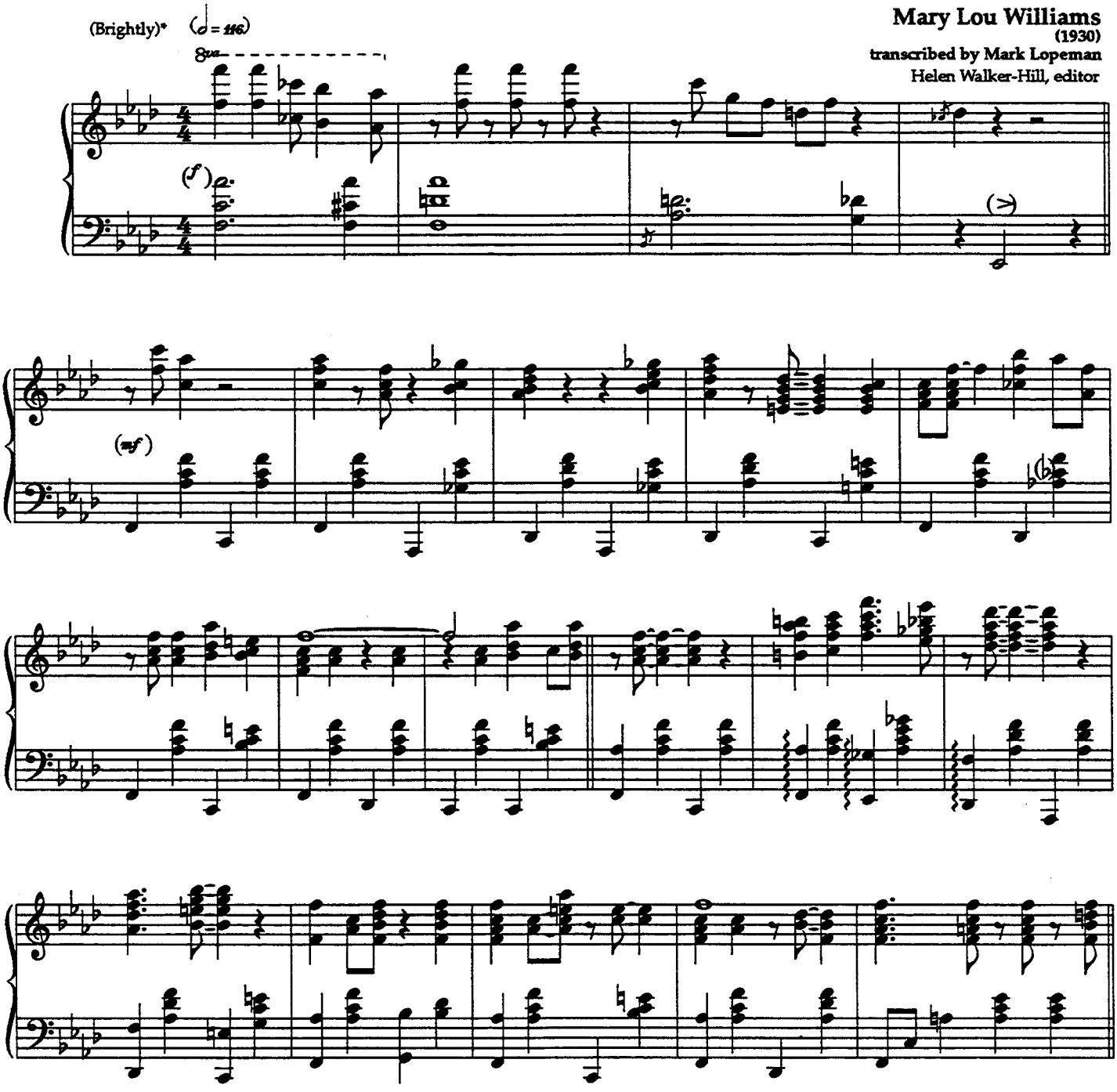

cresc.
ff
(R.H.)3
(Tempo giusto)
mf
p
pp
(etc.)
(sempre p)
(p)
cres
cen
do
poco


a
poco
ff
rit.
a tempo
(etc.)
rit.
(Tenuto)


8va
ff
rit.
Presto
ff sempre
poco rit.
a tempo
a tempo
(etc.)
R H

Nite Life

Mary Lou Williams
(1930)
transcribed by Mark Lopeman
Helen Walker-Hill, editor



* The Mary Lou Williams 1930 recording is unpedaled and non legato throughout, except where otherwise indicated.

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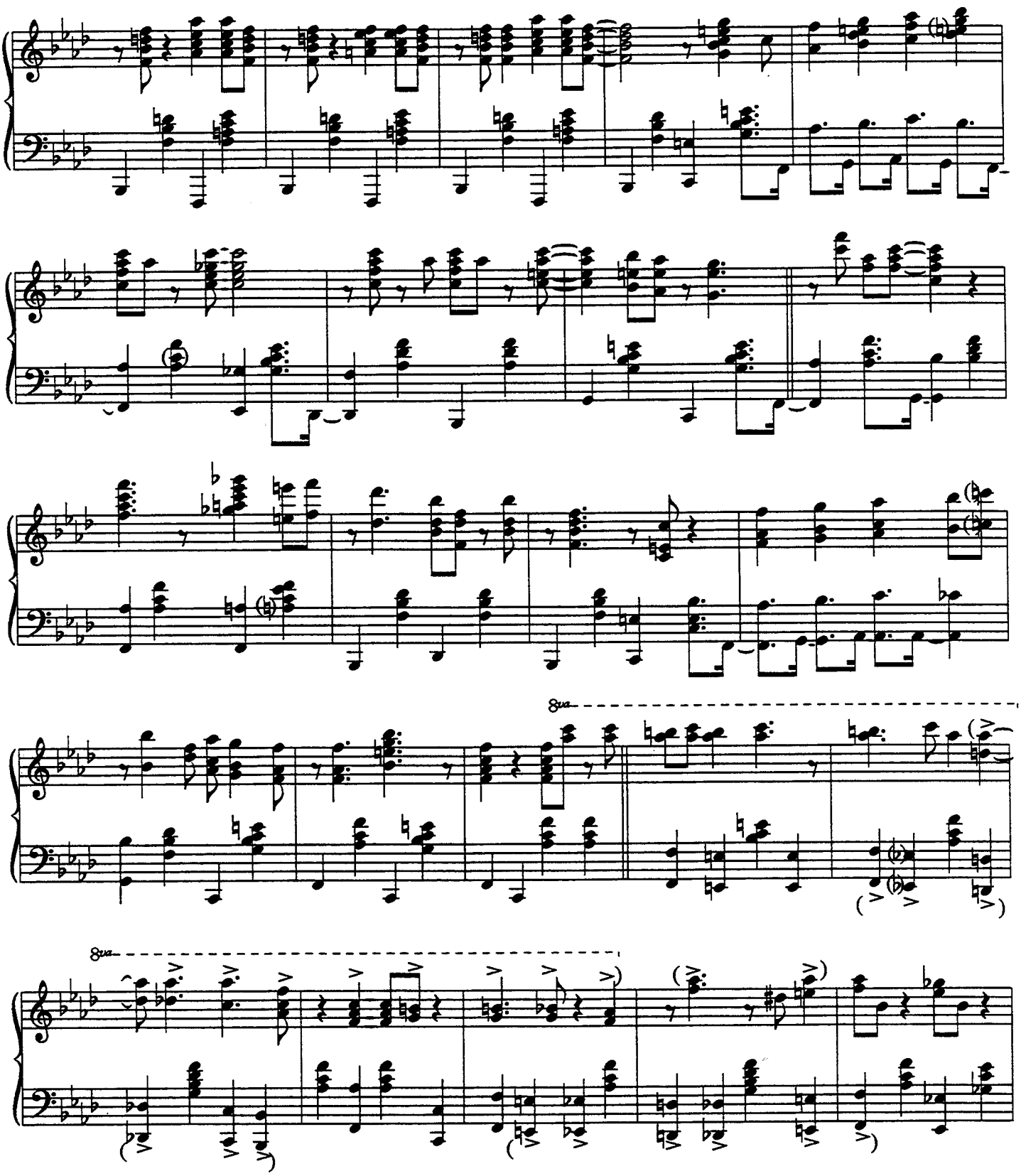
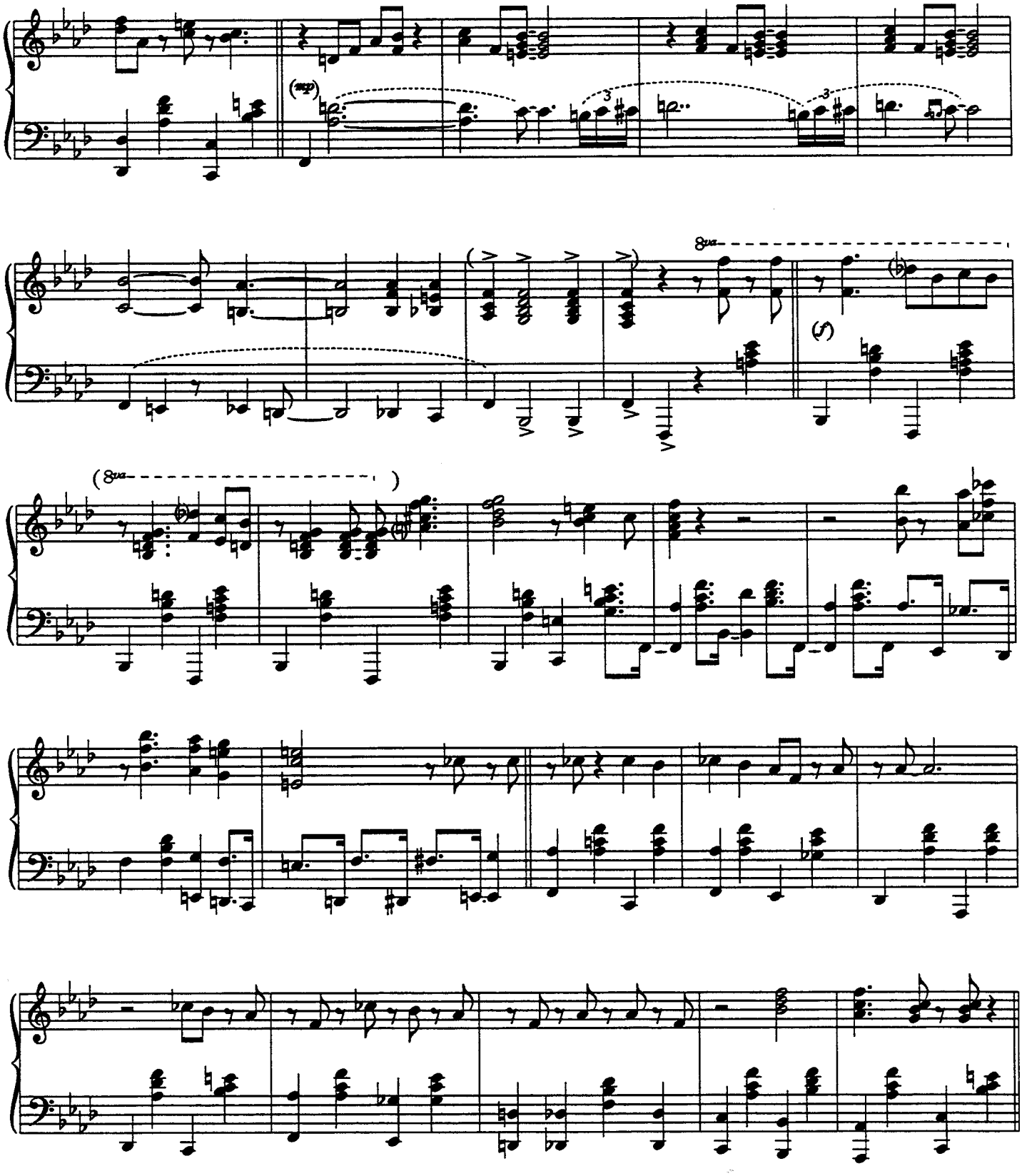
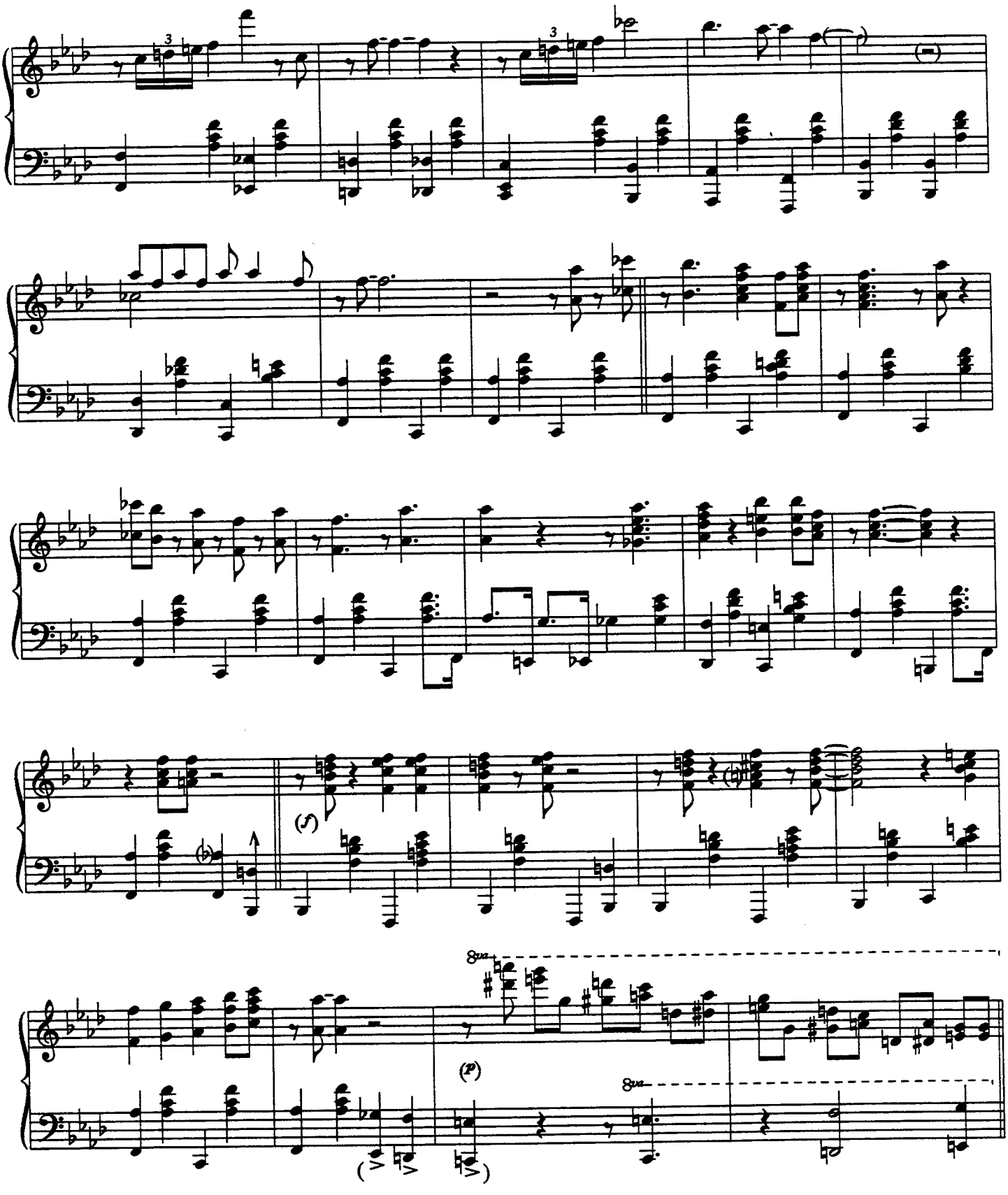
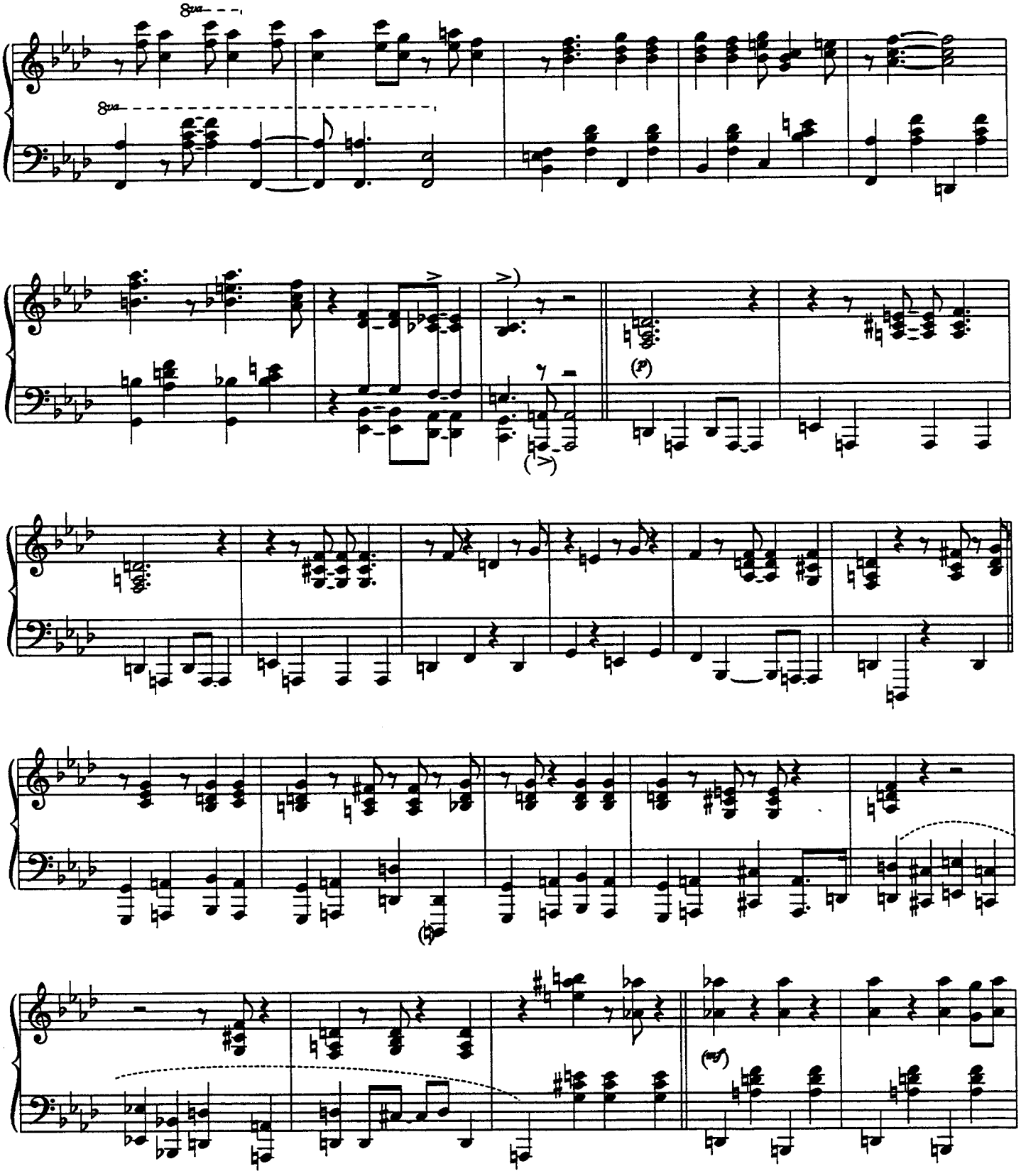
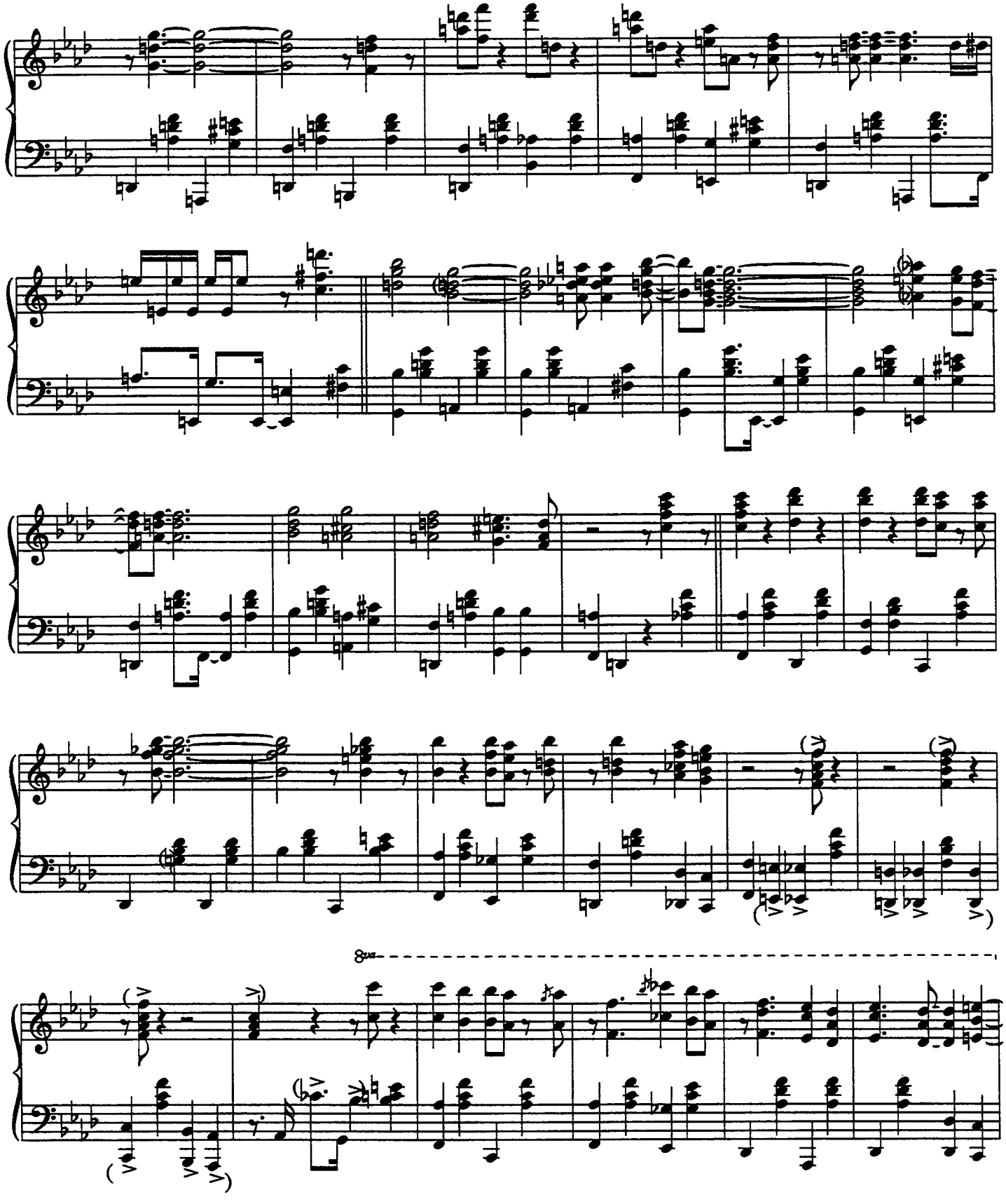
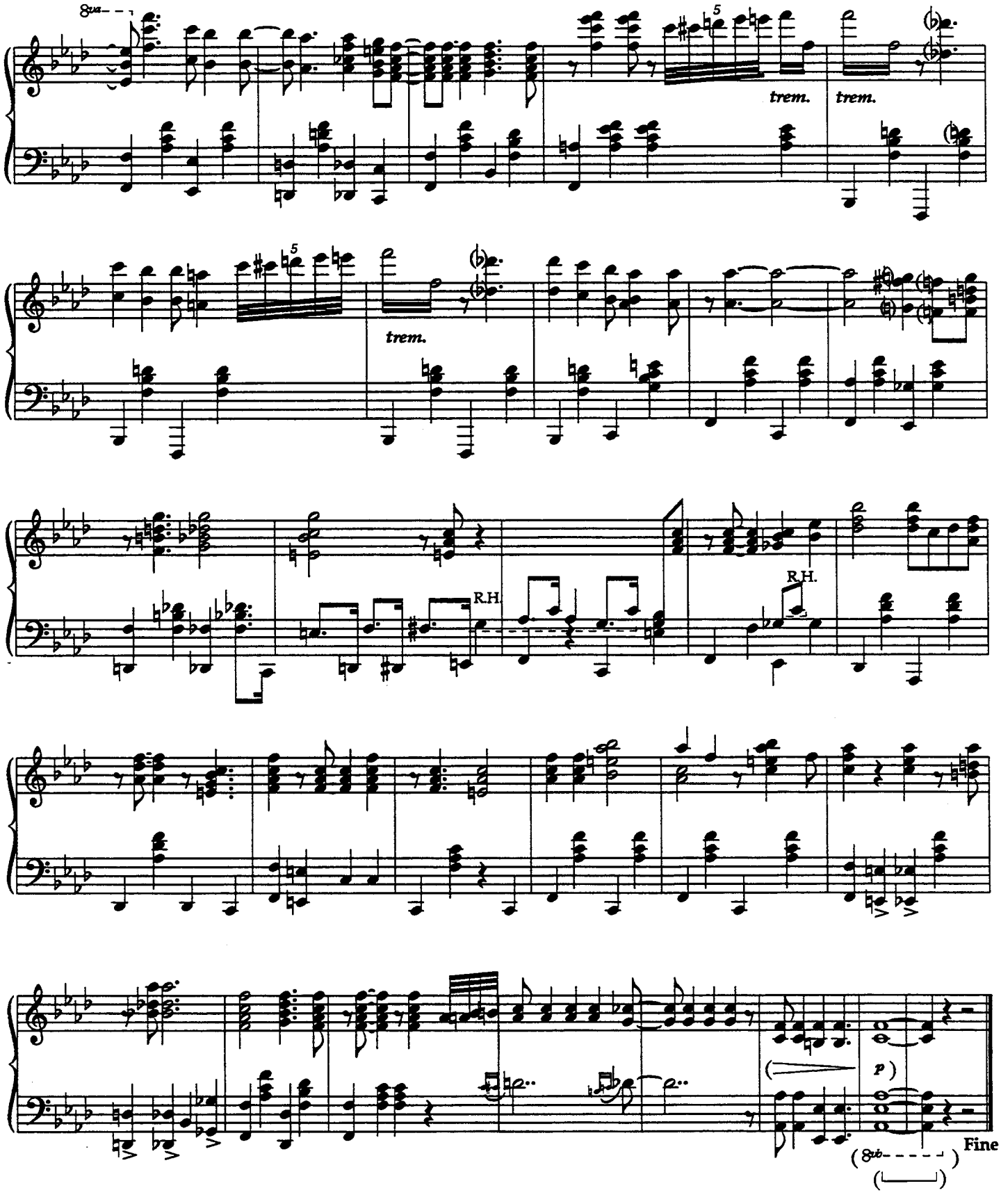

