

Patterson To Conclude Series On Black Music

Though the American public is very familiar with Negro spirituals, it knows little about the considerable amount of black art song literature, according to Willis Patterson, bass. He will conclude the Black Music Series sponsored by the Black Music Students Association with a program of art songs, Sunday at 4:30 p.m., in Rackham Auditorium.

Prof. Patterson, accompanied by U-M faculty colleague Prof. Charles Fisher, pianist, will sing "Lift Every Voice and Sing" by James R. Johnson (lyrics by his brother J. Weldon Johnson), "The Trees Have Grown So" and "The Soldier" by Harry T. Burleigh, "A Mona Lisa" and "Dusk at Sea" by John W. Work, "Three Dream Portraits" and "Sing Aho" by Margaret Bonds, "Night" and "Songs to a Dark Virgin" by Florence Price. A group of songs "The Valley," "I Will Lie Down in Autumn," "Pierrot," "Death Song," and "The Negro Speaks of Rivers" by Howard Swanson will also be performed by Patterson. Three spirituals, "Every Mail Day" by John W. Work, "Were You There," by Burleigh, and "Ride On, King Jesus" by Hall Johnson will conclude the program.

Prof. Patterson points out that until the last few decades



WILLIS PATTERSON

Europeans were much more influenced by black folk music than were American composers. Two of the more famous were Dvorak and Debussy. Dvorak was influenced by Harry T. Burleigh, a concert baritone of international note, who introduced the composer to the spirituals of the American Negro. Several of these were used in the "New World Symphony." Debussy reflects New Orleans jazz in some of his compositions, Patterson adds.

Howard Swanson is considered one of the most important 20th century art song writers. He has written about

200 compositions, some of them just published this last year. Many of the other composers represented on the program Sunday have been well known for their spirituals, but their art songs went unnoticed until recently when black history and culture came into its own, Patterson says.

The Black Music Series has been made possible through the combined resources of the School of Music and the Martin Luther King Jr. Fund. It celebrated the recent acquisition of the Eva Jessye Collection by the University of Michigan School of Music. Miss Jessye donated her substantial collection of Afro-American music, records, books, manuscripts, letters, pictures, and mementos of her many friendships among the great musicians, both classical and jazz.

Speakers and musicians featured in the series included Arthur La Brew, curator of the E. Azalia Hackley Collection in the Detroit Public Library; Anderson White, Director of the Detroit Community and Northwestern High School Orchestras; Dr. Willia Daughtry, Professor of Music History and Organ at Hampton Institute, and Dr. Aldrich Adkins, Chairman of the Department of Music, Southern University, Baton Rouge, La.