8va
8va


(mp)
8va
(8va
)


(f)
8va
(p)
8va

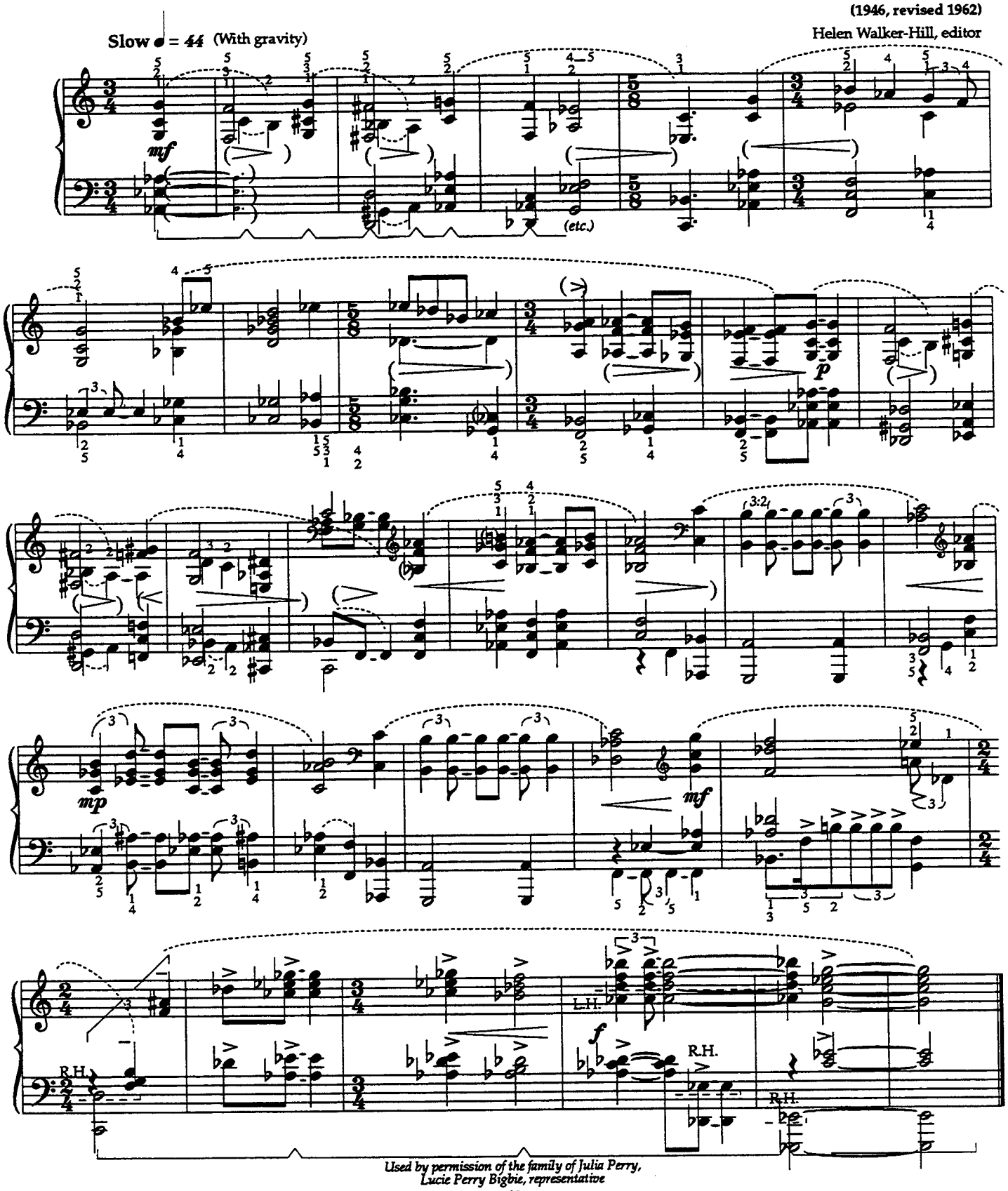

8va
8va
(p)
(mf)




8va
5
trem.
trem.
5
trem.
R.H.
R.H.
(p)
(8vb)
Fine

Prelude for Piano

Julia Perry
(1946, revised 1962)
Helen Walker-Hill, editor



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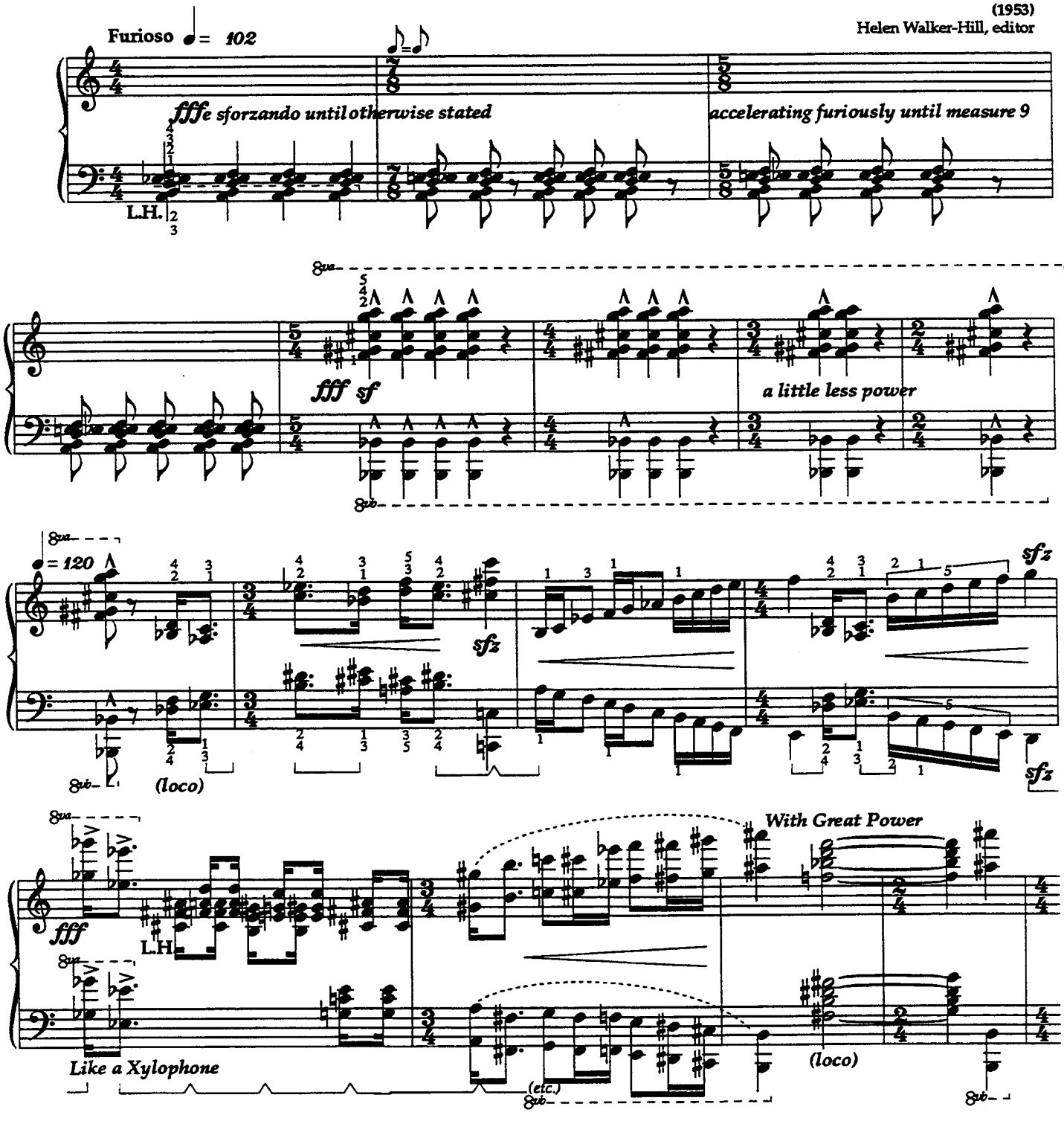
Lucie Perry Bigbie, representative

Before I'd Be a Slave

Undine Smith Moore
(1953)
Helen Walker-Hill, editor



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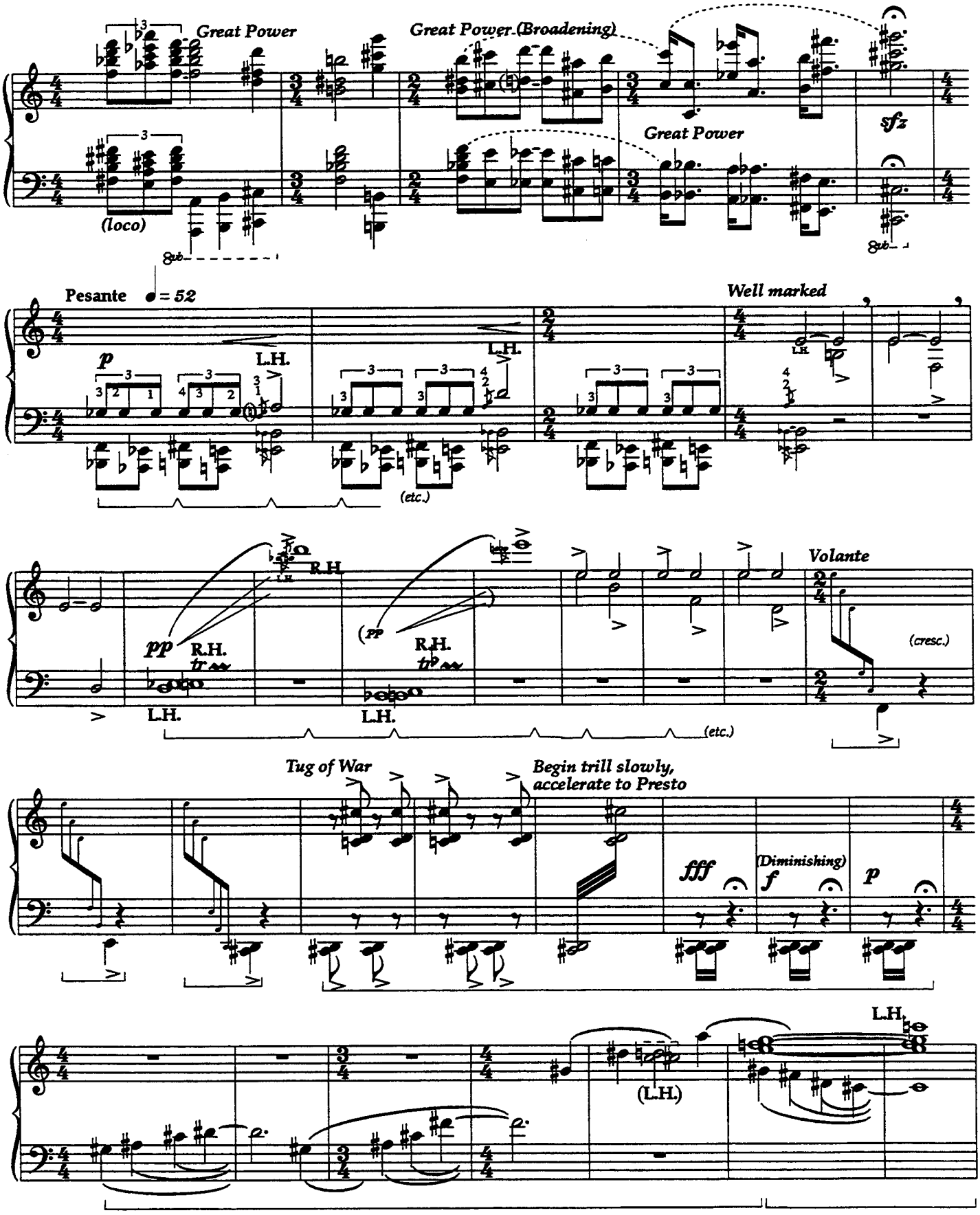
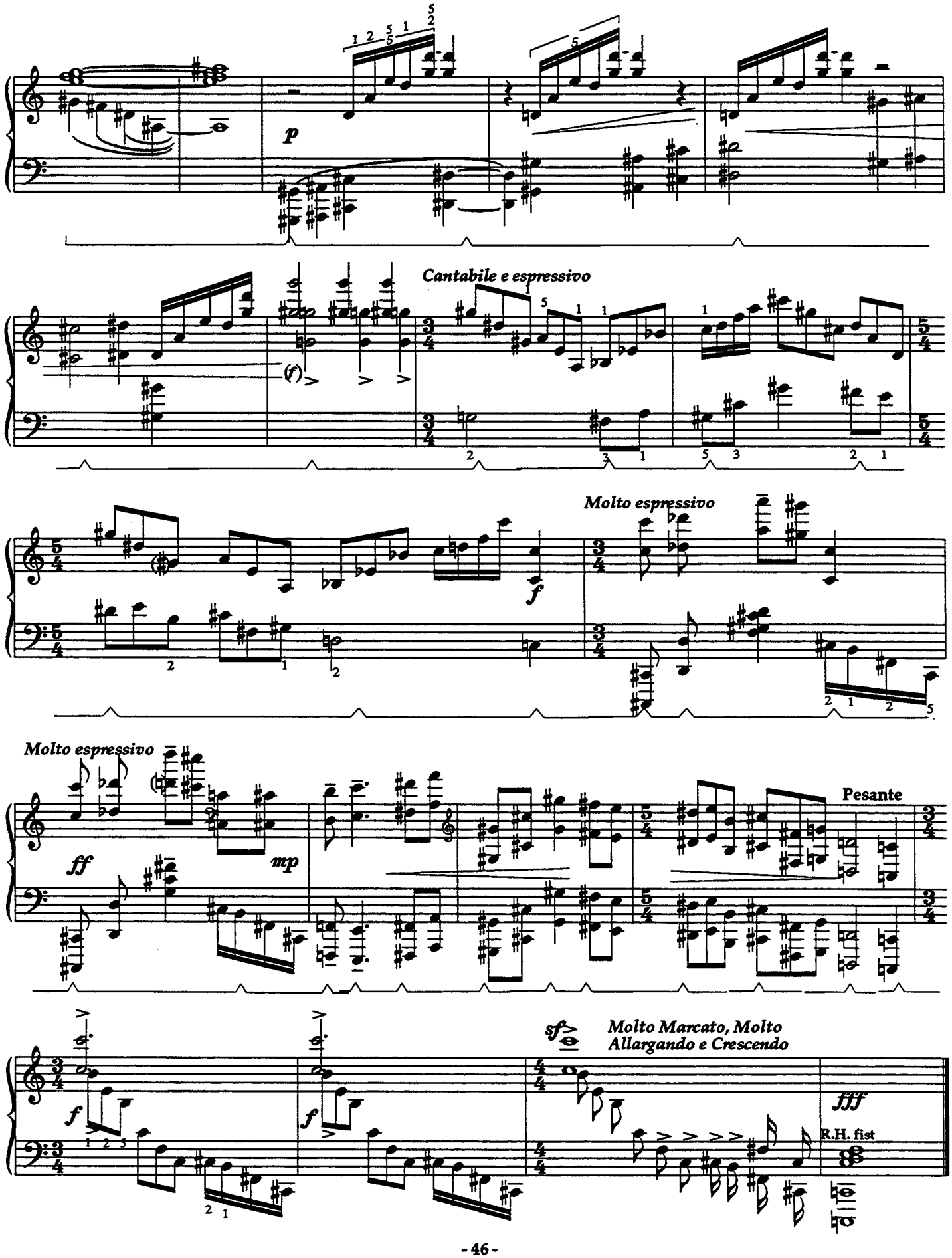
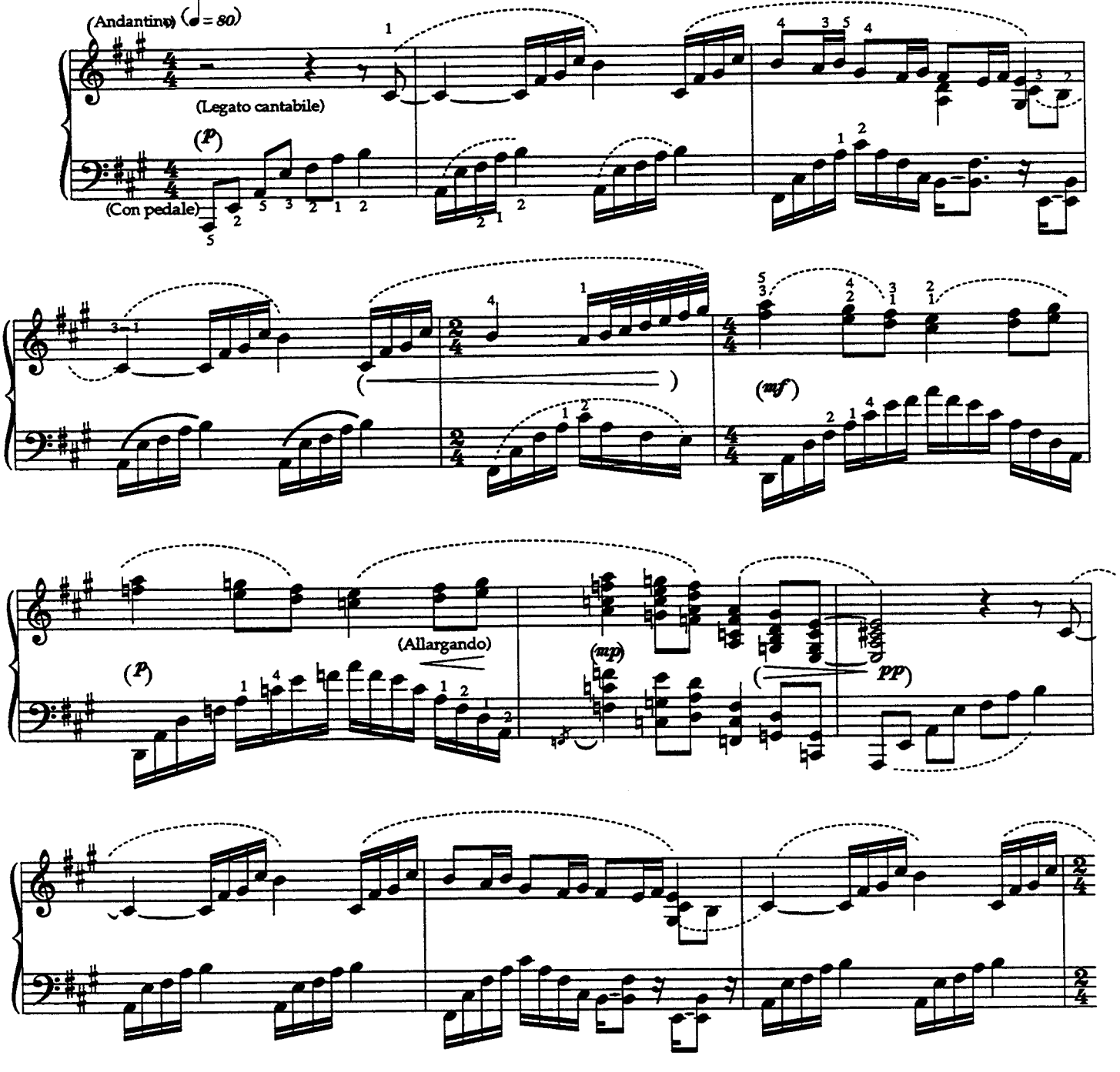

Great Power
Great Power (Broadening)
Great Power
sfz
(loco)
8vb
Pesante ♩= 52
Well marked
p
L.H.
(etc.)
pp
R.H.
tr
Volante
(cresc.)
Tug of War
Begin trill slowly, accelerate to Presto
fff
(Diminishing)
f
p
(L.H.)


p
Cantabile e espressivo
(f)
Molto espressivo
f
Molto espressivo
ff
mp
Pesante
f
f
sf
Molto Marcato, Molto
Allargando e Crescendo
fff
R.H. fist

Spring Intermezzo

from Four Seasonal Sketches

Betty Jackson King
(1955)
Helen Walker-Hill, editor



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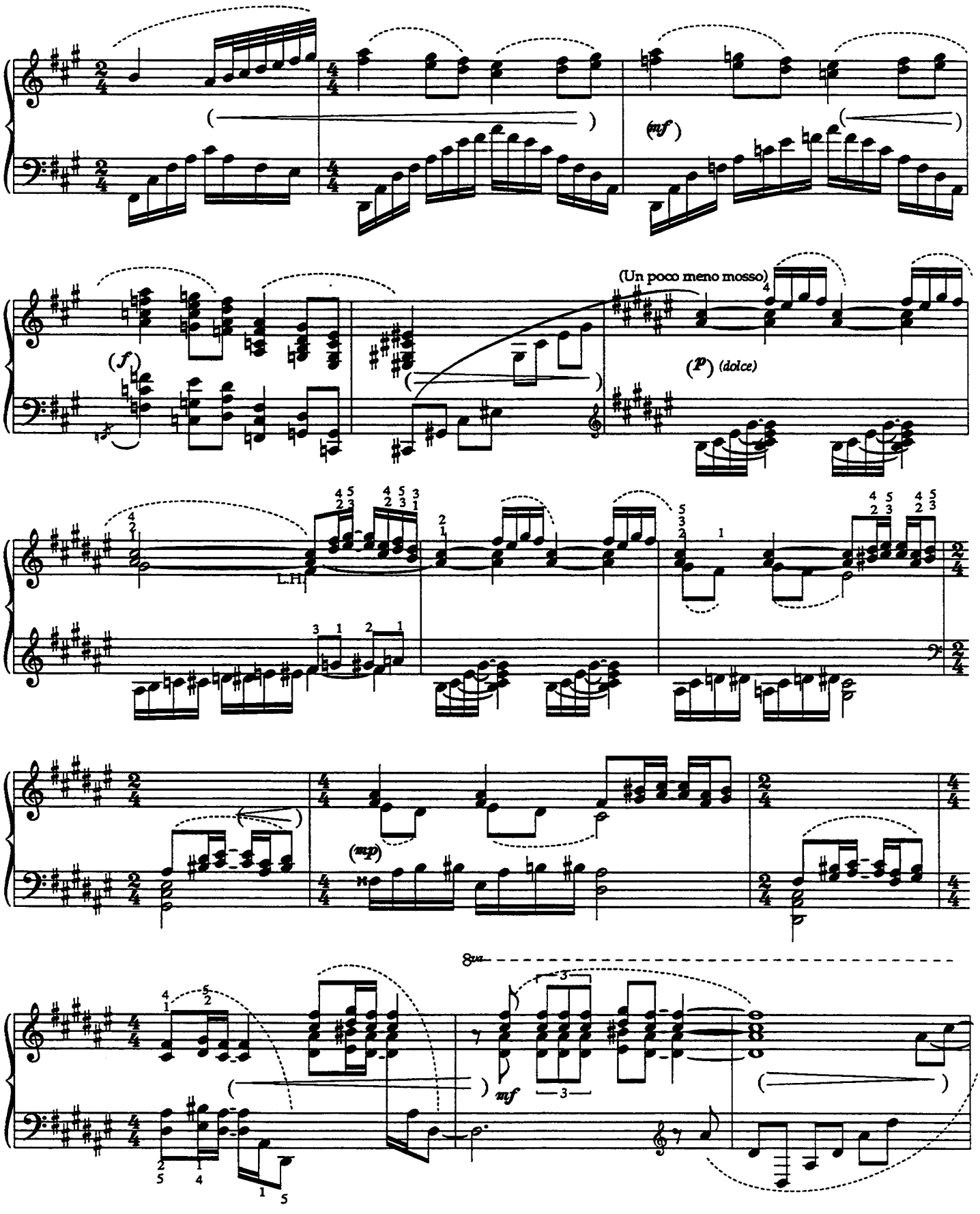
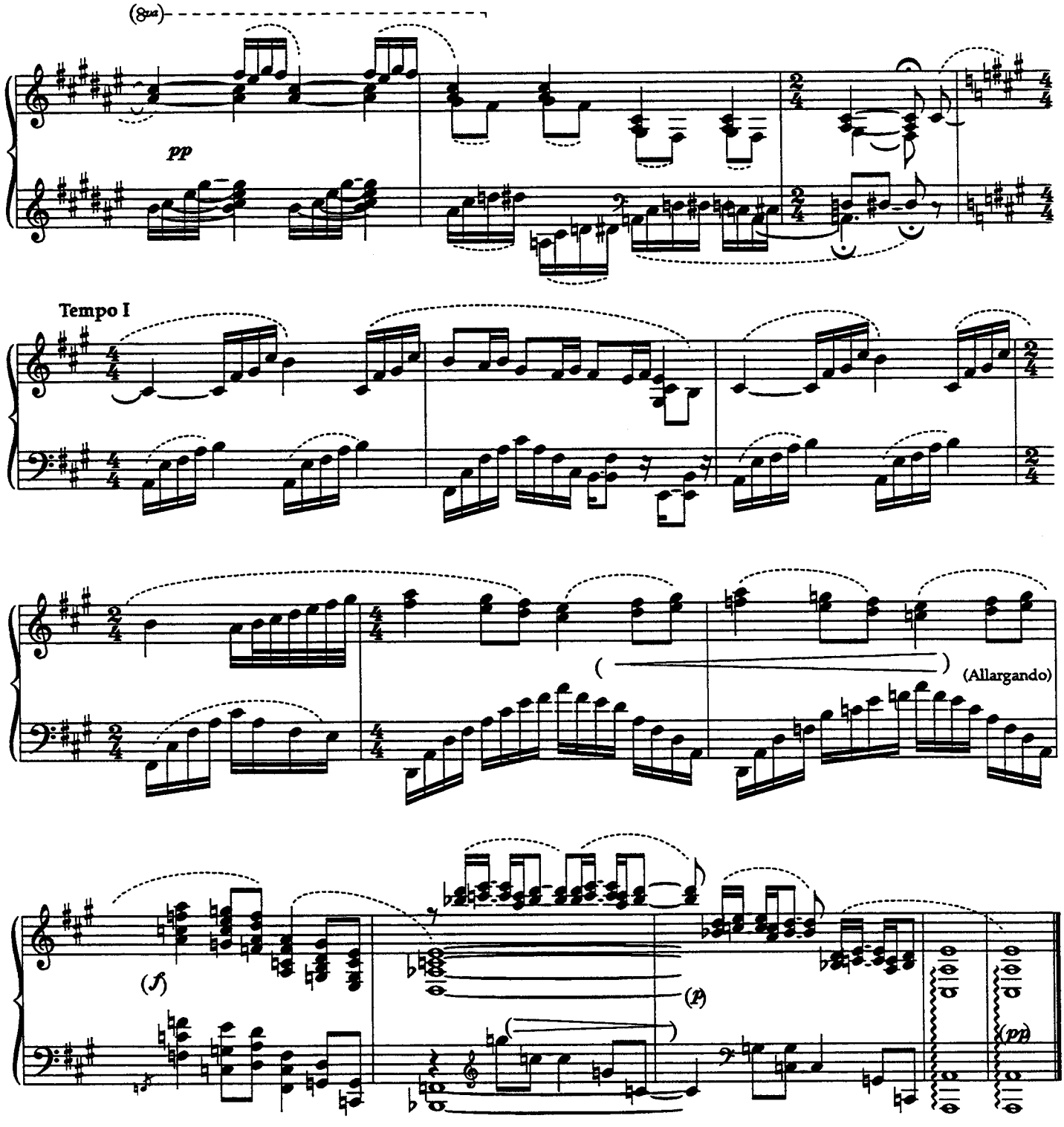
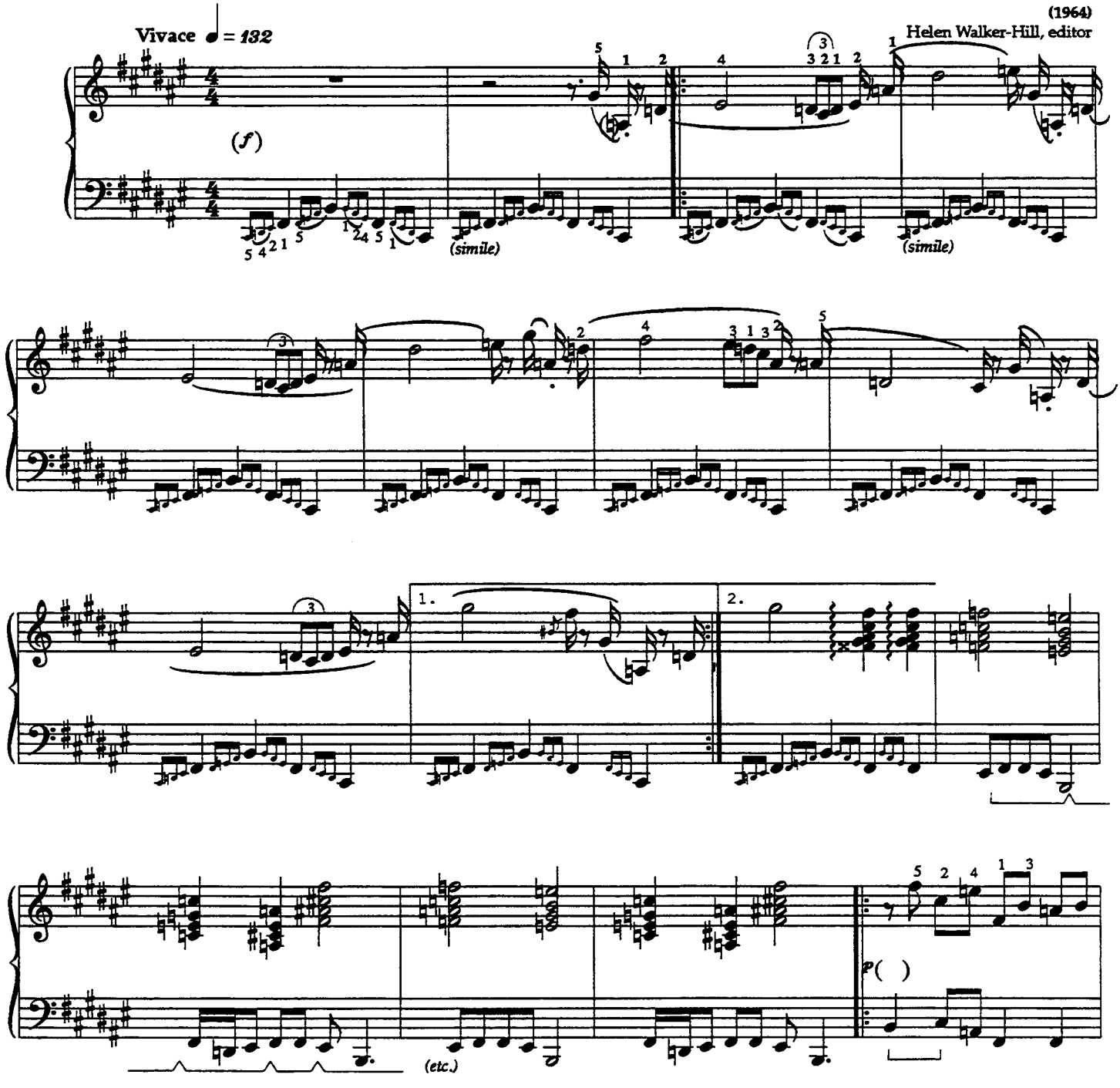

(mf)
(f)
(Un poco meno mosso)
(p) (dolce)
L.H.
(mp)
8va
mf


(8va)
pp
Tempo I
(Allargando)
(f)
(p)
(pp)

Fortune Favored the Bold Player

from the White Nile Suite: 3rd movement

Philippa Schuyler
(1964)
Helen Walker-Hill, editor



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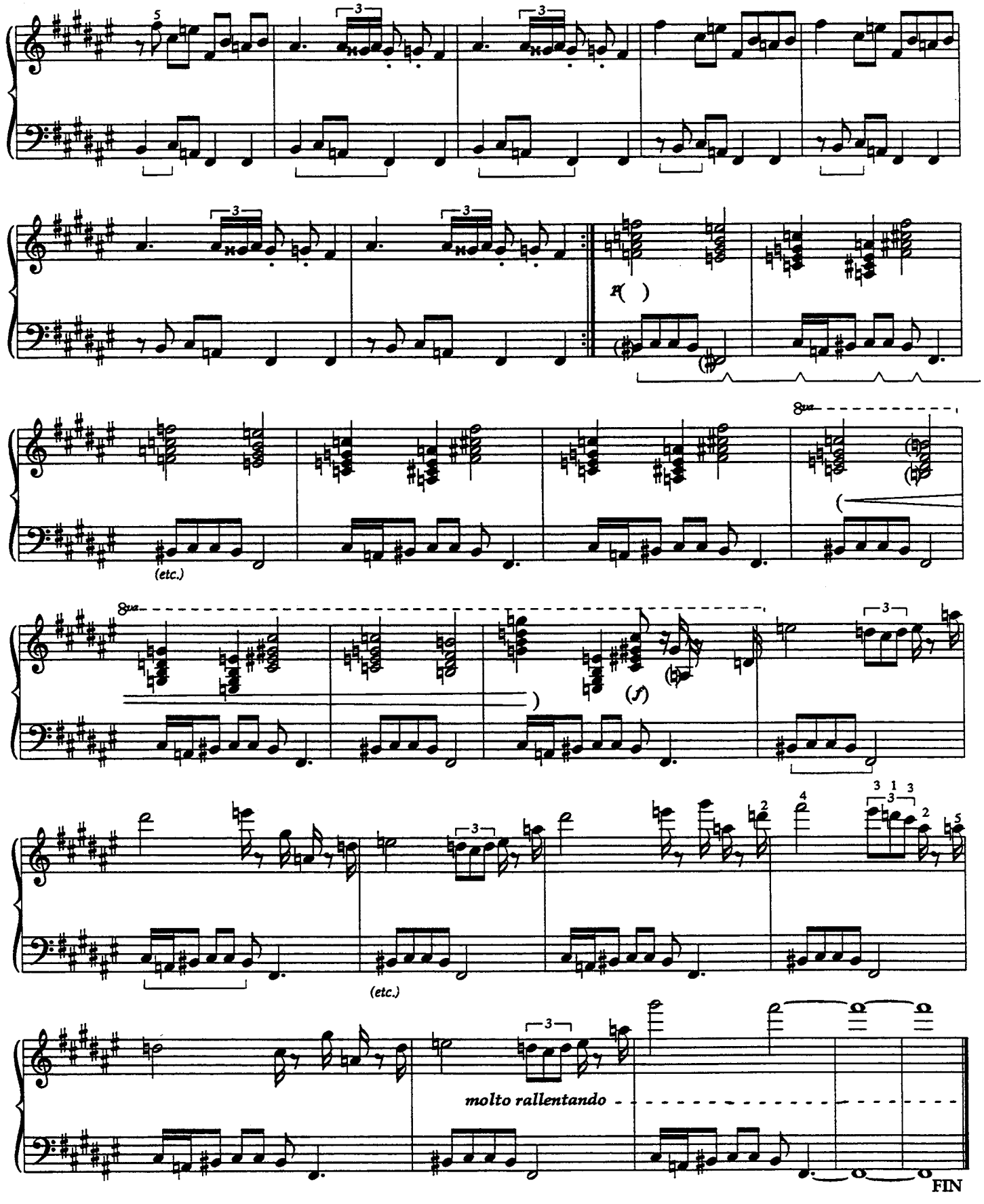
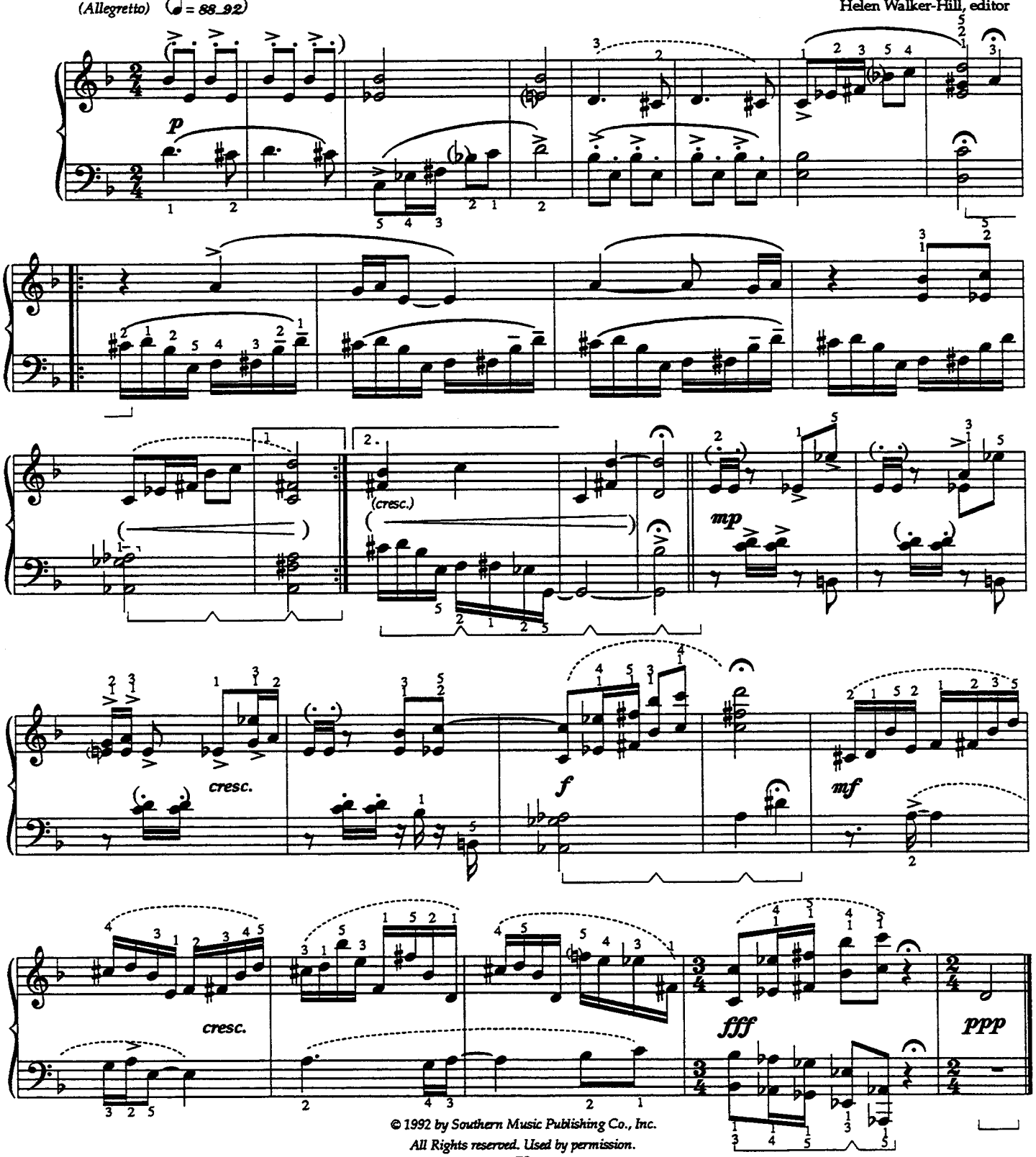

(etc.)
8va
(f)
(etc.)
molto rallentando
FIN

Prelude no. 1: "Sorpresa" ("Surprise")

Tania León
(1966)
Helen Walker-Hill, editor



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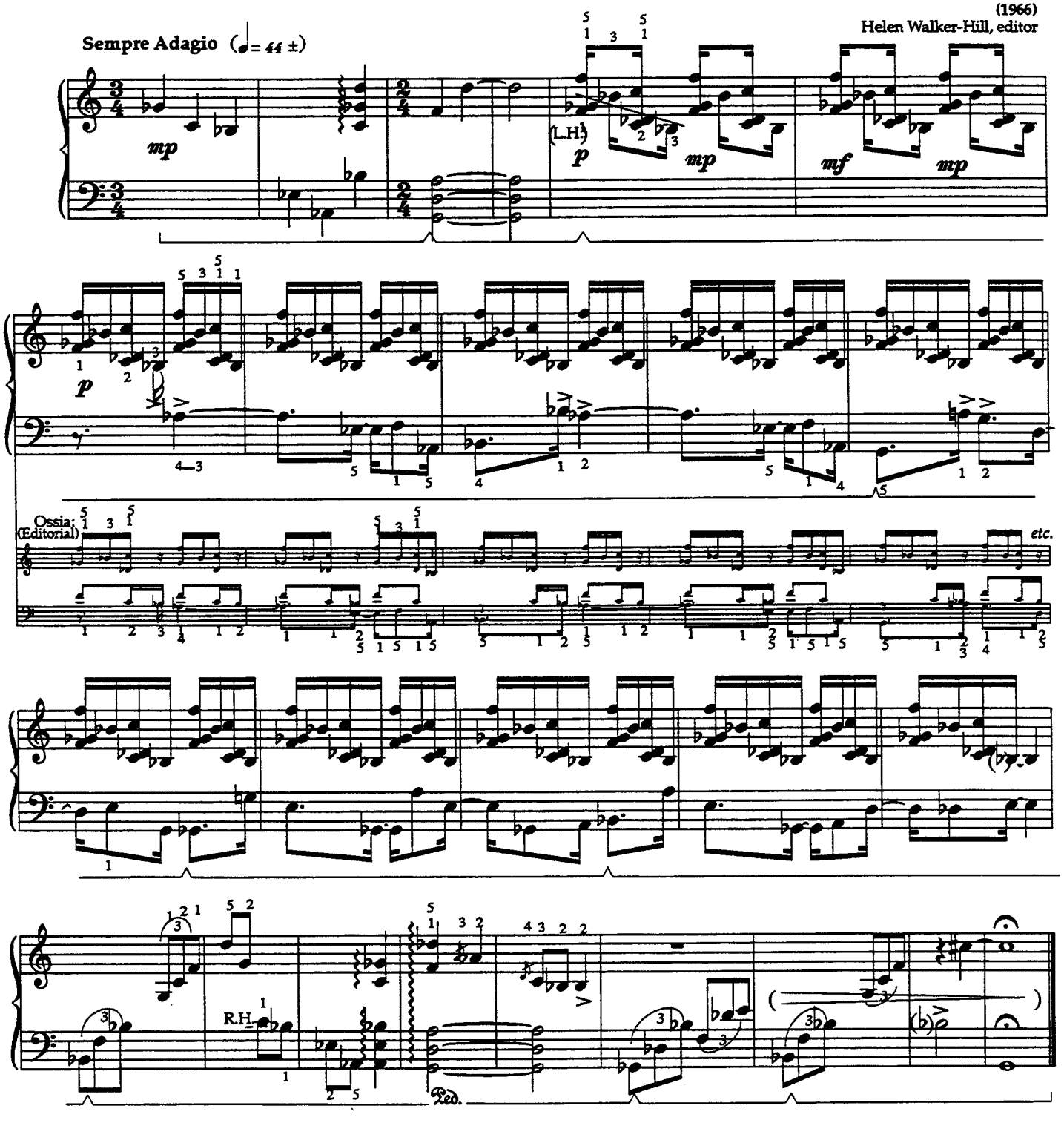
Prelude no. 2: "Pecera" ("Aquarium")

Tania León
(1966)
Helen Walker-Hill, editor



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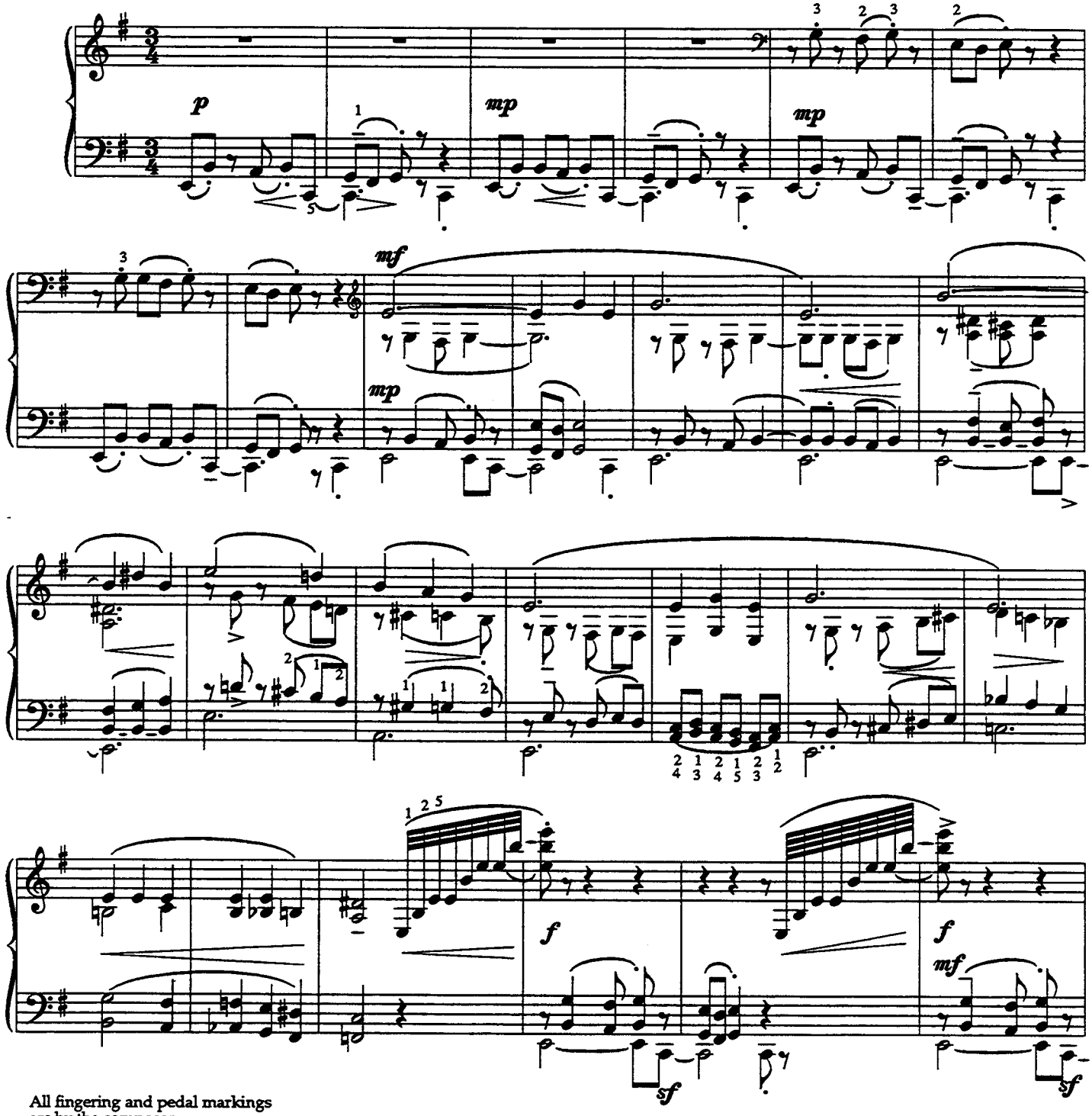
To Toy Harper

TROUBLED WATER

Based on the spiritual "Wade in the Water"

Margaret Bonds

Helen Walker-Hill, editor



All fingering and pedal markings are by the composer.

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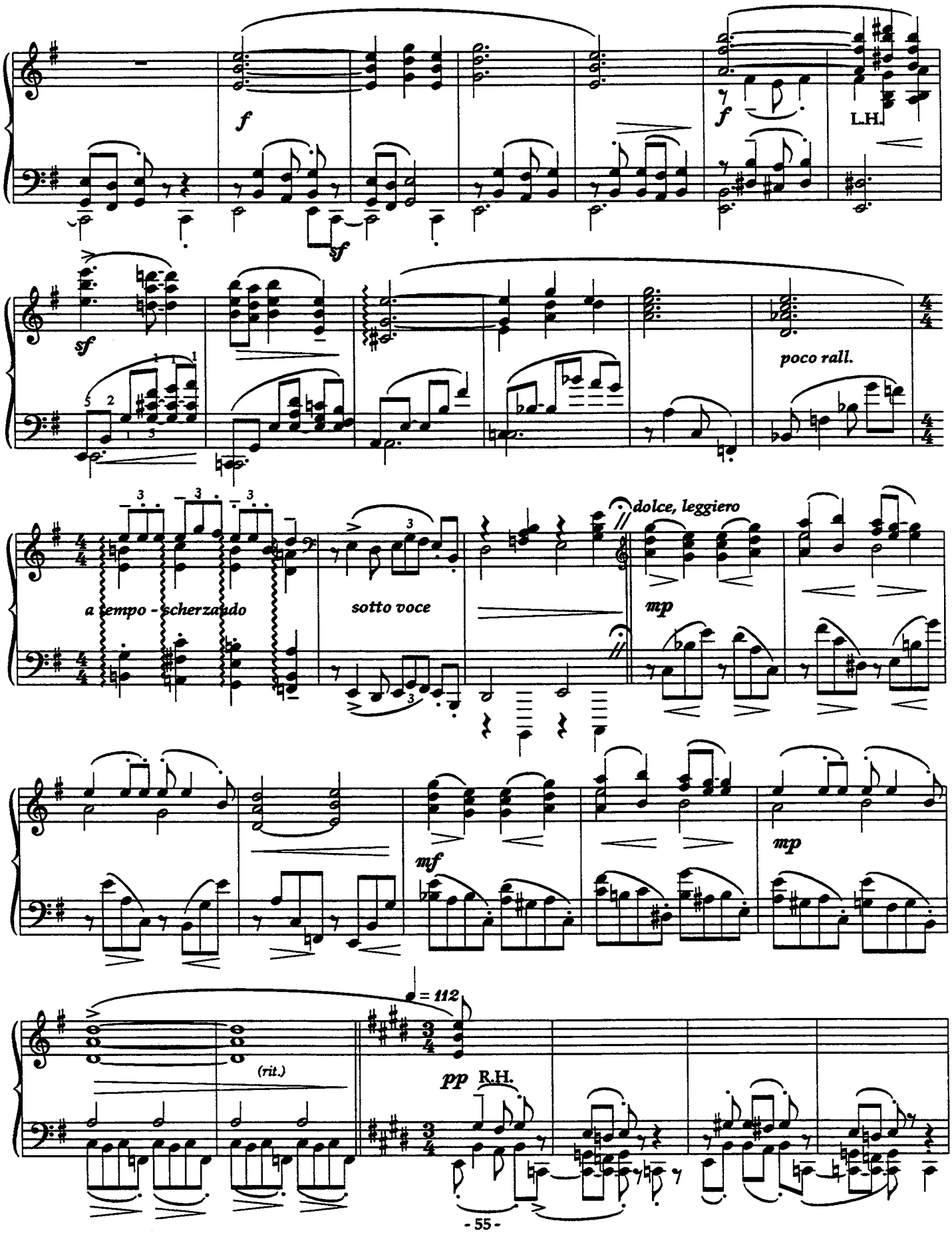
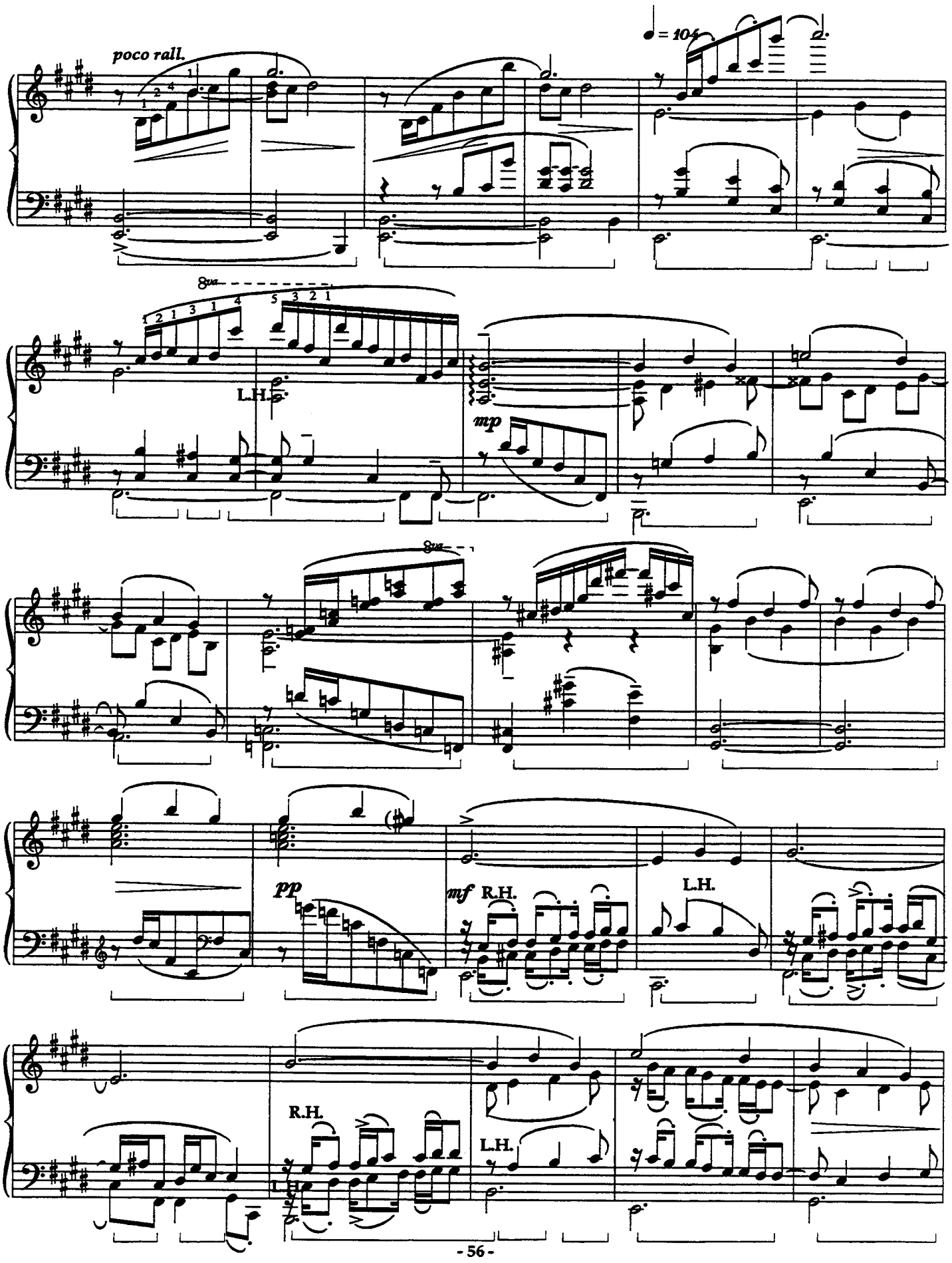
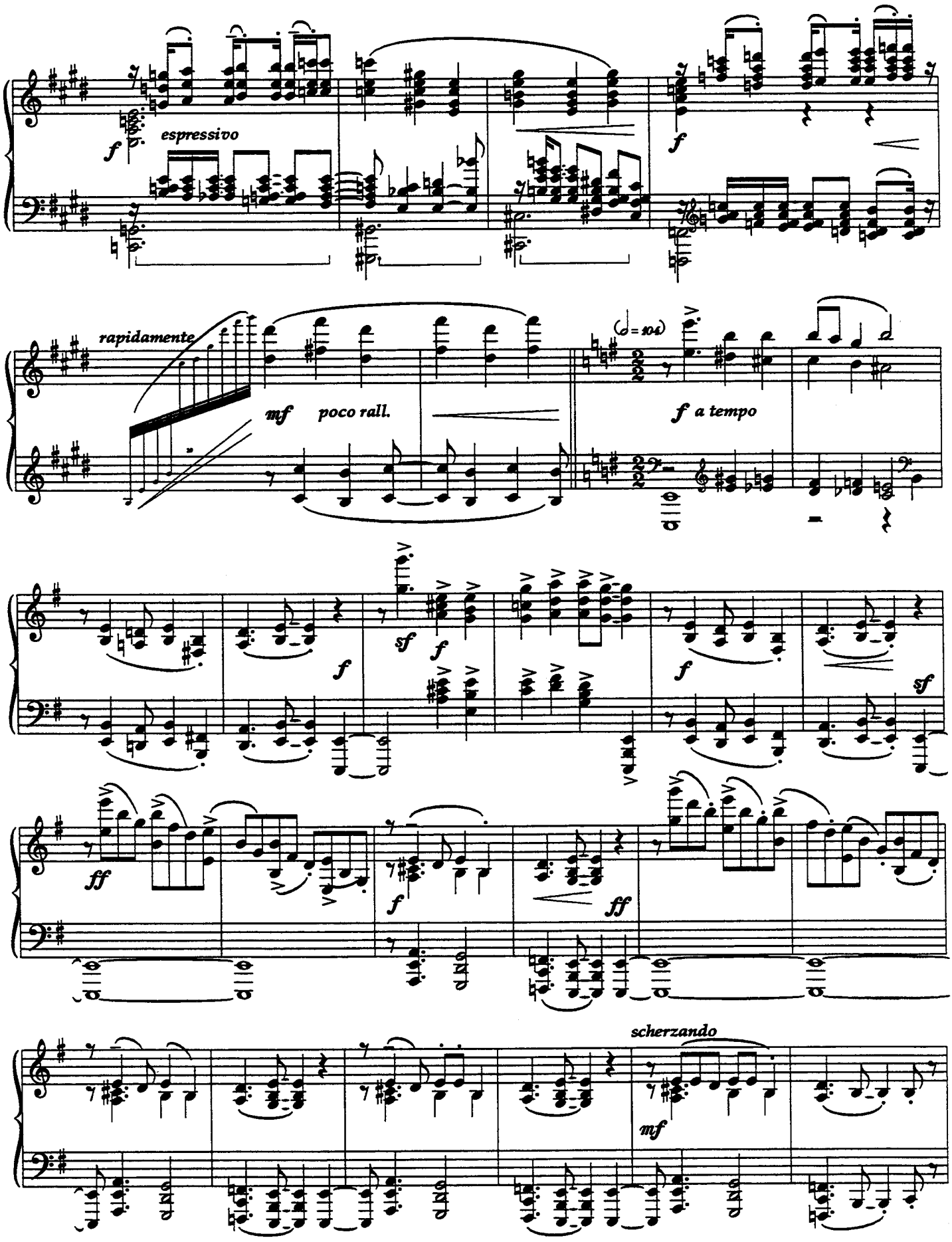
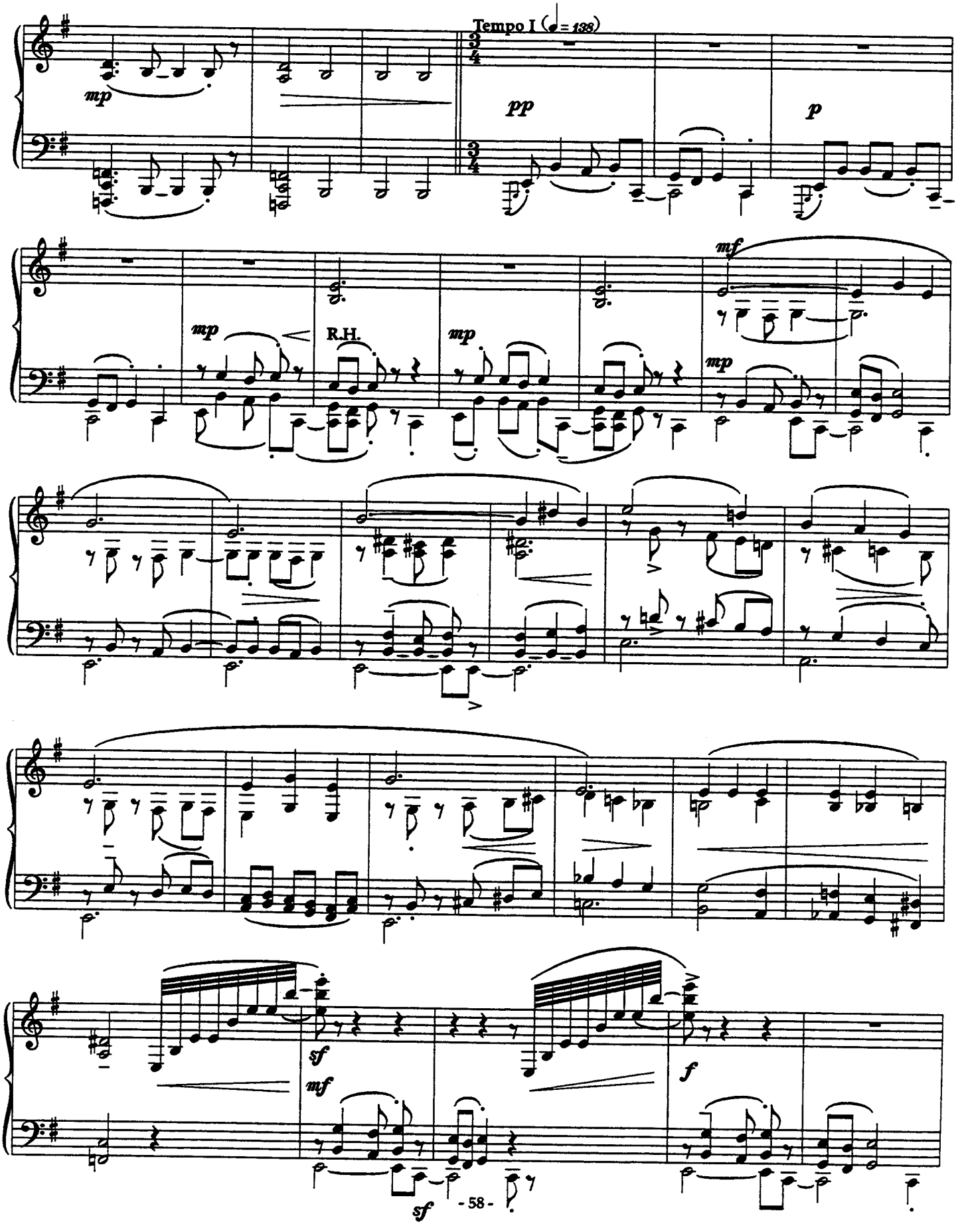
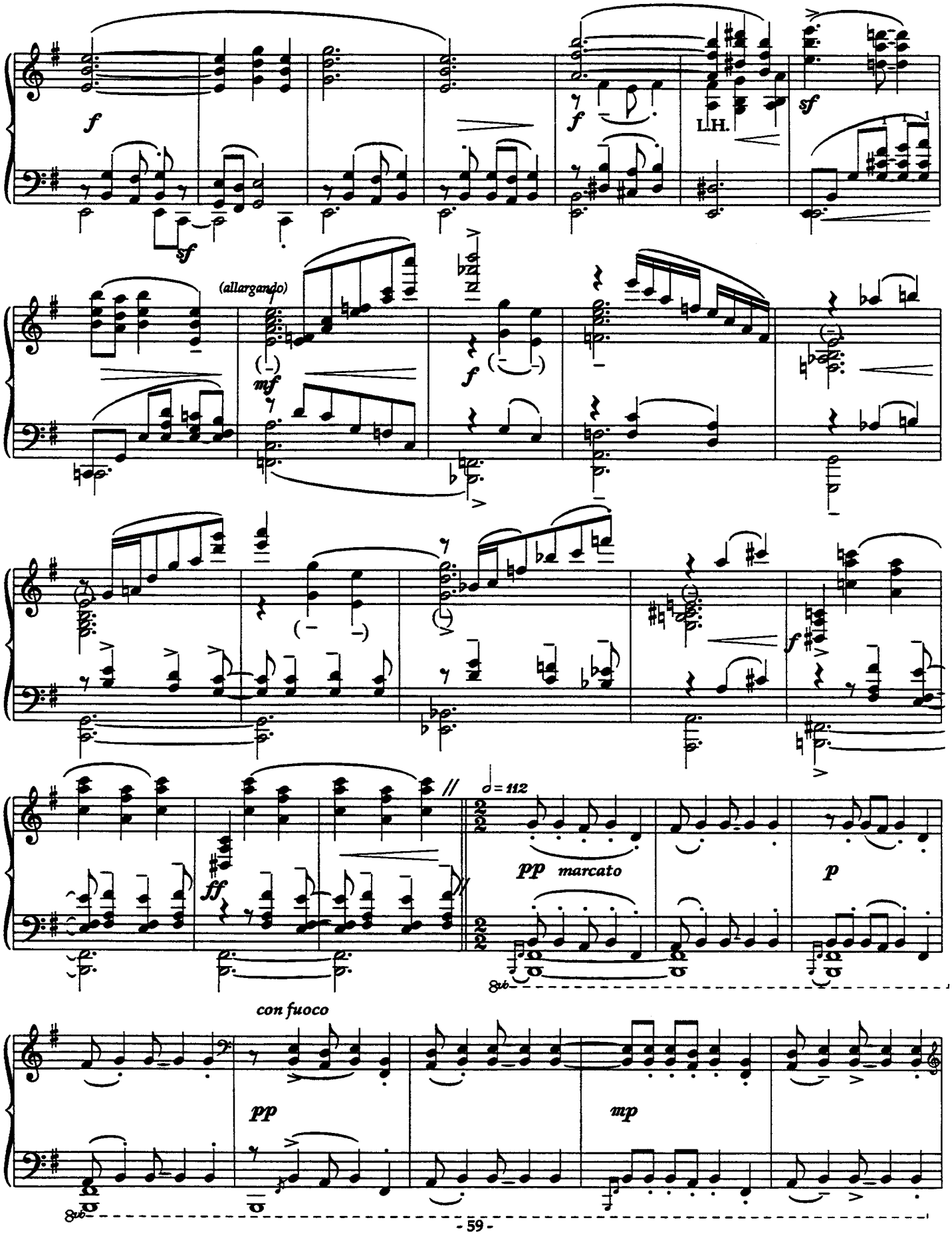
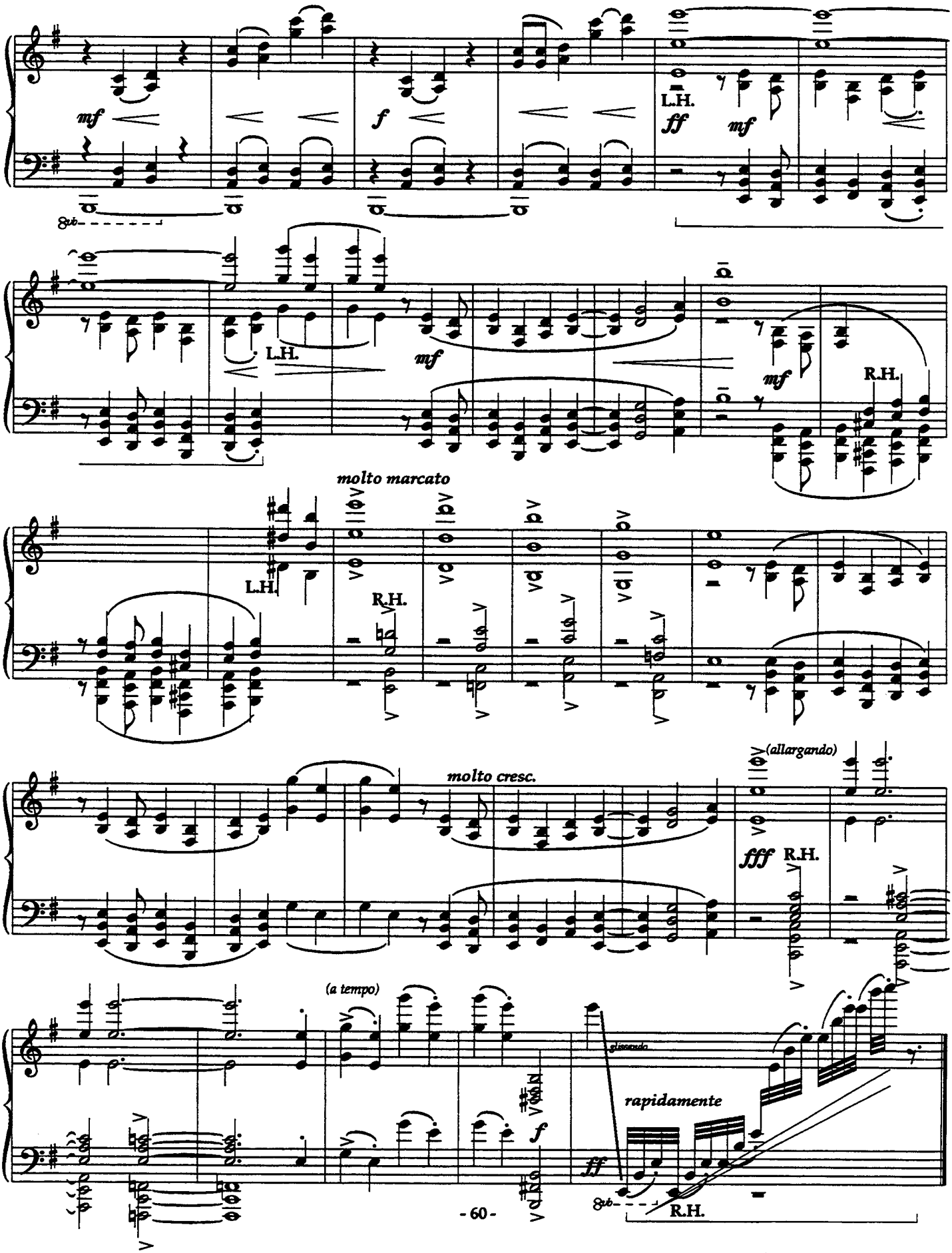

f
f
L.H.
sf
sf
poco rall.
a tempo - scherzando
sotto voce
dolce, leggiero
mp
mf
mp
(rit.)
♩ = 112
pp R.H.


poco rall.
♩= 104
8va
L.H.
mp
8va
pp
mf R.H.
L.H.
R.H.
L.H.


f
espressivo
f
rapidamente
mf
poco rall.
(♩= 104)
f a tempo
f
sf
f
f
sf
ff
f
ff
scherzando
mf

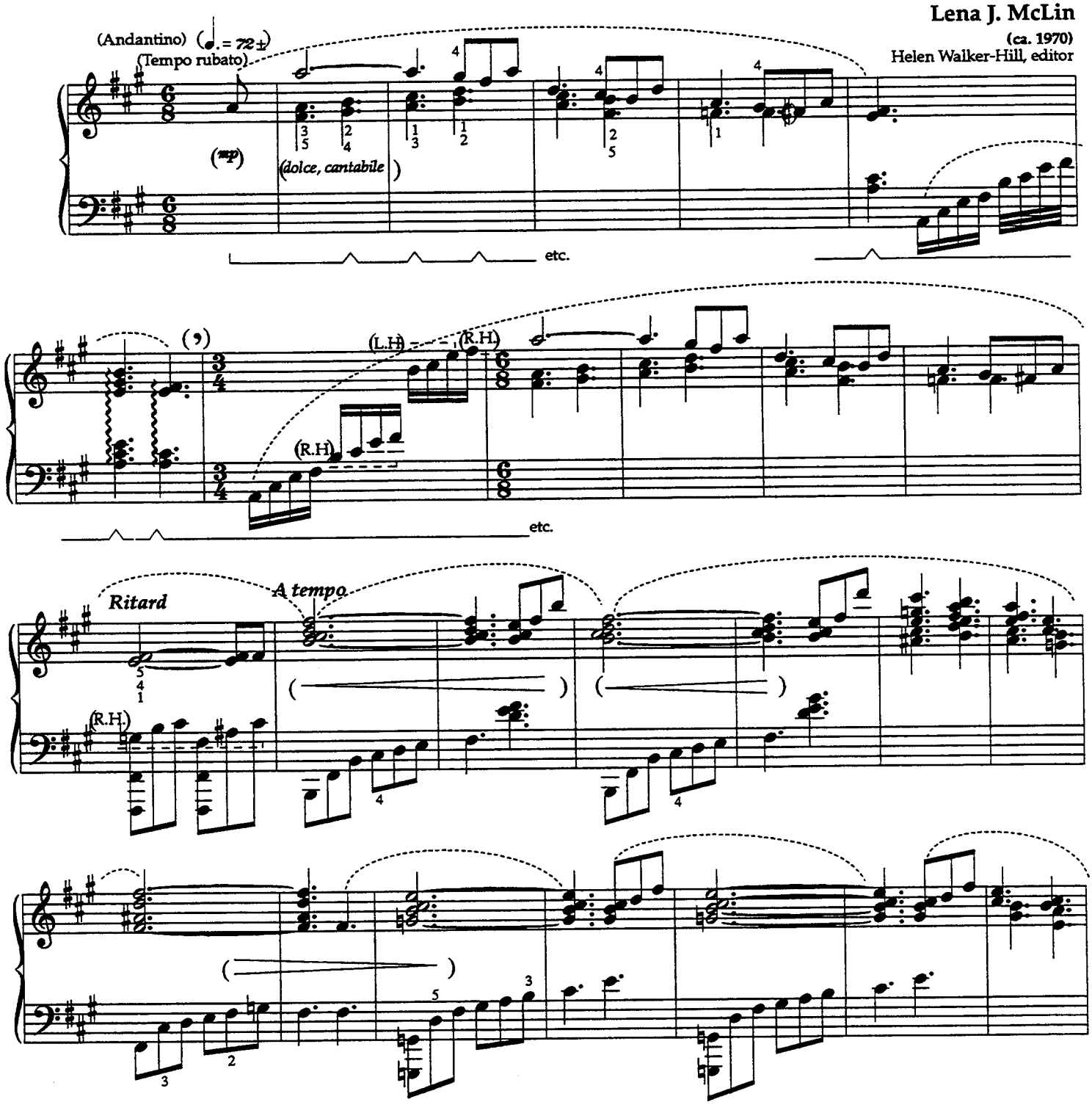

Tempo I (♩= 138)
mp
pp
p
mf
mp
R.H.
mp
mp
sf
mf
f
sf


f
sf
L.H.
sf
(allargando)
mf
f
f
ff
d = 112
pp marcato
p
con fuoco
pp
mp


mf
f
L.H.
ff
mf
8vb
L.H.
mf
mf
R.H.
molto marcato
L.H.
R.H.
molto cresc.
(allargando)
fff
R.H.
(a tempo)
f
glissando
rapidamente
ff
8vb
R.H.

A Summer Day

Lena J. McLin
(ca. 1970)
Helen Walker-Hill, editor



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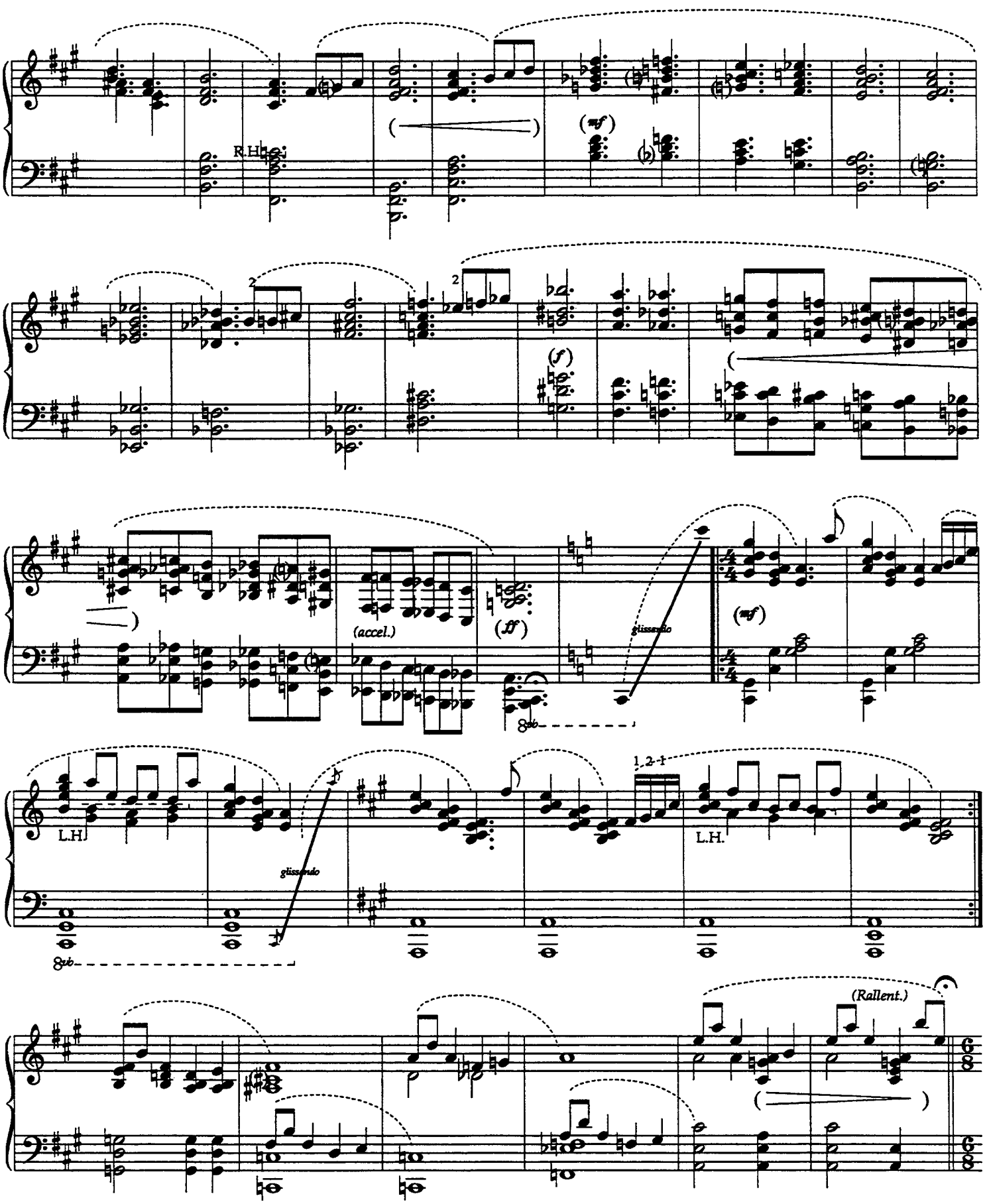
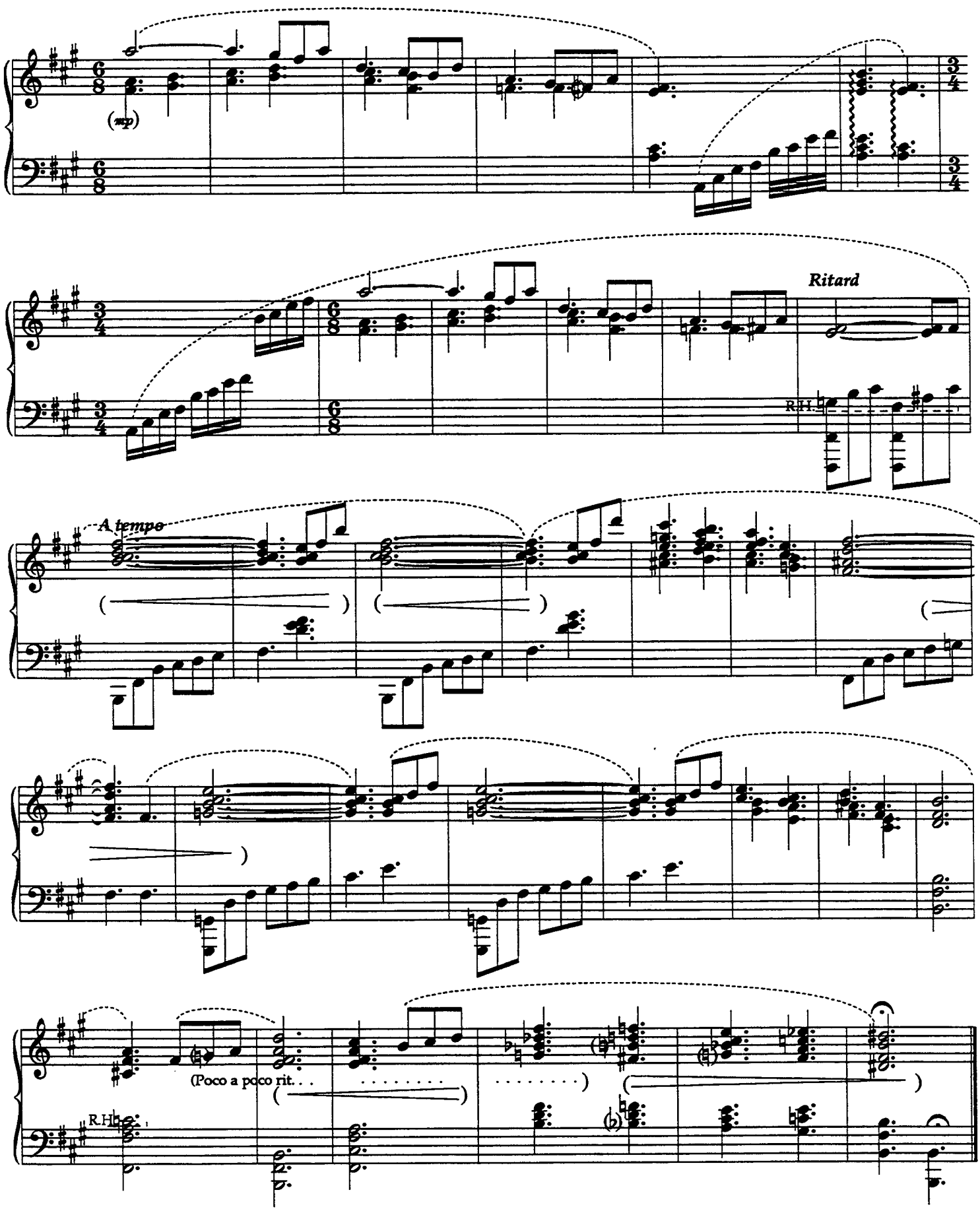
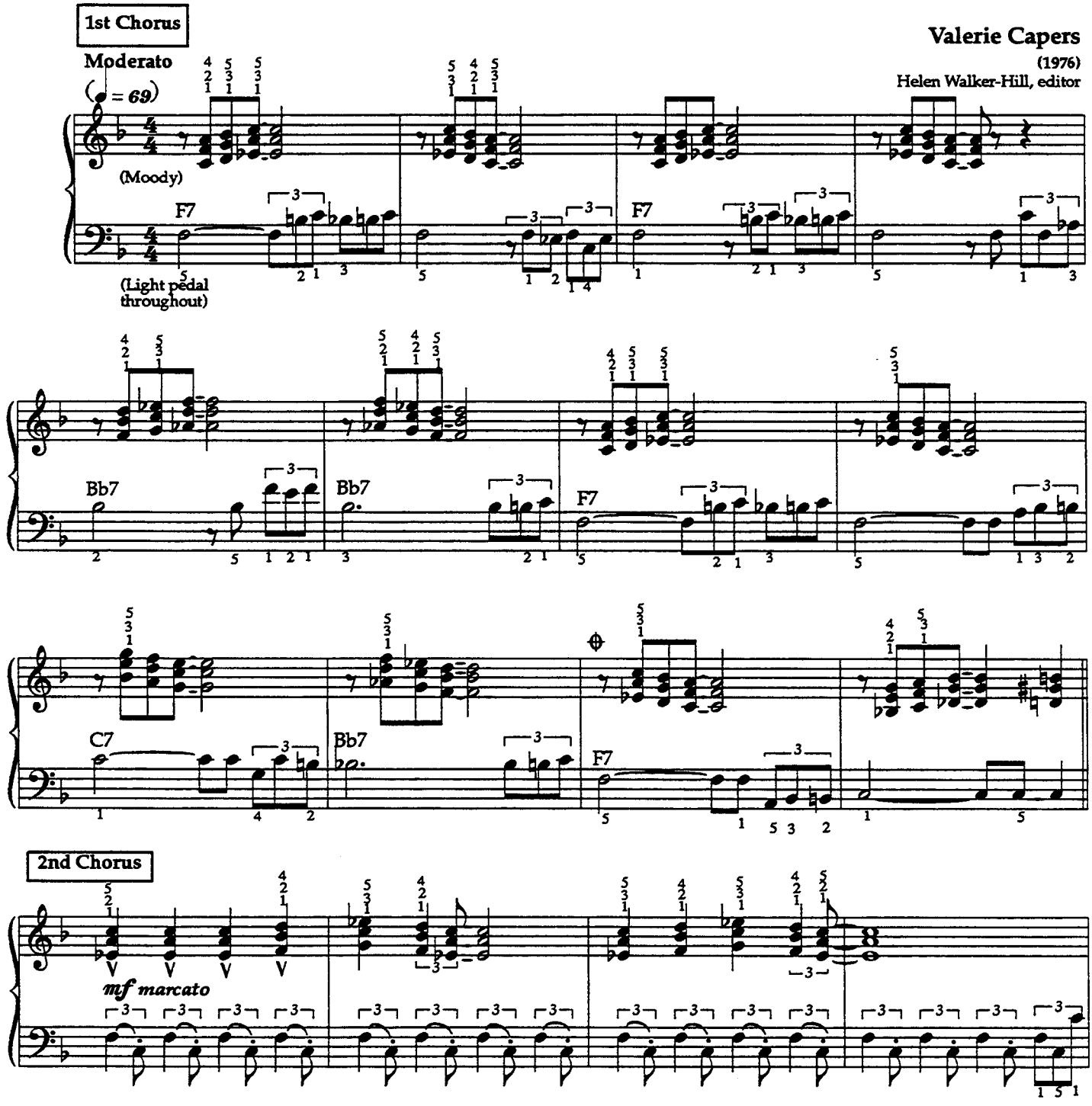

R.H.
(mf)
(f)
(accel.)
(ff)
glissando
(mf)
L.H.
glissando
1 2 1
L.H.
(Rallent.)


(mp)
Ritard
R.H.
A tempo
(Poco a poco rit. . .
R.H.

BLUES FOR "THE DUKE"

from 'Portraits in Jazz'

Blues for the "Duke" is composed in the traditional twelve-bar blues form. Traditional blues is based on three chords - the I, IV and V chords of a key. Think of this blues as a theme (bars 1-12) with two variations (bars 13-24) (bars 25-36) with a return to the opening theme. The melody and harmonies in bars 1 through 12 are reminiscent of some of Duke's early compositions.



Unedited. Commentary and all fingerings and markings are by Valerie Capers.

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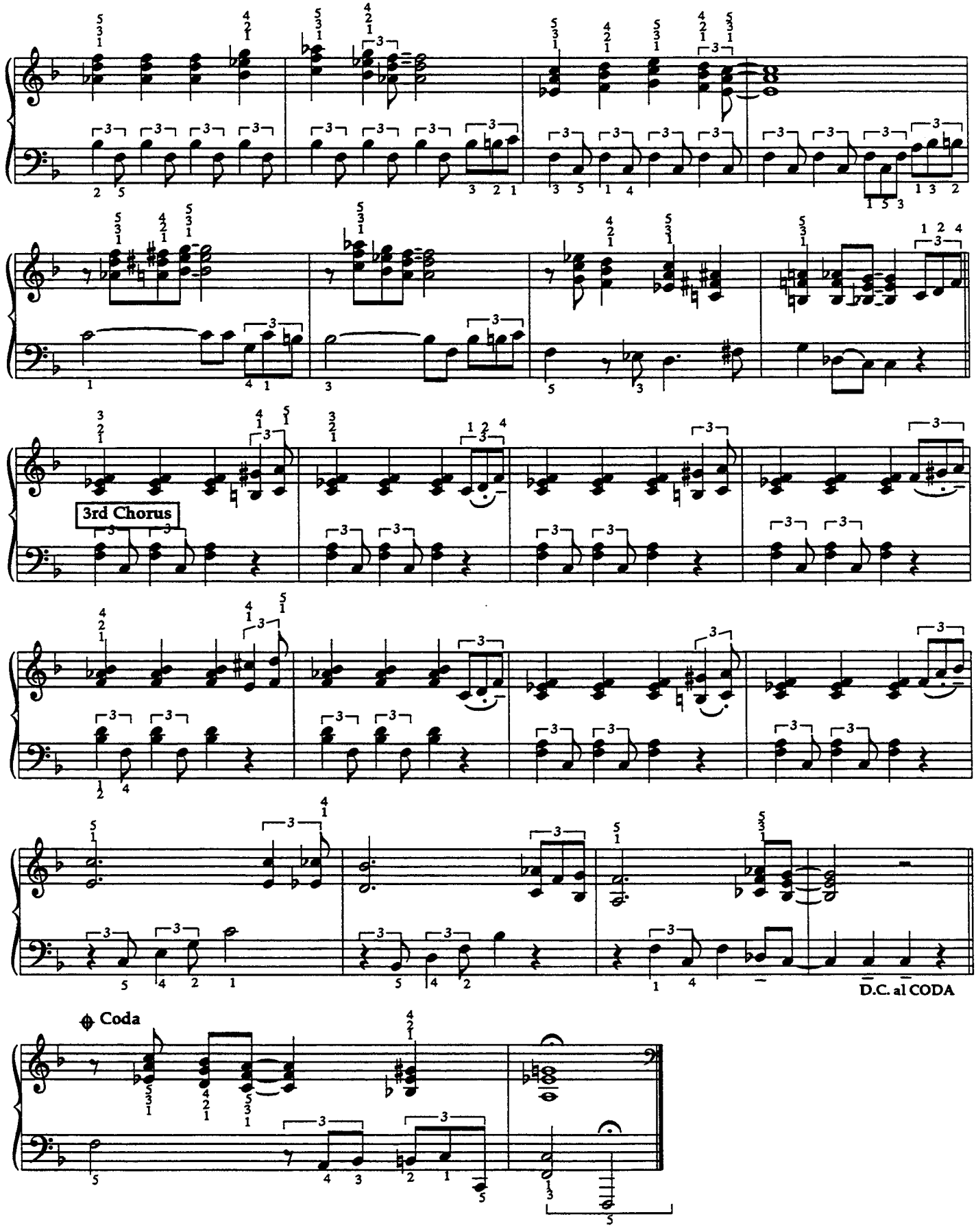

3rd Chorus
D.C. al CODA
Coda

A Taste of Bass

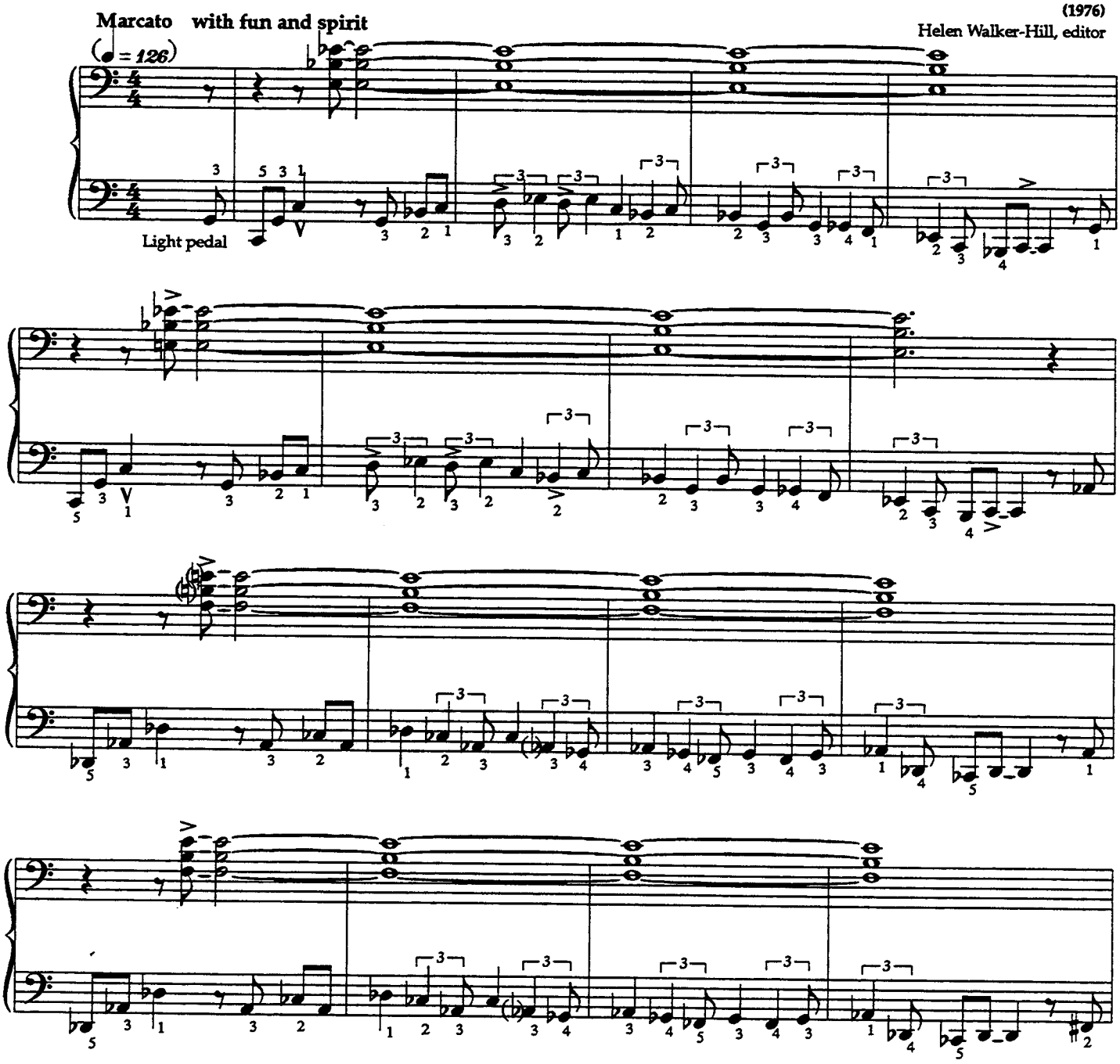
from 'Portraits in Jazz'

The bass player, far too often the unsung hero of a jazz combo, provides rhythmic and harmonic foundation for the sound. The first 17 measures of this piece comprise a miniature bass solo. In bars 18 through 24 the quarter notes in the left hand, typically supportive, are referred to by jazz musicians as "a walking bass line." Ron Carter's solos and rhythm work had a profound effect on the new generation of bassists in the 60's. His sense of time, as an accompanist, supports the most demanding artists. Pianist Jaki Byard has described Ron Carter's time, tone and technique as "brilliant."

Valerie Capers

(1976)

Helen Walker-Hill, editor



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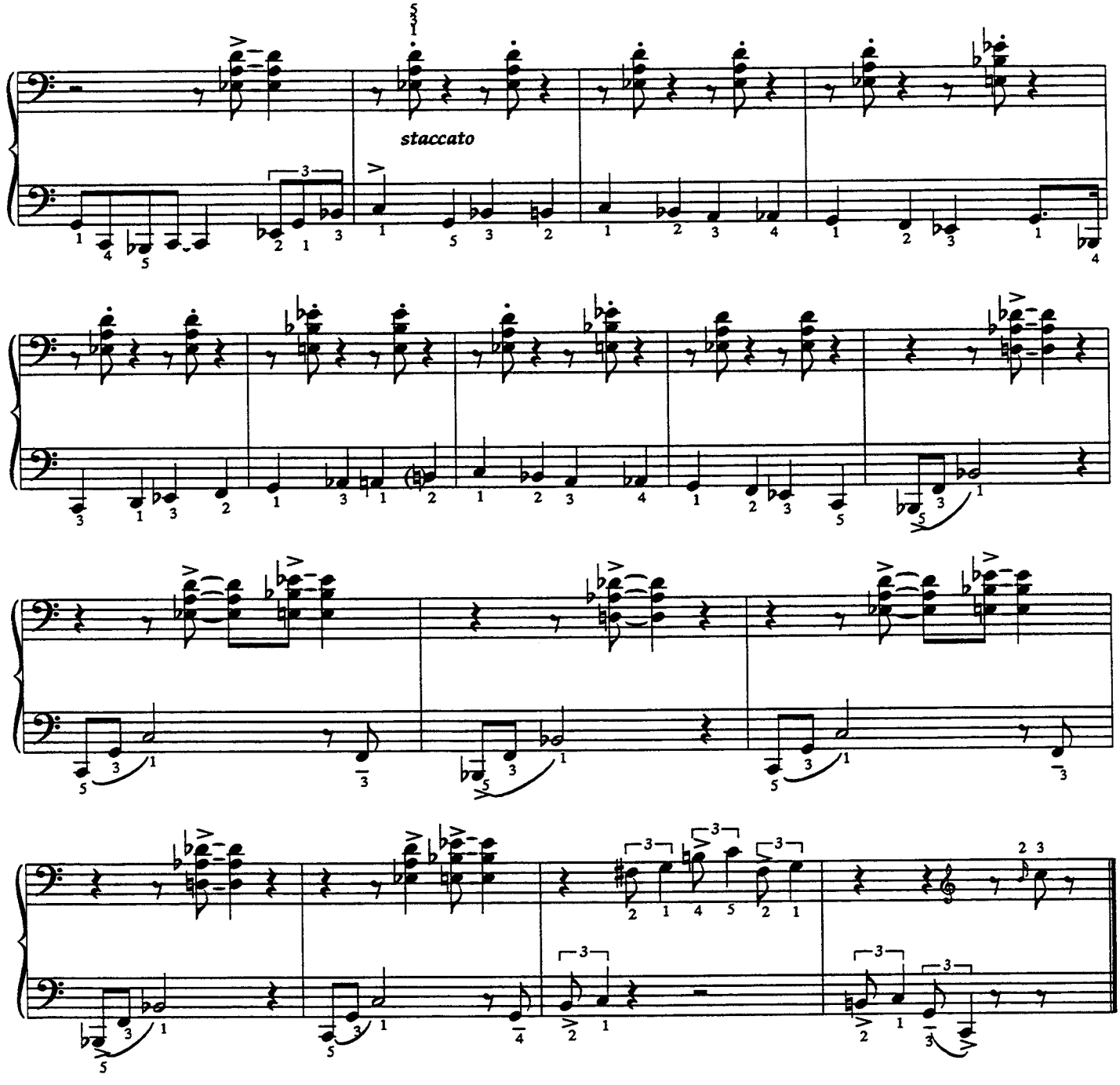
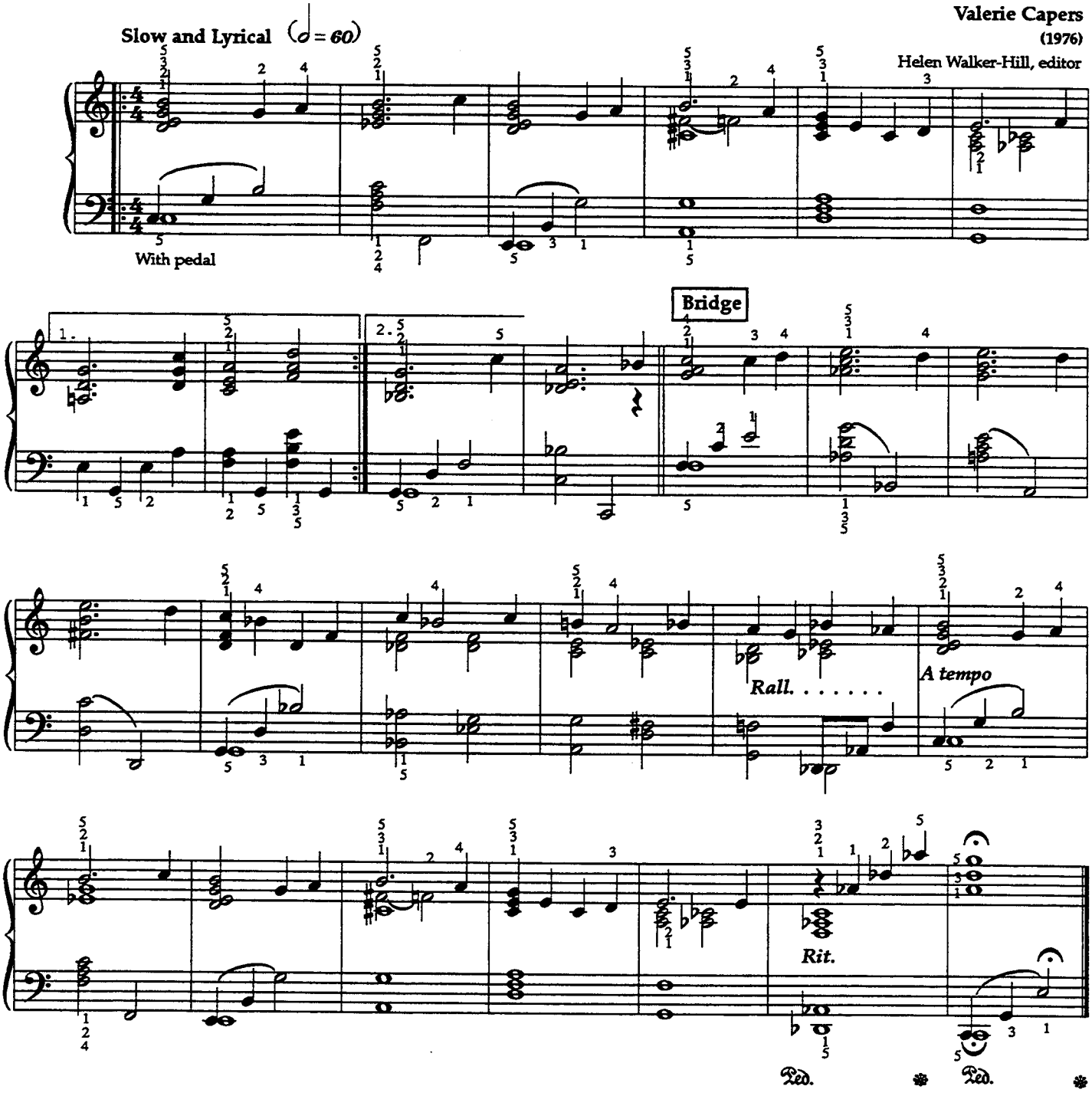

staccato

Billie's Song

from 'Portraits in Jazz'

Billie's Song is simply a pretty ballad dedicated in fondest memory to the great lady of song, Billie Holiday. Lady Day, as she was called, had a special warmth and intensity about her style. Her singing represented an unforgettable experience, perhaps because of so much sadness and tragedy in her personal life.

Valerie Capers
(1976)
Helen Walker-Hill, editor



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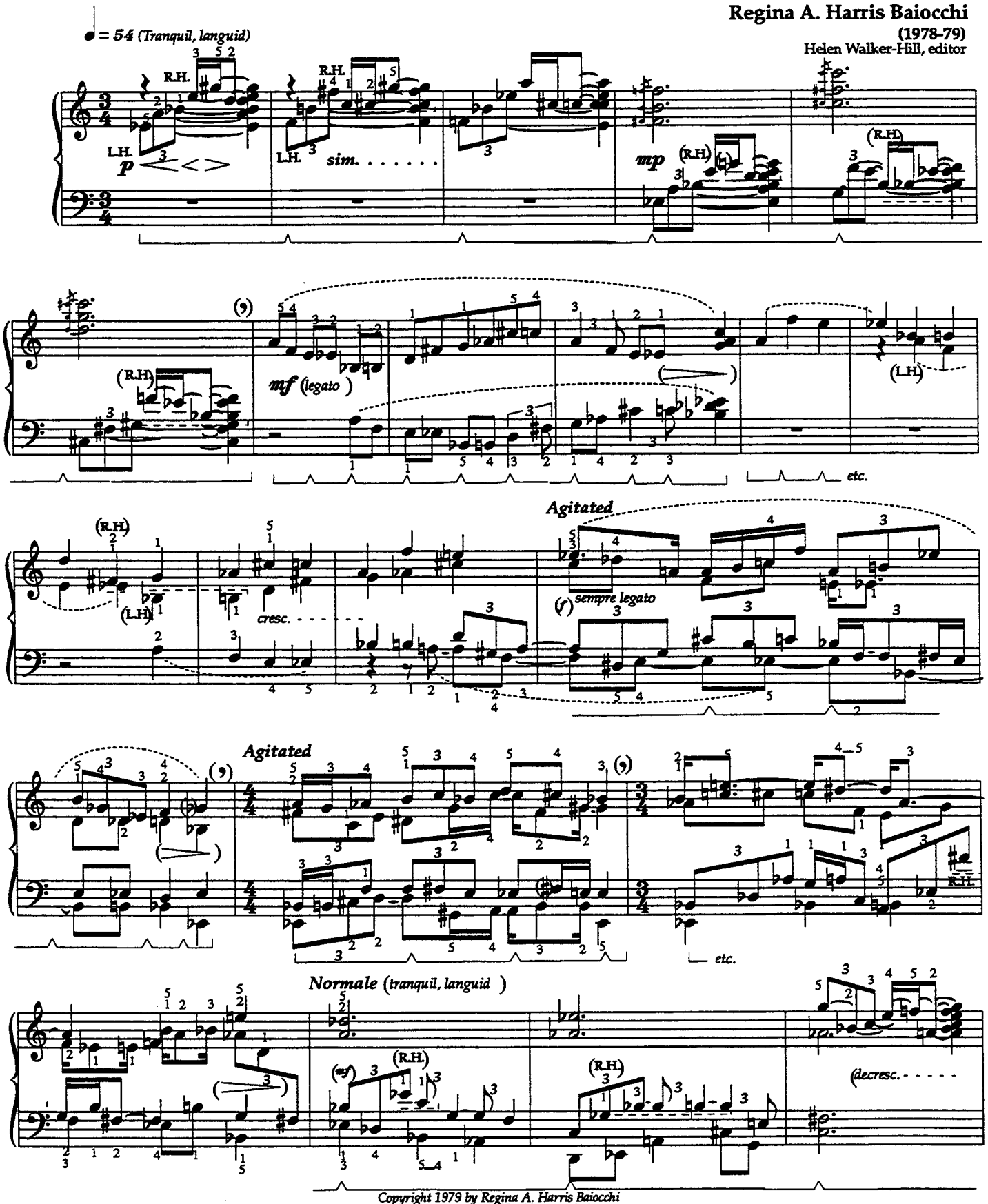
Etude no. 2

from 'Two Piano Etudes'

Regina A. Harris Baiocchi
(1978-79)
Helen Walker-Hill, editor



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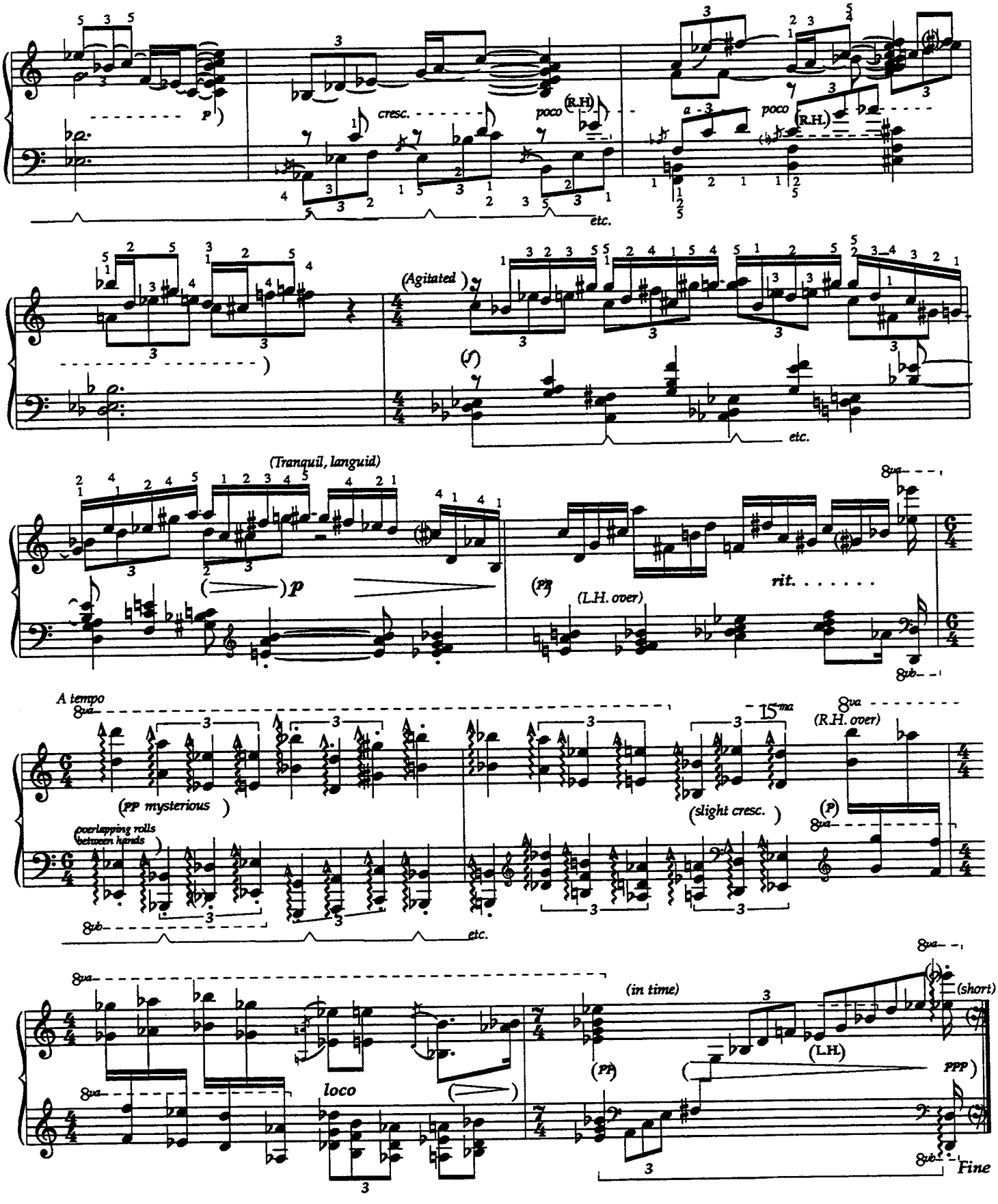
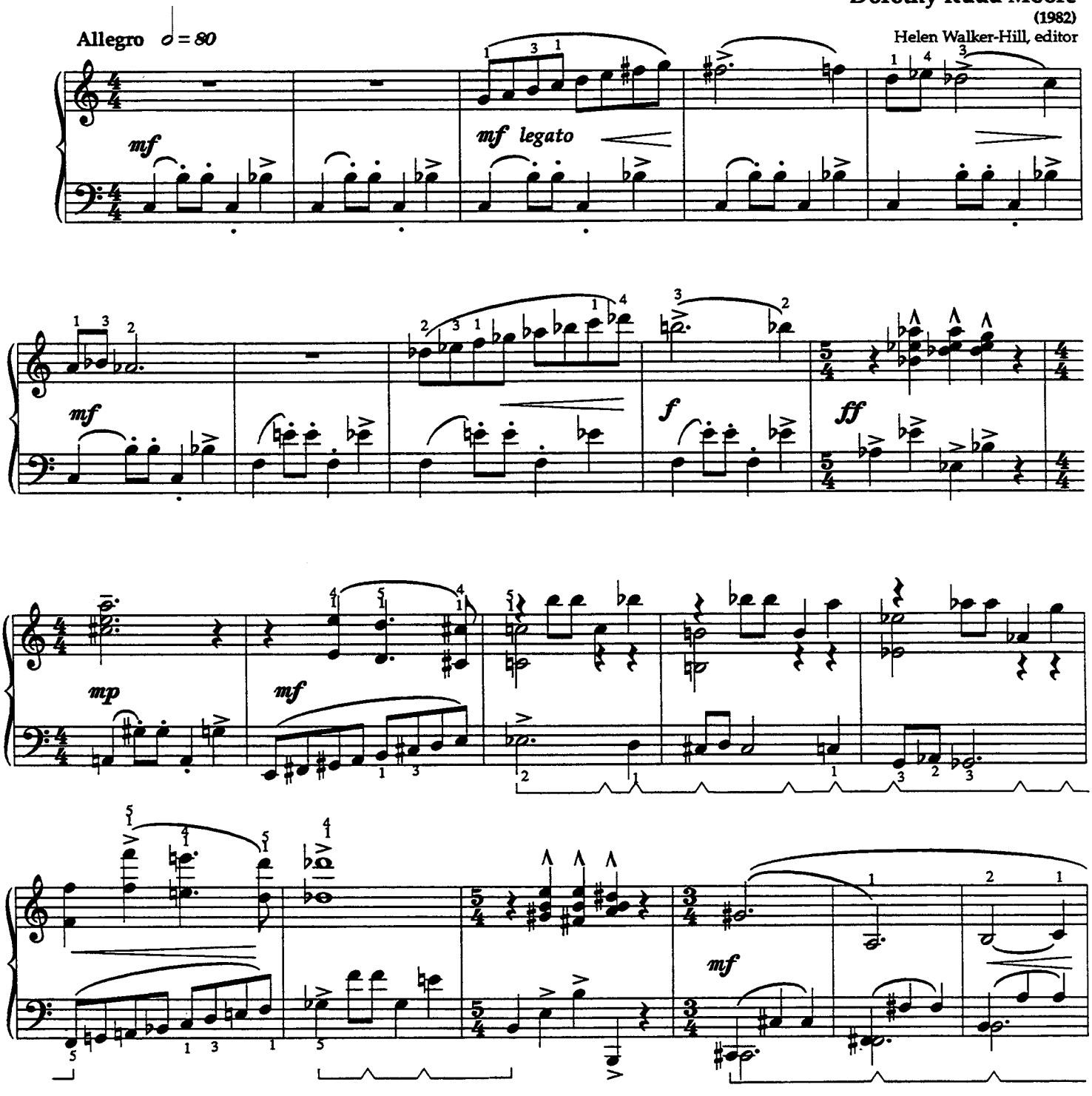

cresc.
poco
(R.H.)
a - 3
poco
(R.H.)
etc.
(Agitated)
(f)
etc.
(Tranquil, languid)
(p)
(pp)
(L.H. over)
rit.
A tempo
8va
15ma
(R.H. over)
(pp mysterious)
overlapping rolls between hands
(slight cresc.)
(p)
etc.
(in time)
(short)
(pp)
(L.H.)
ppp)
loco
Fine

A Little Whimsy

Dorothy Rudd Moore
(1982)
Helen Walker-Hill, editor



All markings and pedal are by the composer.
Only the fingering is editorial.

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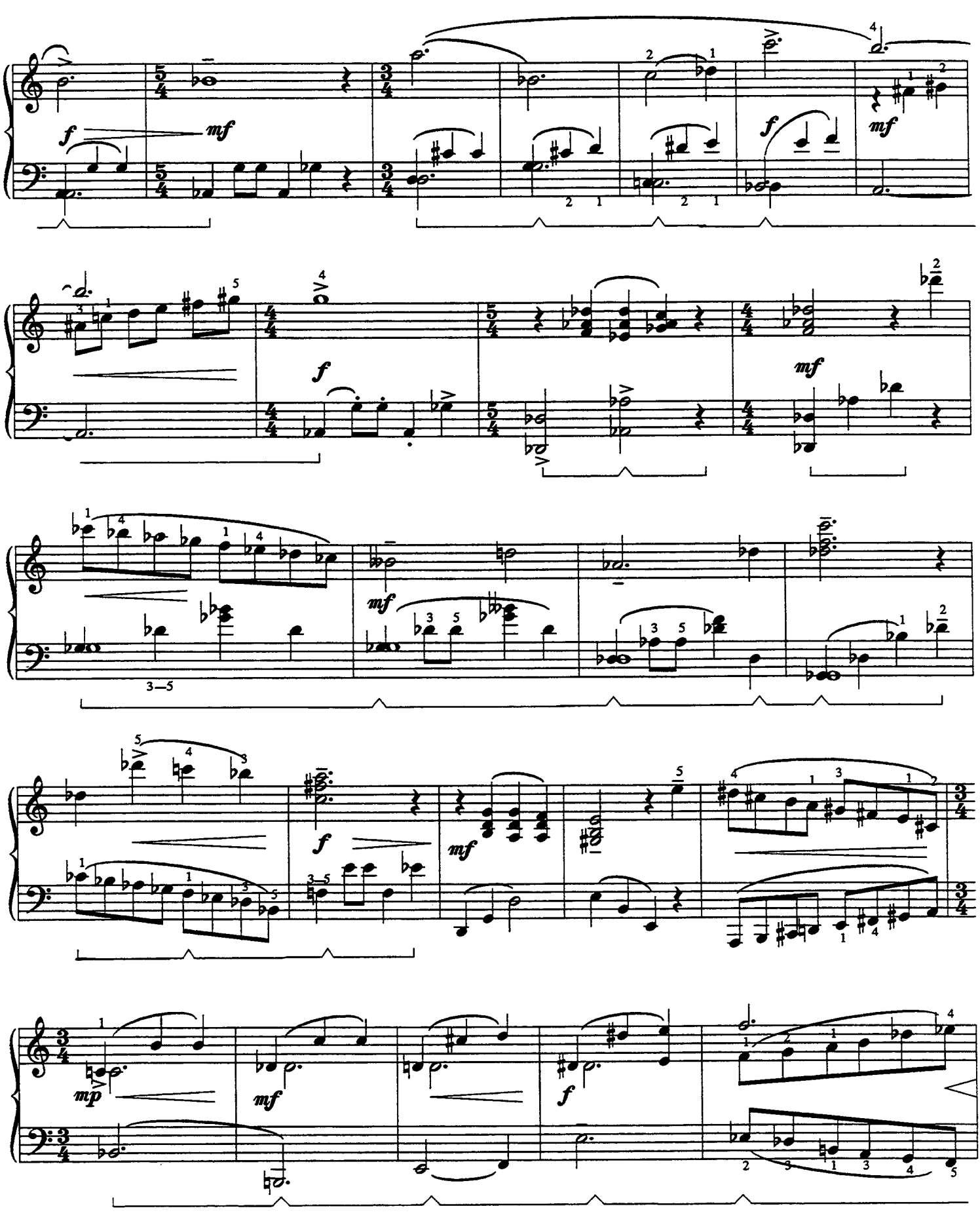
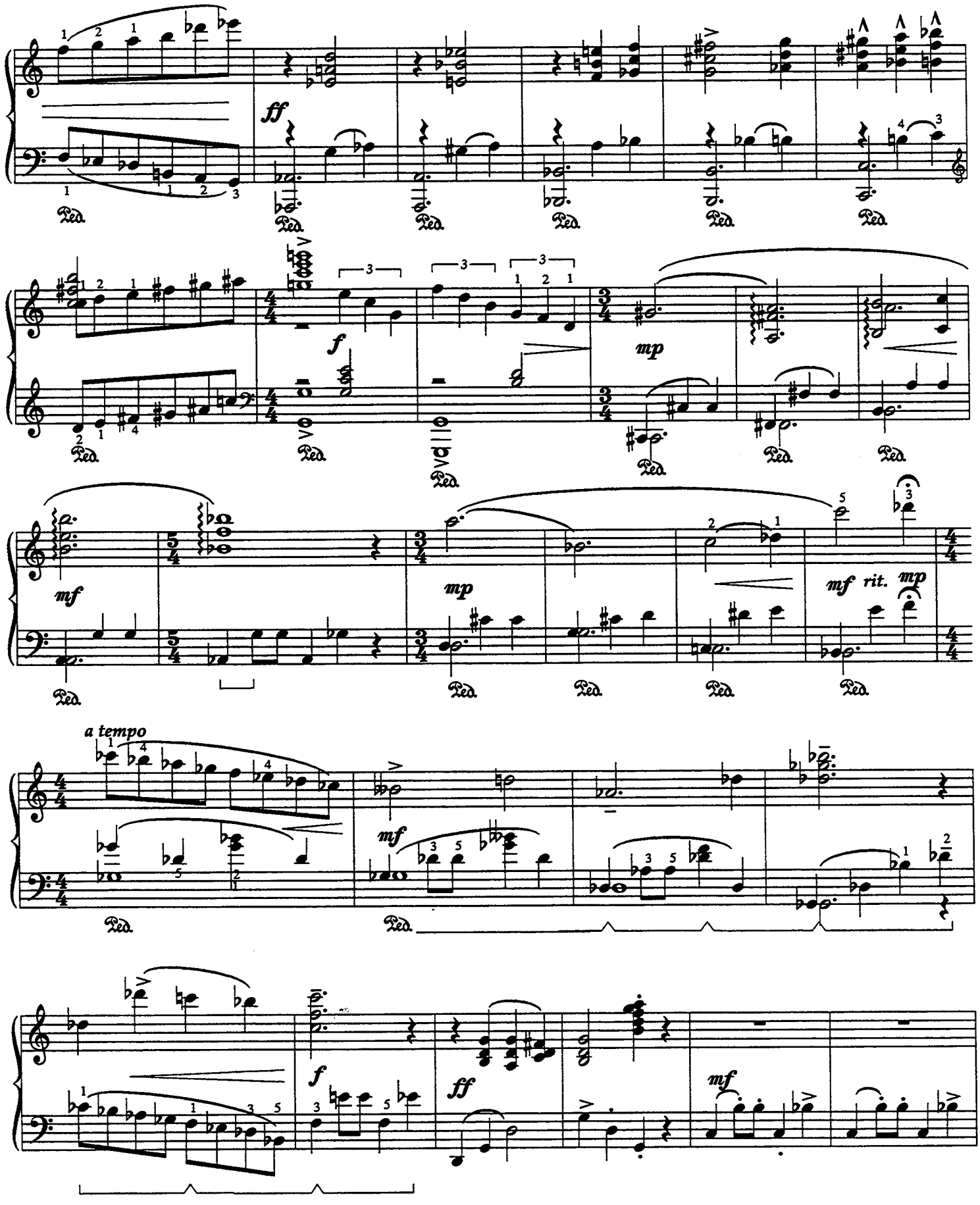
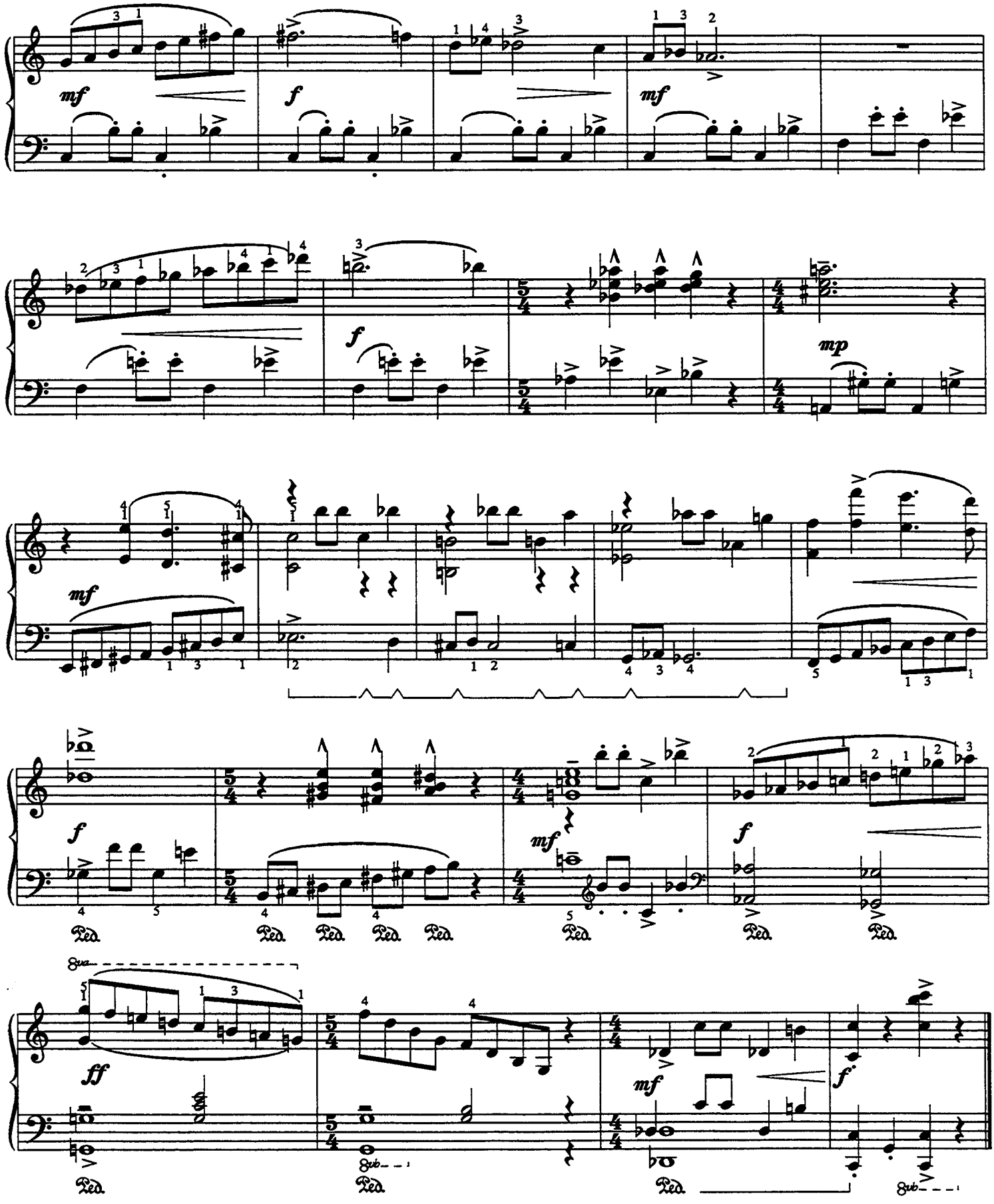

f
mf
f
mf
f
mf
3–5
mf
f
mf
mp
mf
f

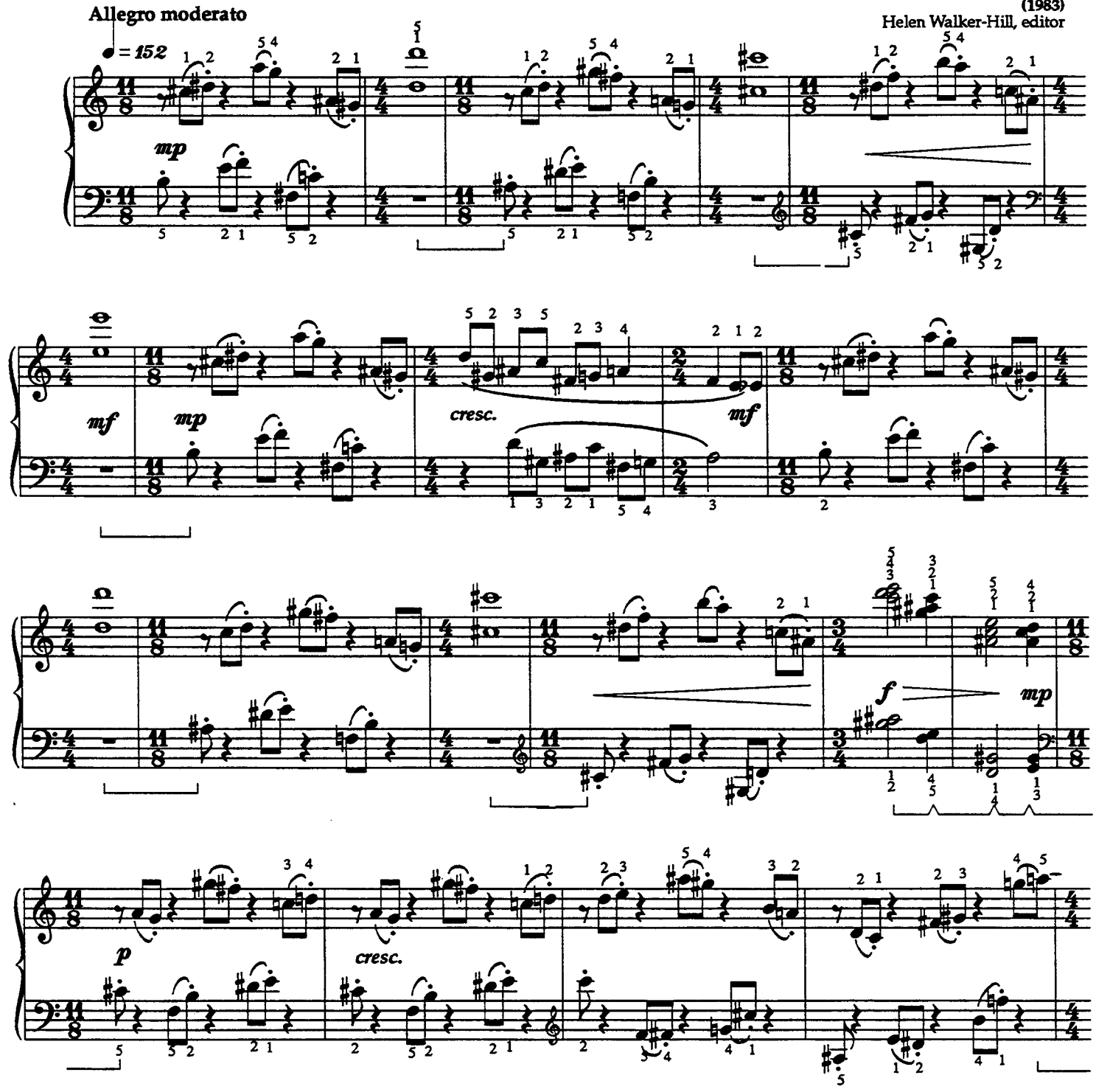

ff
Ped.
f
mp
mf
mp
mf rit. mp
a tempo
mf
f
ff
mf


mf
f
mf
f
mp
mf
f
mf
f
Ped.
ff
8va
mf
f
8vb

A Summer Afternoon in South Carolina

(Third movement)

Joyce Solomon
(1983)
Helen Walker-Hill, editor



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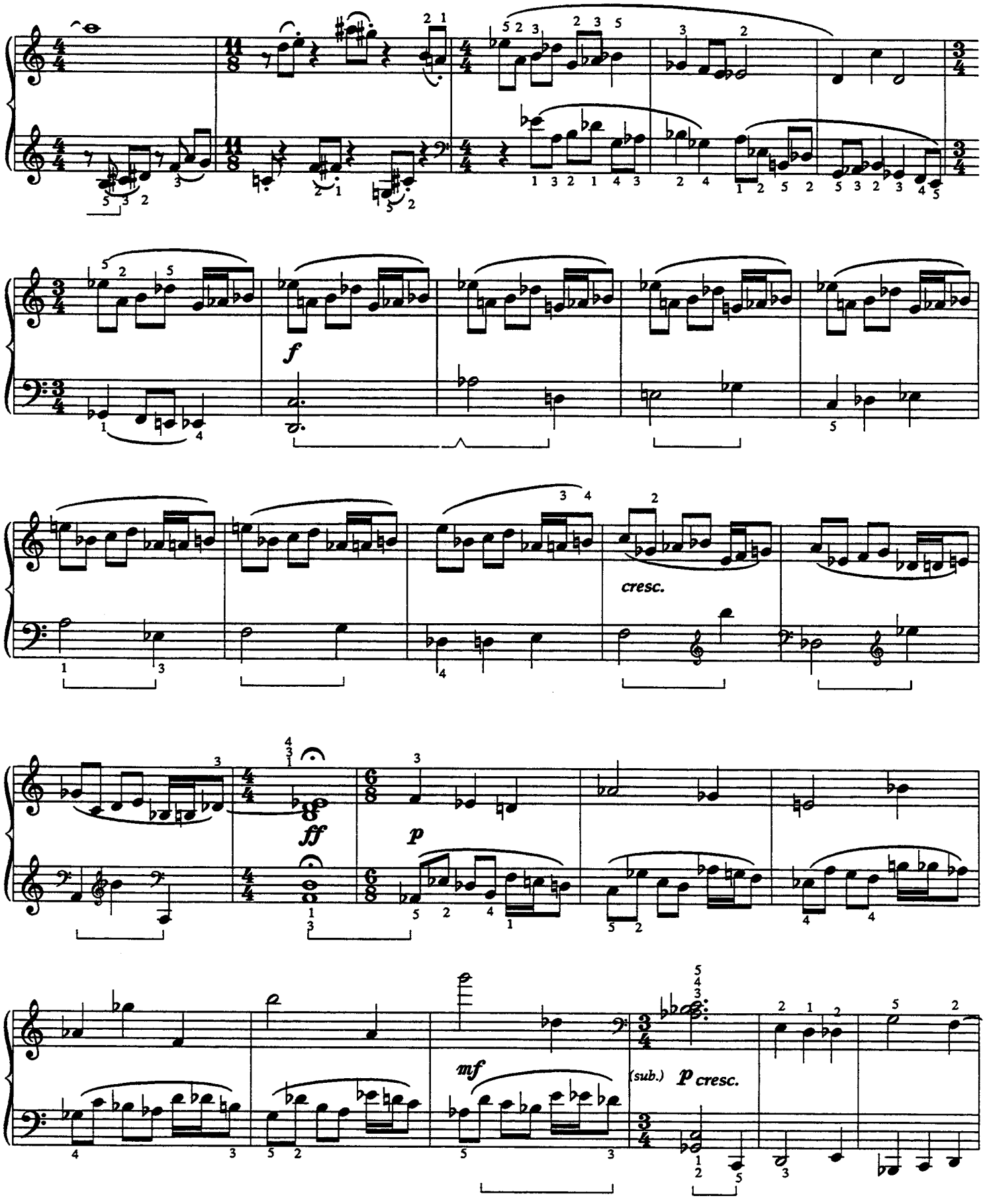
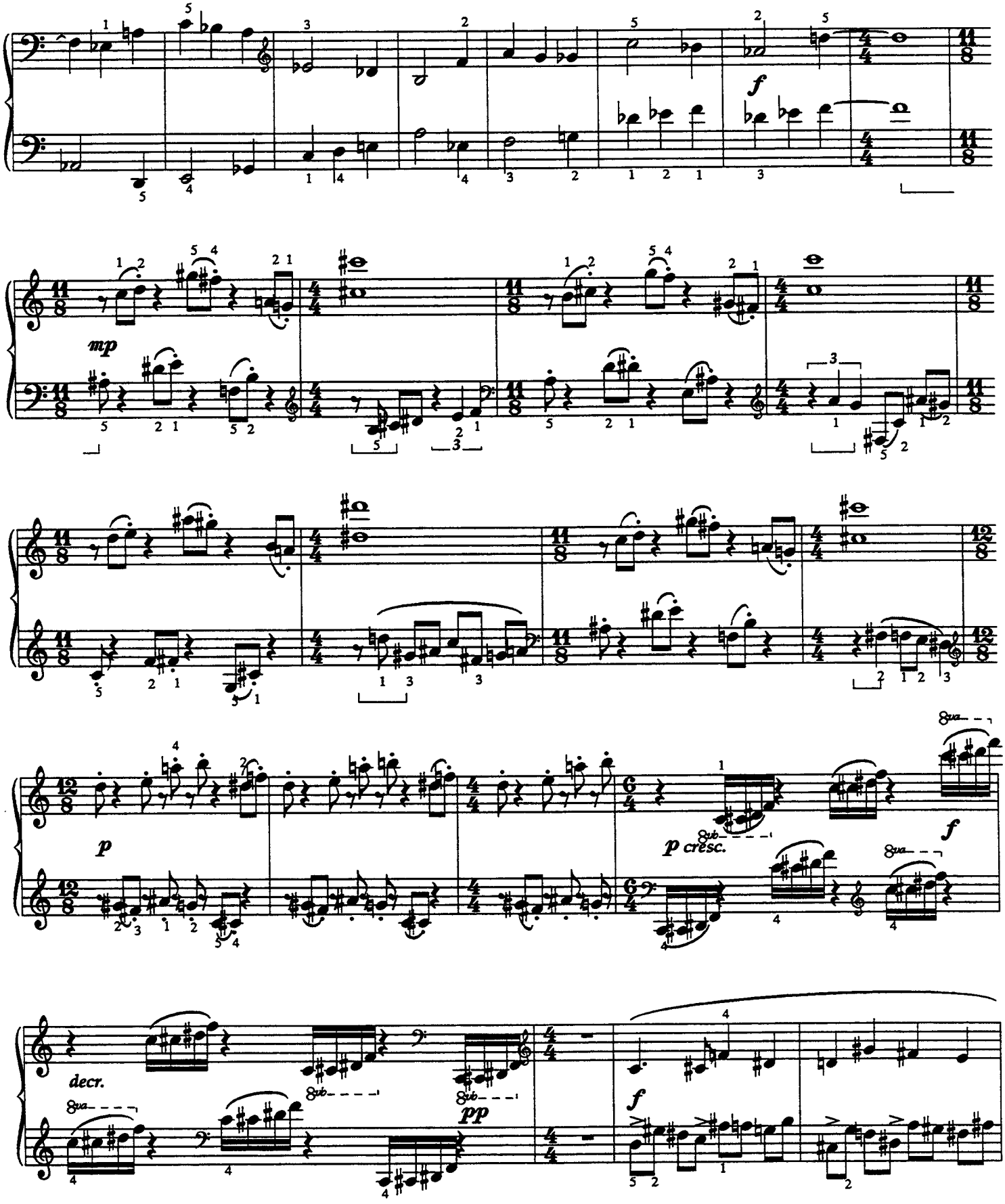
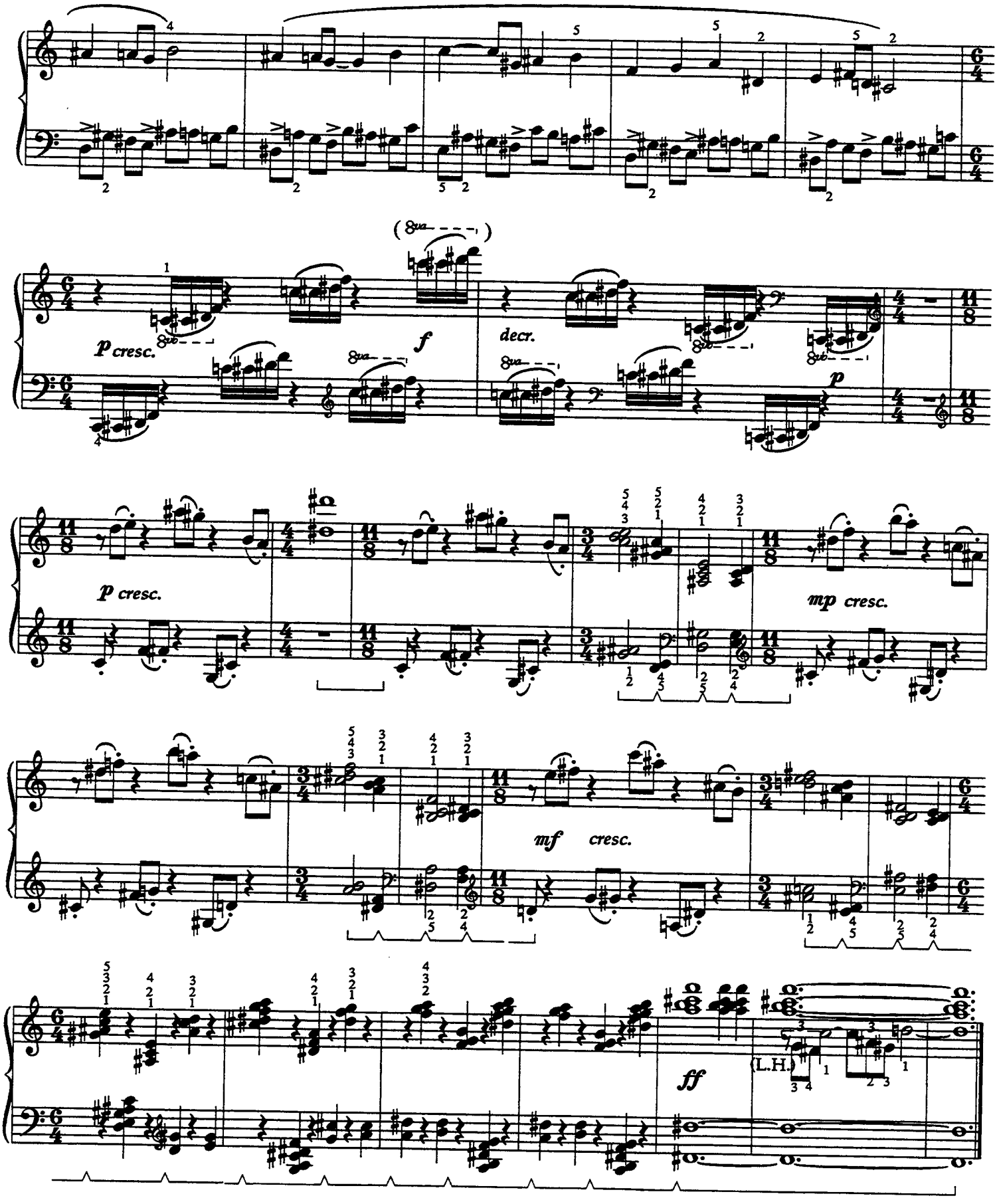
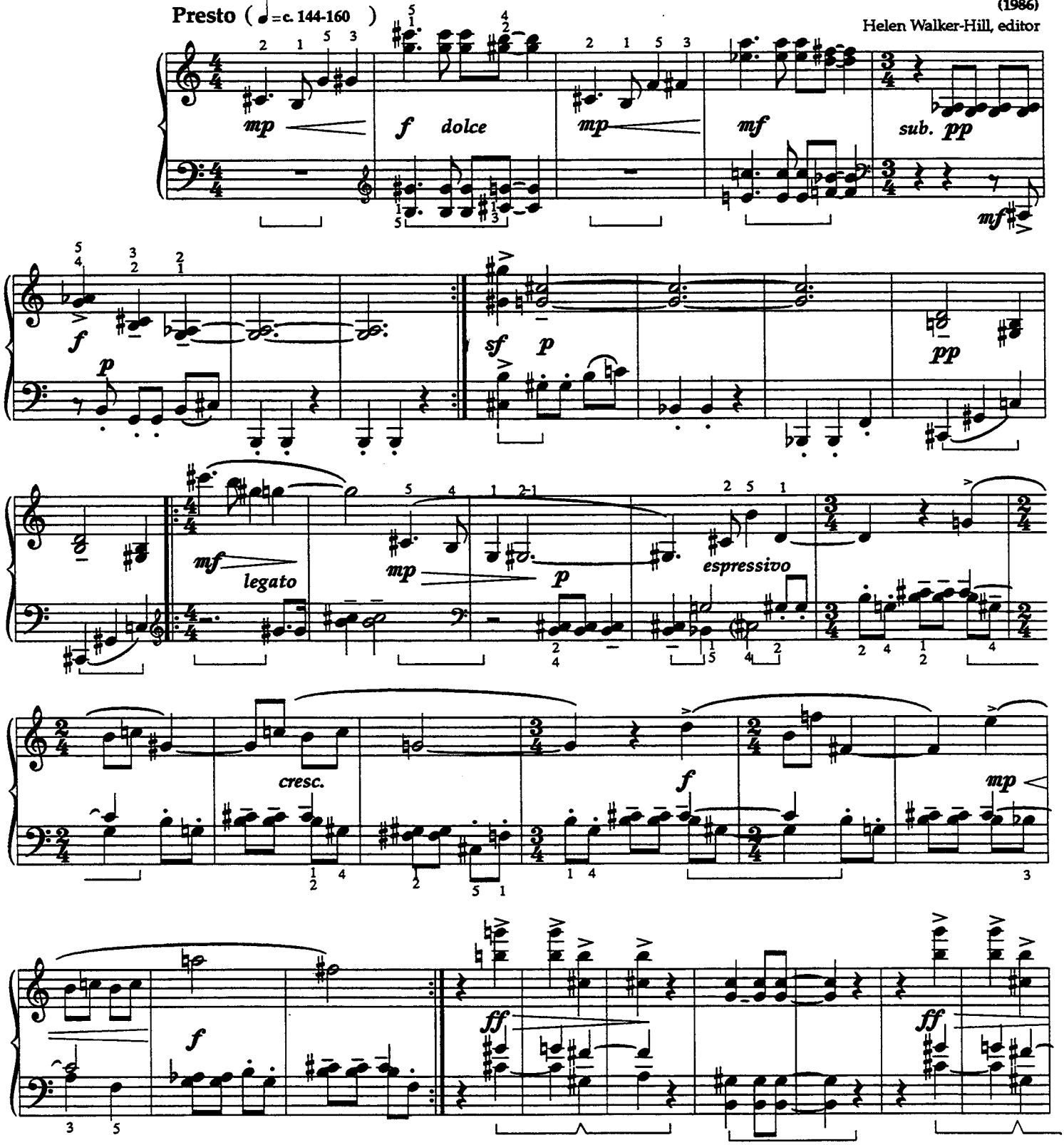

f
cresc.
ff
p
mf
(sub.) p cresc.


f
mp
p
p cresc.
f
decr.
pp
f


(8va)
p cresc.
f
decr.
p
p cresc.
mp cresc.
mf cresc.
ff
(L.H.)

Prankster

Mable Bailey
(1986)
Helen Walker-Hill, editor



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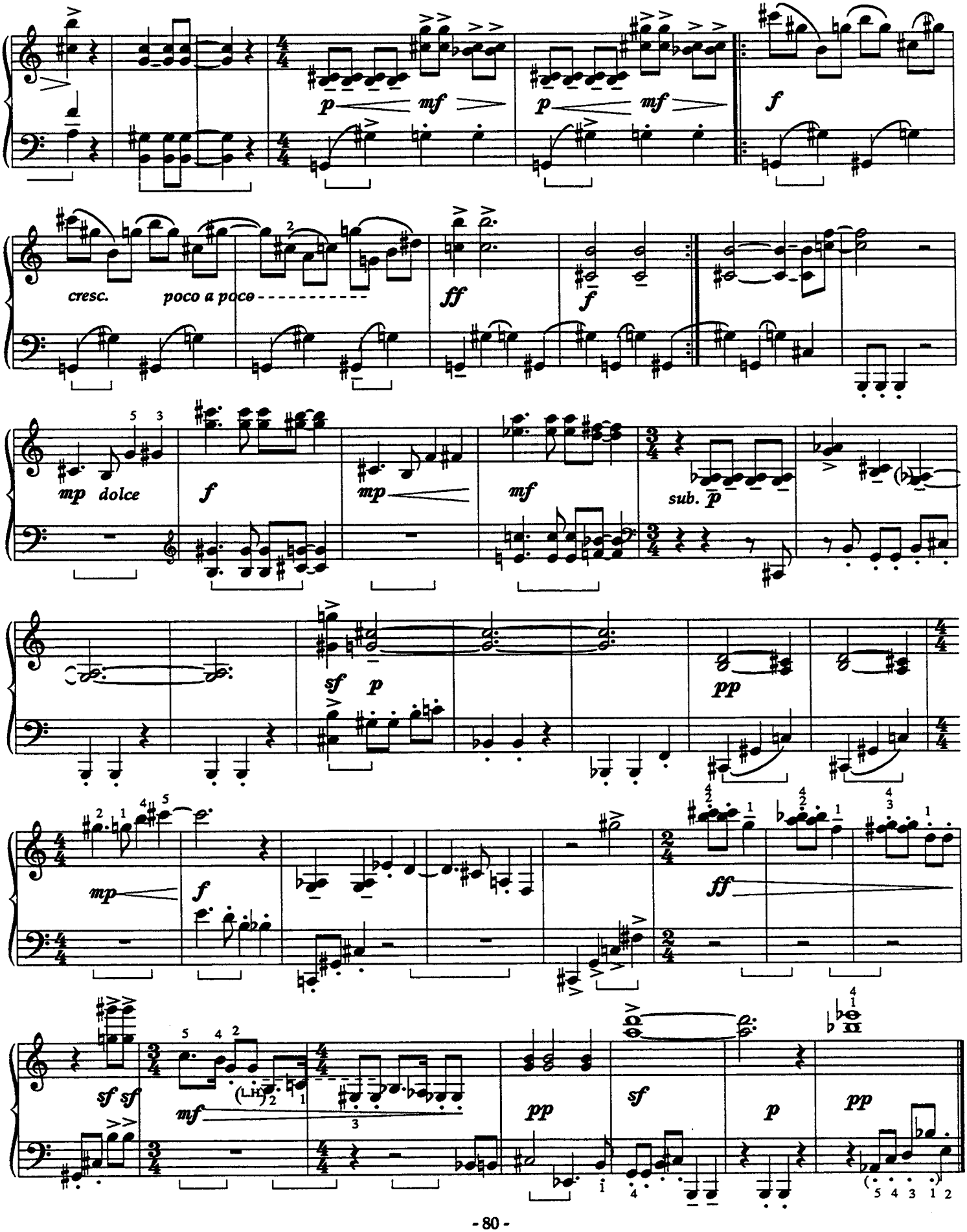
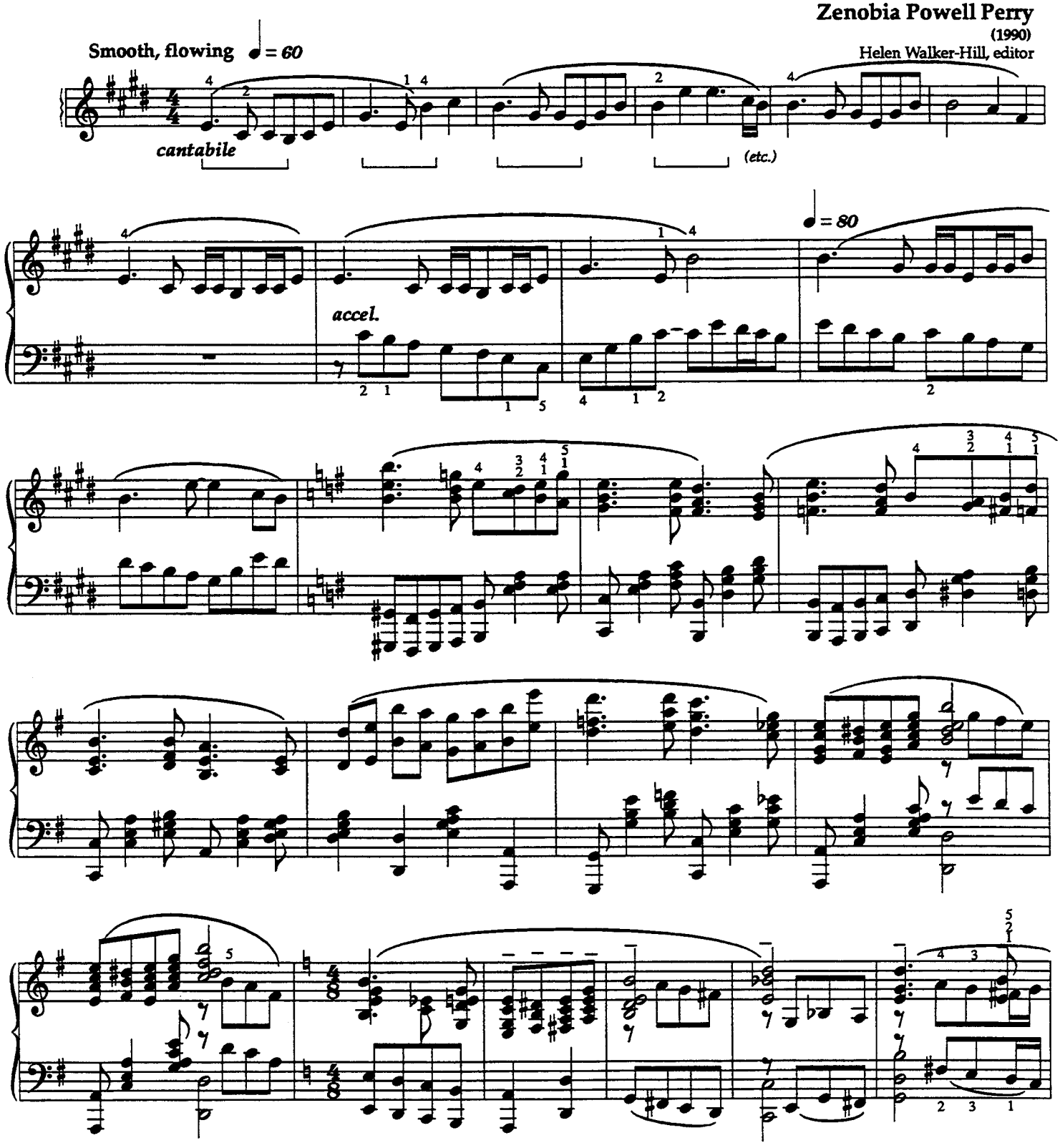

p mf p mf f
cresc. poco a poco
ff f
mp dolce f mp mf sub. p
sf p pp
mp f ff
sf sf mf (L.H.) pp sf p pp

Homage

To William Levi Dawson

Zenobia Powell Perry
(1990)
Helen Walker-Hill, editor



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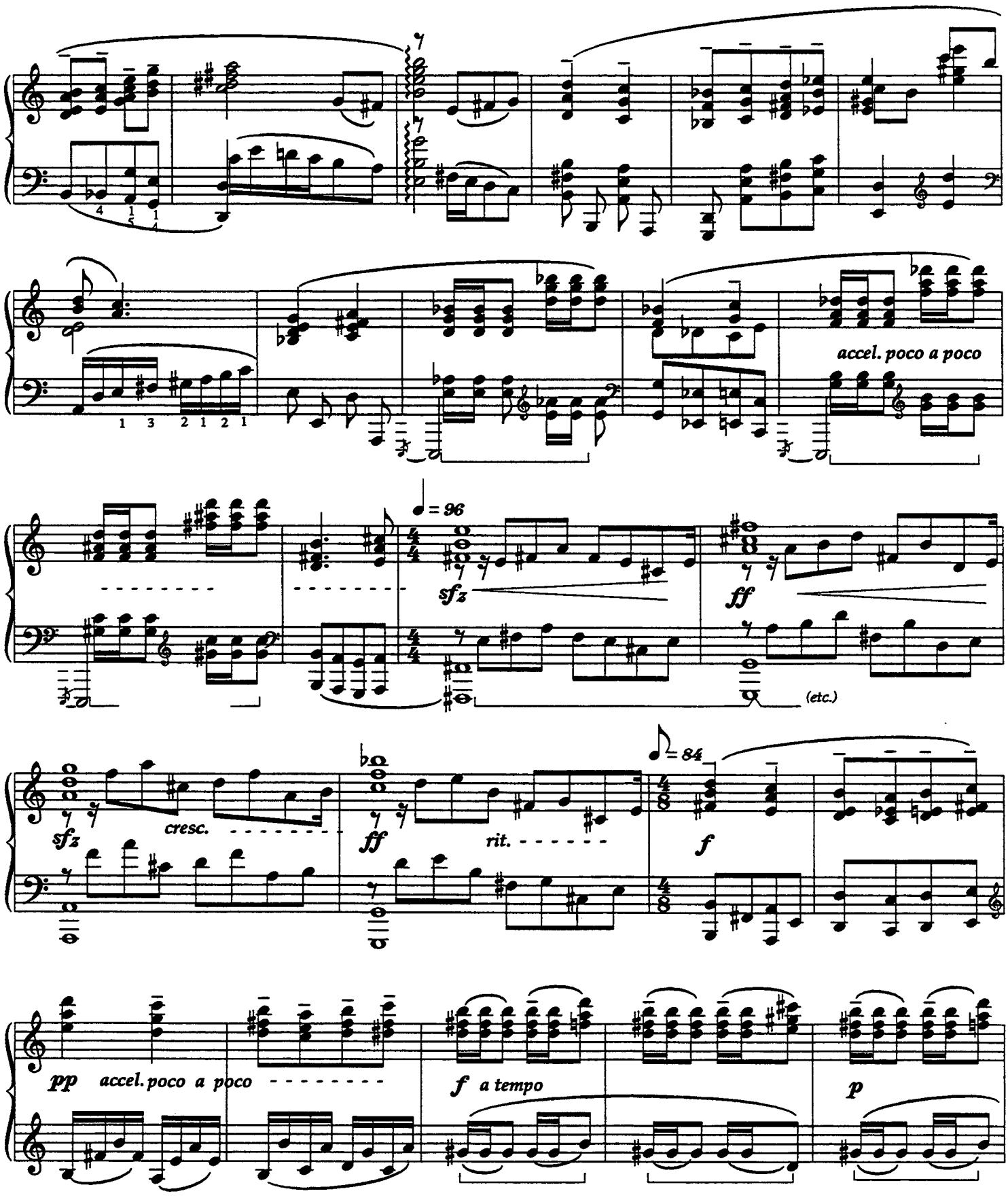
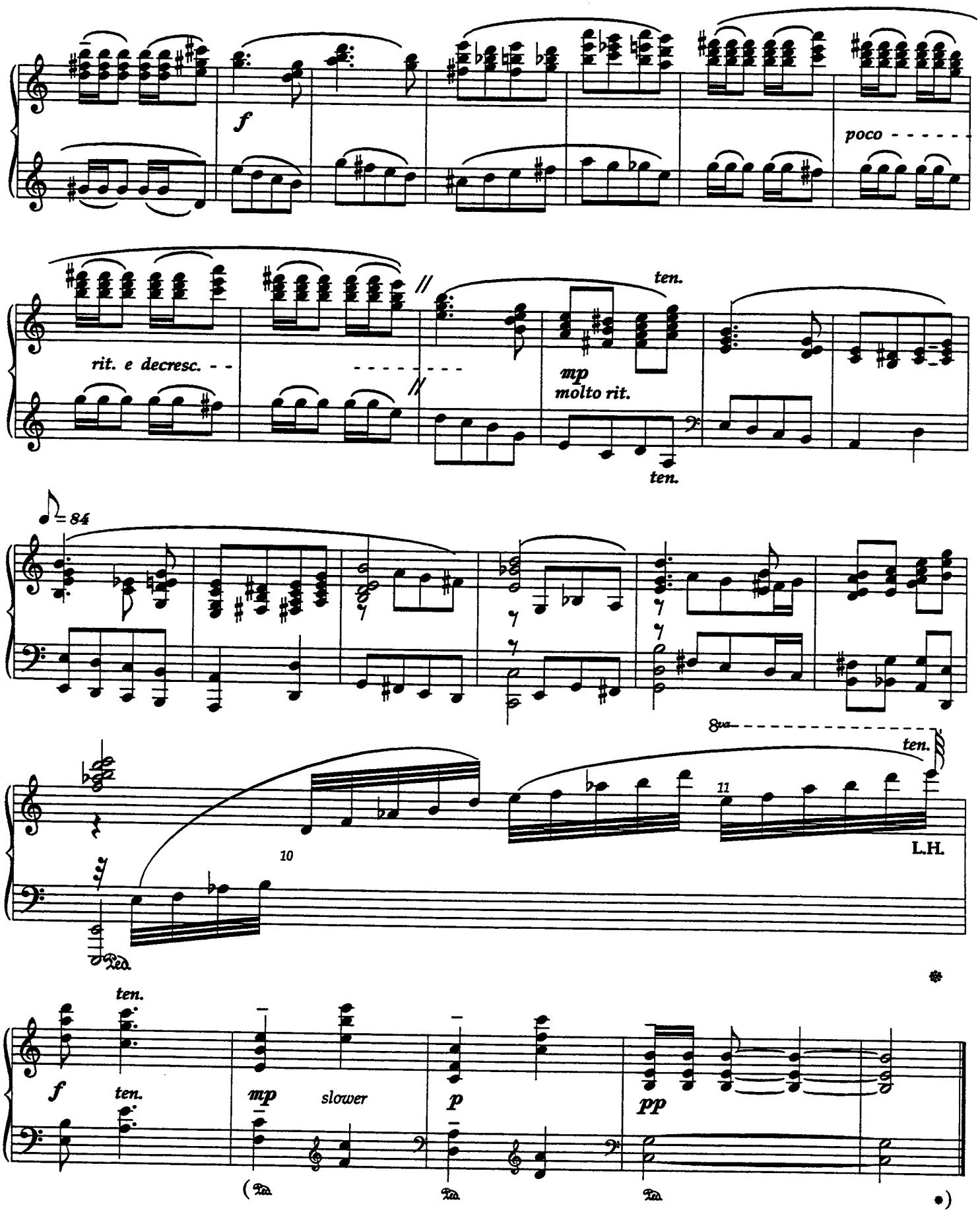

accel. poco a poco
♩= 96
sfz
ff
(etc.)
sfz
cresc.
ff
rit.
♩= 84
f
pp
accel. poco a poco
f a tempo
p

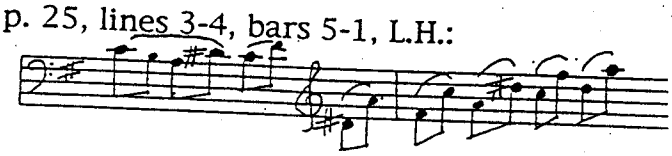

f
poco
rit. e decresc.
ten.
mp
molto rit.
ten.
♩= 84
8va
ten.
11
10
L.H.
Ped.
ten.
f
ten.
mp
slower
p
pp

Corrections to Errata in
Black Women Composers: A Century of Piano Music by Black Women Composers 1893-1900

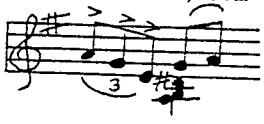
Fantaisie Negre by Florence B. Price:

p. 25, line 2, bar 1, R.H.:

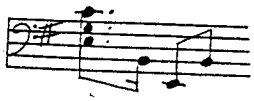
p. 25, lines 3-4, bars 5-1, L.H.:



p. 26, line 2, bar 7, R.H.:



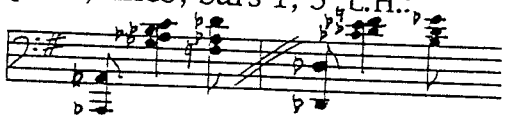
p. 26, line 5, bar 4, L.H.:



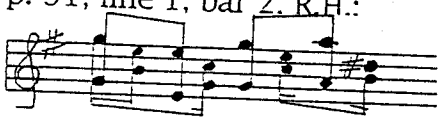
p. 27, line 4, bar 3, R.H.:

p. 28, line 2, bar 5, L.H.:

p. 29, line3, bars 1, 3 L.H.:



p. 31, line 1, bar 2, R.H.:

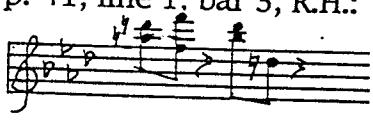


p. 32, line 2, bar 4, R.H.:

Nite Life by Mary Lou Williams:

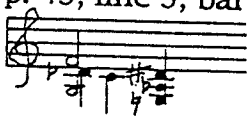
p. 36, line 4, bar 4, L.H.:

p. 41, line 1, bar 3, R.H.:

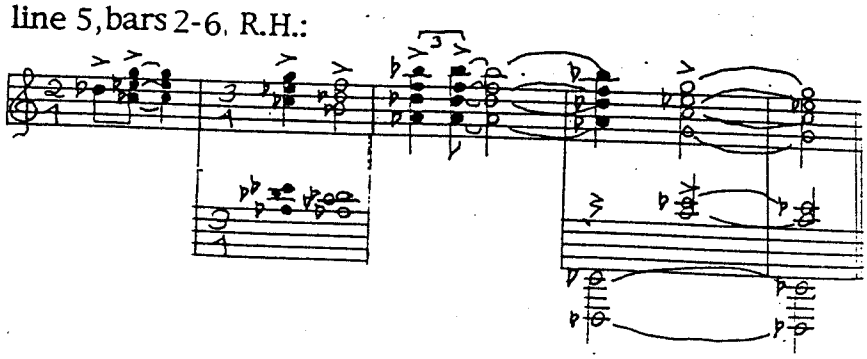


Prelude for Piano by Julia Perry:

p. 43, line 3, bar 2, R.H.:

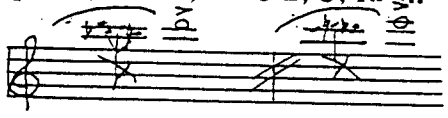


line 5,bars 2-6, R.H.:



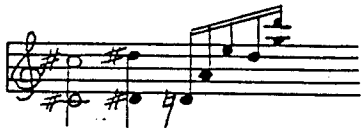
Before I'd Be a Slave by Undine Smith Moore:

p. 45, line 3, bars 2, 5, R.H.:



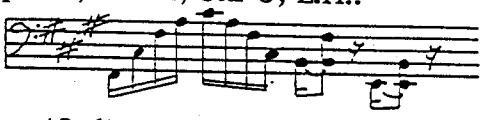
p. 45, line 5, bar 1:
Add indication "Poco espressivo, = 6

p.46, line 2, bar 1, R.H.:

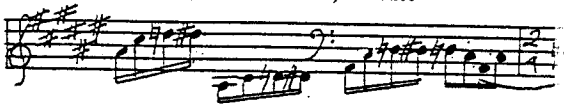


Spring Intermezzo by Betty Jackson King:

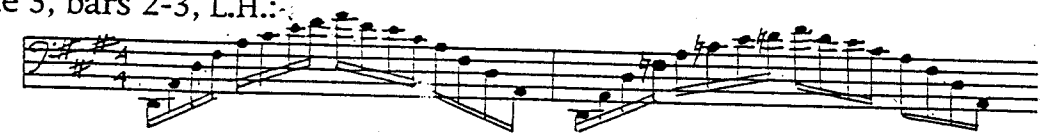
p. 47, line 1, bar 3, L.H.:



p. 49, line 1, bars 2-3, L.H.:

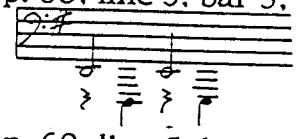


p. 49, line 3, bars 2-3, L.H.:

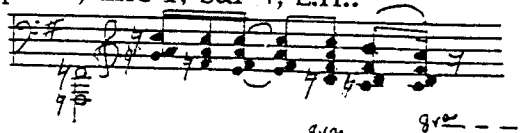


Troubled Water by Margaret Bonds:

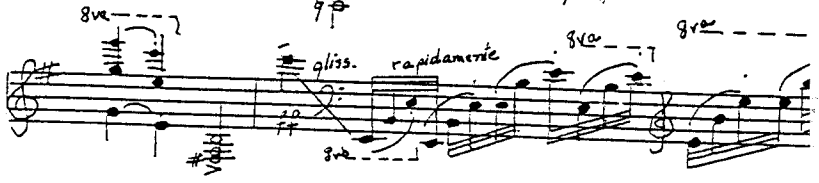
p. 55, line 3, bar 3, L.H.:



p. 57, line 1, bar 4, L.H.:

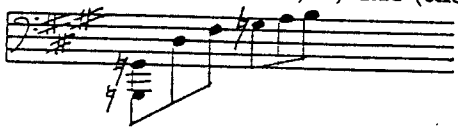


p. 60, line 5, last 2 bars:

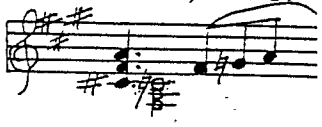


A Summer Day by Lena Johnson McLin:

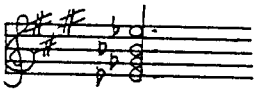
p. 61, line 4, bars 3, 5, L.H (also p. 63, line 4, bars 2, 4):



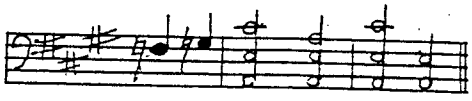
p. 62, line 1, bar 3:



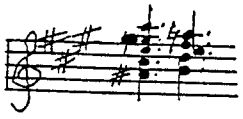
p. 62, line 2, bar 1, R.H:



p. 62, line 5, bars 4-6, L.H.:

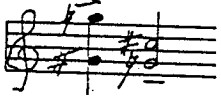


p. 63, line 3, bar 5:



Prankster by Mable Bailey:

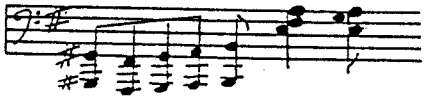
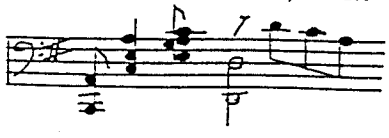
p. 79, line 2, bar 4, R.H.:



p. 80, line 6, bars 5-6, R.H.:

Homage by Zenobia Perry:

p. 81, line 3, bar 2, L.H.:



p. 81, line 5, bar 1, L.H.: