

OTTONI DO ROSARIO, LEONARDO, D. M. A. *Keep Me from Sinking Down: A Thematic Catalog of the Violin Works by Samuel Coleridge-Taylor*. (2018)  
Directed by Dr. Fabian Lopez. 93 pp.

I. Solo Recital: Friday, April 29, 2016, 5:30 p.m., Organ Hall.

*Violin Sonata No. 12 in F Major, HWV 370* (George Frideric Handel); *Souvenir d'un Lieu Cher, Op. 42* (Pyotr Ilyich Tchaikovsky); *Violin Sonata in F Minor, Op. 80* (Sergei Prokofiev).

II. Solo Recital: Tuesday, April 25, 2017, 5:30 p.m., Organ Hall.

*Contrasts, Sz. 111, BB116* (Béla Bartók); *Sonata No. 5 in G Major, Op. 27* (Eugène Ysaÿe); *Partita No. 2 in D Minor, BWV 1004* (Johann Sebastian Bach).

III. Solo Recital: Monday, March 29, 2018, 7:30 p.m., Organ Hall.

*Violin Concerto in D Major, Op. 61* (Ludwig van Beethoven); *Four African Dances, op. 58* (Samuel Coleridge-Taylor); *Petite Suite de Concert, Op. 77* (Samuel Coleridge-Taylor).

IV. D.M.A. Research Project. KEEP ME FROM SINKING DOWN: A THEMATIC CATALOG OF THE VIOLIN WORKS BY SAMUEL COLERIDGE-TAYLOR. (2018). This study aims to analyze and catalog all the violin works of Samuel Coleridge-Taylor, a composer from the late 1800s who was prominent during his time, but has been scarcely remembered. This catalog provides important information about his works for the violin, and attempts to increase the dissemination of Coleridge-Taylor's music and allow it to be increasingly performed, as violinists incorporate his pieces into their repertoire. An overview of Coleridge-Taylor's historical importance, including discussions about the

African influences in his compositions as well as his contributions to Pan-Africanism, is provided in Chapter II. The American virtuoso violinist Maud Powell is also discussed in Chapter III, given her significant impact on the composer's career.

Previous research indicates that Coleridge-Taylor's primary instrument was the violin and that he wrote a considerable amount of pieces for the instrument. The most complete catalog of Coleridge-Taylor's works up to this point was written by Dr. Dominique-René de Lerma, described in Chapter IV; however, not all of his violin works are present. The methodology for the groundwork of this study, which reviews and updates the Lerma's catalog, is given in Chapter V. The Thematic Catalog of Violin Works is presented in Chapter VI, with important information to help violinists incorporate these pieces into their repertoire, followed by the complete list of violin works by difficulty level, in Chapter VII. More pertinent materials are given in the four Appendices, such as relevant correspondences and compositions' prefaces.

The findings of this study show that while the majority of Coleridge-Taylor's works for the violin are at an intermediate level, a small number are for beginners, and some are truly difficult level masterpieces. As shown in the Conclusion, after careful analysis, it can be inferred that Coleridge-Taylor's violin works deserve to be known, incorporated into the repertoire of modern violinists, and performed more frequently.

KEEP ME FROM SINKING DOWN: A THEMATIC CATALOG OF THE  
VIOLIN WORKS BY SAMUEL COLERIDGE-TAYLOR

by

Leonardo Ottoni do Rosario

A Dissertation Submitted to  
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Approved by

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Committee Chair

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*To my wife Sabrina, my kids Sarah and Theo.*

*And to my mother Jomar and my father Heber.*

APPROVAL PAGE

This dissertation written by Leonardo Ottoni do Rosario has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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## CHAPTER I

### INTRODUCTION

Coleridge-Taylor composed thirty-one pieces to be performed by violinists, and among them, only *Deep River*, *Gipsy Suite* and the recently rediscovered *Violin Concerto* are performed regularly. Of the remaining twenty-eight works, just a few are scarcely played, and most are completely disregarded and unexplored.

One of the reasons for the lack of performances could be the fact that, although many violinists are aware of the composer, the vast majority are unfamiliar with the existence of all of his violin works. The second reason could be the extremely low number of audio, video recordings or live performances of these pieces, making it difficult to know how well they fit into violinists' repertoire. And finally, the third reason is the unavailability of these works.

Due to the fact that this is a historical research, some terms that are considered offensive in modern society, such as negro, mulatto, among others will appear. These terms presented in this study are faithful and genuine to the original texts and language used at that time.

The purpose of this study is to help fulfill the above needs and give violinists the relevant information they need to add Coleridge-Taylor's violin pieces to their repertoire. Many of these works require different levels of technique, explore elements of African culture, and fit well both in small recitals, as well as major concert hall venues. In order

to provide context that will improve the appreciation of Coleridge-Taylor's works, a biography of the composer, focused on his relationship with the violin, is presented next.

## CHAPTER II

### BIOGRAPHICAL INFORMATION

Being himself [Coleridge-Taylor] a violinist of no inconsiderable abilities it is not surprising that much of his most effective music, a Concert-stück, a Sonata, Four *African Dances*, two Ballades and many smaller pieces, were written with the violin as the principal instrument.<sup>1</sup>

#### Coleridge-Taylor and the Violin

There are abundant sources giving reference to Coleridge-Taylor's biography, written by close friends, such as William Charles Berwick Sayers, and immediate family, such as his wife Jessie Sarah Fleetwood Walmisley and his daughter Avril Coleridge-Taylor. More recently, scholars have researched the composer's life and many questions have emerged about his mother's real name, his father he never met, various life events, and even his first violin teachers. However, the primary intention of the brief biographical information presented in this study is to show Coleridge-Taylor's accomplishments as a violinist and composer for the instrument, while emphasizing the importance of the violin in his career.

Coleridge-Taylor (August 15, 1875 – September 1, 1912) was born in London during the Victorian Era, with the biracial heritage of a black African father and a white European mother. According to him, neither of his parents were musical, although his

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1. William Tortolano, *Samuel Coleridge-Taylor: Anglo Black Composer, 1875-1912* (Latham, Maryland, and Oxford: The Scarecrow Press, Inc., 2002), 78.

father, Dr. Daniel Peter Hughes Taylor, had interest in a West Coast African musical instrument called the colangee.<sup>2</sup> Dr. Taylor was from Sierra Leone, and met his wife Alice Holmans in London, while studying at King's College Hospital and practicing medicine as a member of the Royal College of Surgeons. He left England to return to Africa before his son was born.<sup>3</sup> Coleridge-Taylor's mother raised him at her father's home and later the whole family moved to Croydon, England.

His violin studies began at an early age with Mr. Benjamin Holman, his grandfather. In 1885, John Drage, the head teacher of the British School where he attended, registered in the school logbook: "The school sang a selection of songs - with a pleasing effect to which was added a couple of solos by Coleridge-Taylor on the violin."<sup>4</sup> At six years old, he began to take violin lessons under Mr. Joseph Beckwith, who taught him for about seven years. Later on, Mr. Drage recommended Coleridge-Taylor to Colonel Herbert A. Walters, who was the honorary choirmaster of Croydon's Presbyterian Church.<sup>5</sup> in an interview in 1909, Walters said to the *Musical Times* that "...He [Coleridge-Taylor] had taken to the violin quite early, and by the time he was twelve or thirteen played brilliantly. His violin solos were always a great feature at our choir concerts and local entertainments."<sup>6</sup>

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2. "Mr. Coleridge-Taylor," *The Musical Times* 50, no. 793 (1909), 153.

3. Jeffrey Green, *Samuel Coleridge-Taylor, a Musical Life* (London and New York: Routledge, 2016), 6.

4. *Ibid.*, 15.

5. *Ibid.*, 17.

6. "Mr. Coleridge-Taylor", 154.

Colonel Walters went to his old friend Sir George Grove, headmaster of the Royal College of Music (and future author of the Grove Dictionary of Music and Musicians) to advocated in favor of accepting Coleridge-Taylor as a student of the institution.<sup>7</sup> In 1890, at fifteen years of age, Coleridge-Taylor became a violin student at the Royal College of Music. He was financially sponsored by Colonel Walters.<sup>8</sup> His violin teacher was the Frenchman, Henry Holmes, and later, due to the composition class requirements, he also took piano lessons with Algernon Ashton.<sup>9</sup> In 1892, after having one of his compositions published by Novello, Coleridge-Taylor changed his major to composition as a pupil of Charles Villiers Stanford. By the end of that same year, Novello published four more of his works, one dedicated to Walters.<sup>10</sup>

A year after changing his major, Coleridge-Taylor was one of nine students awarded a scholarship.<sup>11</sup> Among his classmates in composition were Gustav Holst and Ralph Vaughan Williams.<sup>12</sup> These composers performed as orchestral members for Coleridge-Taylor's Symphony in A major, Op. 8 concert, featuring Vaughan Williams on the triangle and Holst on the trombone.<sup>13</sup> He remained enrolled at the Royal College of

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7. Green, *Samuel Coleridge-Taylor, a Musical Life*, 21.

8. "Mr. Coleridge-Taylor", 154.

9. Green, *Samuel Coleridge-Taylor, a Musical Life*, 26.

10. "Mr. Coleridge-Taylor", 154.

11. Green, *Samuel Coleridge-Taylor, a Musical Life*, 28.

12. John L. Snyder, "Biographical Sketch," in *Symphony in a Minor, Opus 8: With the Earlier Finales and Idyll, Opus 44*, ed. Samuel Coleridge-Taylor, (Middleton, WI: A-R Editions, Inc., 2013), viii.

13. Zanaida Noelle Robles, "The Sacred Choral Works of Samuel Coleridge-Taylor" (Univeristy of Southern California, 2014), 8.

Music for seven years. The complete list of violin works composed during his student years is as follows:

- *Suite de Pièces for Violin and Piano or Organ, Op. 3.*
- *Ballade in D Minor for Violin and Orchestra, Op. 4.*
- *Two Romantic Pieces for Violin and Piano, Op. 9.*
- *Legend for Violin and Orchestra (Concertstück), Op. 14.*
- *Three Hiawathan Sketches for Violin and Piano, Op. 16.*
- *Allegretto Grazioso from Dvořák's Symphony 8, Op. 88.*<sup>14</sup>

After graduating, Coleridge-Taylor started teaching at the Croydon Conservatoire of Music, and continued to compose. His *Ballada, Op. 33* for orchestra was guaranteed a performance at the Crystal Palace in 1898, following a recommendation from Grove. On November 11, 1898, the most important work written by Coleridge-Taylor was premiered to a crowded Royal College of Music: *Hiawatha's Wedding-Feast*, dedicated to Sir Grove.<sup>15</sup>

*Hiawatha's Wedding-Feast* was based on the epic poem *The Song of Hiawatha* by Henry Wadsworth Longfellow and enjoyed quite a success, rivaling Handel's *Messiah* in popularity.<sup>16</sup> This choral work reached overseas with performances outside Europe.

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14. Although the year of composition is unknown, the work was published by Novello in 1896 while Coleridge-Taylor was still a student at the Royal College of Music.

15. "Mr. Coleridge-Taylor", 156.

16. Robles, "The Sacred Choral Works of Samuel Coleridge-Taylor", 9.



Around this period, Coleridge-Taylor became deeply involved with a movement that would change his life and his composition style: Pan Africanism.

### **Pan-Africanism and the USA Tours**

With Pan-Africanism widespread among blacks in England and with study opportunities widely available there, it is not surprising that black composers would emerge. The most notable, Samuel Coleridge-Taylor (1875-1912), was famous around the world in the 1890s. Coleridge-Taylor is marked as a Pan-Africanist by his contributions to the musical literature of the diaspora and by his interactions with other Pan-Africanists.<sup>17</sup>

It is fundamental to understand the Pan-Africanism influence in Coleridge-Taylor's life, not only because he was a Pan-Africanist, but also because of the use of Pan-African related terms in the titles of his compositions. Around 12.2% of all the pieces Coleridge-Taylor composed have a title related to a Pan-African term. Furthermore, five of his thirty violin works present expressions such as African, Negro, Ethiopian and Nubian, representing 17% of this catalog. As Paul Richards states, "African aspects of both his music and his family background are relevant to proper assessment of the composer and his work."<sup>18</sup>

The definition of Pan-Africanism has been the subject of discussion in recent literature, for it is a term that encompasses several interpretations.<sup>19</sup> Taking into

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17. Samuel A. Floyd Jr., *The Power of Black Music* Oxford University Press, 1996-10-31), 102.

18. Paul Richards, "A Pan-African Composer? Coleridge-Taylor and Africa," *Black Music Research Journal* (2001): 235.

19. For more information about the recent Pan-Africanism discussion, see Michael O. Eze, "Pan-africanism and the Politics of History," *History Compass* (2013)., and Kersuze Simeon-Jones, *Literary and Sociopolitical Writings of the Black Diaspora in the Nineteenth and Twentieth Centuries* (Laham: Lexington Books, 2010).

consideration the diaspora and all the different cultures to which slaves were exposed, the term African culture has a different meaning for different people. For example, an African-American, an African-Caribbean or an African-Brazilian, would interpret African culture differently based on the different colonized culture each encountered, whether Portuguese, Spanish or British. For the purpose of this study, the following definition correlates with how Coleridge-Taylor promoted African values in his music:

Pan-Africanism is a political and cultural phenomenon which regards Africa, Africans and African descendants abroad as a unit. It seeks to regenerate and unify Africa and promote a feeling of oneness among the people of the African world. It glorifies the African past and inculcates pride in African values.<sup>20</sup>

Although Coleridge-Taylor never had connections with his father and never traveled to Africa, his music often promoted his African pride.<sup>21</sup> There are also registers of his involvement not only with the Pan-African movement, but also with the African diaspora affairs. One illustration of his involvement in these movements is his participation as a member of the Executive Committee of the United African League in 1902.<sup>22</sup> Another example is his support for the African Times & Orient Review (AT&OR), a journal vastly distributed among black and Islamic communities. Coleridge-

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20. Peter Olanwuche Esedebe, *Pan-Africanism: The Idea and Movement, 1776-1991* Howard University Press, 1994), 5.

21. Paul Richards, "Africa in the Music of Samuel Coleridge-Taylor," *Africa: Journal of the International African Institute* 57, no. 4, (1987), 566.

22. Anna Maria Barry, "The Royal College of Music Museum Digital Exhibition: Samuel Coleridge-Taylor and the Musical Fight for Civil Rights," *Google Cultural Institute*, accessed January 12, 2018, <https://www.google.com/culturalinstitute/beta/exhibit/JwLitwiLW6SGIw>.

Taylor "recommended the paper in its first issue as setting out to be the medium for promoting a better understanding between the Orient and the Occident."<sup>23</sup>

As the success of *Hiawatha* reached the United States in 1901, a Washington D.C.-based American choir founded the Coleridge-Taylor Choral Society, whose treasurer was Andrew Franklin Hilyer. Mr. Hilyer exchanged letters with Coleridge-Taylor, and in one of the correspondences, Coleridge-Taylor received the biography of the African-American leader Frederick Douglas, together with a copy of *The Souls of Black Folk*, by W. E. B. DuBois, contextualizing the situation of the African-Americans.<sup>24</sup>

About the latter, Coleridge-Taylor said: "Mr. Dubois' book is about the finest book I have ever read by a coloured man and one of the best by any author, white or black."<sup>25</sup> Mr.

Hilyer, in another letter, stated the following about Coleridge-Taylor:

In composing *Hiawatha* you have done the colored people of the U.S. a service... you have never dreamed of when composing it... When we are going to have a *Hiawatha* concert here, for at least one month we seem, as it were, to be lifted above the clouds of American color prejudice, and to live there wholly oblivious of its disadvantages, and indeed of most of our other troubles.<sup>26</sup>

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23. Hakim Adi and Marika Sherwood, *Pan-African History: Political Figures From Africa and the Diaspora Since 1787* (London and New York: Routledge, 2003), 16.

24. Hangyul Kim, "Erasing the Color Line: The Violin Concerto of Samuel Coleridge-Taylor" (PhD diss., Indiana University, 2016), 41.

25. Charles Elford, *Black Mahler: The Samuel Coleridge-Taylor Story* Grosvenor House Publishing, 2012), 171.

26. Avril Coleridge-Taylor, *The Heritage of Samuel Coleridge-Taylor* (London: Dobson Books Ltd, 1979), 68.

The genesis of Coleridge-Taylor's black culture inspiration was the collaboration with the American poet Paul Laurence Dunbar while writing *The Dream Lovers, Op. 11*.<sup>27</sup> This romantic operetta's main characters are Torado, a mulatto prince from Madagascar and the quadroon lady Katherine.<sup>28</sup> Other collaborations between Coleridge-Taylor and Dunbar include the *Seven African Romances* and the *African Suite, Op. 35*.<sup>29</sup>

From a historical approach, Coleridge-Taylor's first involvement with Pan Africanism was the composition of the *Liberian Patriotic Hymn*, published at the African Times in March 4, 1897, to celebrate the 500 years of the Liberian independence from the imperialist Europe.<sup>30</sup> In July 1900, at the Westminster Town Hall in London, the first Pan-African Conference was held. Rev. Alexander Walters presided over the event meetings, and in his autobiography, he documented the Conference. He confirms Coleridge-Taylor's participation as well as his election as a member of the Executive Committee. Walters also describes the objective of the meetings, which clarifies the Pan African movement and also justifies the importance of such meetings:

The objects of the meeting were: First, to bring into closer touch with each other the peoples of African descent throughout the world; second, to inaugurate plans to bring about a more friendly relation between the Caucasian and African races; third, to start a movement looking forward to the securing to all African races living in civilized countries their full rights and to promote their business interests.<sup>31</sup>

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27. Richards, "A Pan-African Composer?", 247.

28. Thomas Pawley, "Dunbar as Playwright," *Black World/Negro Digest* XXVI, No. 6, (1975): 70-79.

29. Richards, "A Pan-African Composer?", 247-248.

30. Green, *Samuel Coleridge-Taylor, a Musical Life*, 89.

31. Alexander Walters, *My Life and Work* (New York, Chicago, Toronto: First Fruits Press, 2016), 253.

At this conference, Coleridge-Taylor finally met Professor W. E. B. DuBois, an American Civil War activist and sociologist, with a Ph.D. from Harvard University, who published the dissertation *The Suppression of the African Slave Trade to the United States, 1638-1870*.<sup>32</sup> Dr. Martin Luther King, in his last major speech, declared Dubois as "one of the most remarkable men of the century."<sup>33</sup> In Dubois' book *Darkwater: Voices from Within the Veil*, the author reinforces Coleridge-Taylor's connections with great biracial men, such as Aleksandr Pushkin (author of the epic Russian poem *Eugene Onegin*) and Alexandre Dumas (author of famous French romantic tales, such as *The Three Musketeers* and *The Count of Monte Cristo*), among others.<sup>34</sup>

Coleridge-Taylor first visited the United States through an invitation by the Coleridge-Taylor Choral Society (S.C.–T.C.S.) to conduct *Hiawatha* in 1901. Although his visit was postponed until 1904, the Society performed *Hiawatha* completely *a cappella* on April 23, 1903, with the solo part being sung by Henry Burleigh.<sup>35</sup> In June of the same year, the Society invited him again:

Your coming to this city, and indeed to America generally, would be greeted by an unprecedented outpouring of the people, and would mark an epoch in the history of America.

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32. Patrick Manning, *The African Diaspora: A History Through Culture* (New York: Columbia University Press, 2010), 192.

33. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Cambridge: Scholar Press, 1995), 154.

34. William Edward Burghardt Du Bois, *Darkwater: Voices From Within the Veil* (New York: Harcourt, Brace and Howe, 1920), 199.

35. Self, *The Hiawatha Man*, 150-151.

The S.C.–T.C.S. was born of love of your work, was christened in your honour, and for two years has studied your masterpieces inspired by the hope that you would sooner or later come to America, and personally conduct its presentation. Should you visit us, we can assure you of a thoroughly competent chorus of no less than two hundred voices, all in love with *Hiawatha* and its creator. Your coming will be a great boon to music, and will afford you and opportunity to be introduced to the great American public who are rapidly awaking to the fact that a new star has appeared in the firmament of the world's immortals.<sup>36</sup>

The fact that *Hiawatha* would be performed again without orchestral accompaniment concerned Coleridge-Taylor. In a later letter, he insisted on "1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, drums and 8 first violins, 8 seconds, 4 violas, 6 cello, 4 basses."<sup>37</sup> At this time, Coleridge-Taylor committed to the USA visit and the Society hired the anti-prejudice Marines Band to play the orchestral part.<sup>38</sup> In response to the possible racial problems he could encounter during the trip, he sent a letter to Mr. Hilyer, dated September 14, 1904:

I can assure you that no one will be able to stop me from paying you my long deferred visit. As for prejudice, I am well prepared for it. Surely that which you and many others have lived in for so many years will not quite kill me... I am a great believer in my race, and I never lose an opportunity of letting my white friends here know it. Please don't make any arrangements to wrap me in cotton wool. I am not that kind of person at all. I do a great deal of adjudicating in Wales among a very rough class of people; most adjudicators have had bad eggs and boots thrown at them by the people, but fortunately nothing of the kind has ever happened to me yet. I mention this so that you may know my life is not spent entirely in drawing rooms and concert halls, but among some of the roughest people in the world, who tell you what they think very plainly.<sup>39</sup>

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36. Ibid., 151.

37. Ibid., 152.

38. Ibid.

39. Tortolano, *Samuel Coleridge-Taylor: Anglo Black Composer*, 41-42.

In the presence of white and black press reporters, Coleridge-Taylor disembarked in Boston on November 2, 1904. After a few days, he departed to Washington and was a guest at church on Sunday, where hundreds of people attended to greet him.<sup>40</sup> On November 16, the first concert occurred in a sold-out Convention Hall, with nearly one thousand white people in the audience among the 2,700 seats. The choir and soloists were all black. The day made American History, when for the first time the Marine band performed under a conductor of African descent, Coleridge-Taylor. Two more concerts were performed in this tour with the Choir Society.<sup>41</sup>

Coleridge-Taylor also visited Howard University, Washington Norma School and Armstrong Training School. He gave a piano concert accompanying the violinist Theodore Spiering, performing the violin works *Gipsy Suite, Op. 20* and the recently published *African Dances, Op. 58* in Chicago, and another performance at Witherspoon Hall, Pennsylvania, with other soloists. The importance of the first United States tour is emphasized by a meeting at the White House with President Theodore Roosevelt.<sup>42</sup>

The second tour to the USA occurred in 1906, and included Pittsburgh, St. Louis, Chicago, Milwaukee, Detroit, and Toronto, with the first concert in New York on November 16, and a three-day festival in Washington D.C. For the main cities' tour, Coleridge-Taylor played piano to accompany three black musicians: Henry Burleigh (baritone), Lola Johnson (soprano) and Felix Fowler Weir (violin). The violin works

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40. Self, *The Hiawatha Man*, 159-160.

41. *Ibid.*, 161.

42. Kathleen Dalton, *Theodore Roosevelt: A Strenuous Life* (New York: Knopf Doubleday Publishing Group, 2007), 216.

performed with Weir were the *Intermezzo and Entr'acte I* from *Nero, Op. 62*, the *Romance, Op. 59*, and the *African Dances, Op. 58*.<sup>43</sup> Close to the end of the tour, he was invited to visit Norfolk, Connecticut, to be an honorary member of the Litchfield County Choral Union. At this event he met Carl Stoeckel, son of Gustave Stoeckel (Professor and first Head of the Yale School of Music). Carl Stoeckel invited Coleridge-Taylor to extend his stay in Norfolk. Other prominent musicians invited by Mr. Stoeckel were Rachmaninoff, Kreisler, Sibelius and Vaughan Williams.<sup>44</sup> Because of Mr. Stoeckel, a third USA tour was possible.

For the third USA tour, Coleridge-Taylor was invited to perform at the Litchfield Festival in May 1910. Mr. Stoeckel did not spare expenses, and the orchestra of the Festival was comprised mostly of members of the New York Philharmonic Orchestra, which was directed by Gustav Mahler at that time. The players and singers were previously surveyed by Mr. Stoeckel concerning performing under a black conductor's baton. Just one person abstained. The same musicians that worked for Mahler at the New York Philharmonic Orchestra dubbed Coleridge-Taylor the 'African Mahler.'<sup>45</sup>

At this festival, Coleridge-Taylor had his most fulfilling experience as a conductor. He conducted the premiere of his *Bamboula*, following the performance of the *Lalo's Symphonie Espagnole* by the legendary violinist Fritz Kreisler.<sup>46</sup> Among the festival's guest artists was the American virtuoso violinist, Maud Powell. Ms. Powell had

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43. Tortolano, *Samuel Coleridge-Taylor: Anglo Black Composer*, 72.

44. Self, *The Hiawatha Man*, 184-185.

45. *Ibid.*, 217.

46. Green, *Samuel Coleridge-Taylor, a Musical Life*, 182.



met Coleridge-Taylor some years before, in one of her concerts in London. After the reencounter, Mr. and Mrs. Stoeckel commissioned a violin work for a performance at the Litchfield Festival featuring Maud Powell.<sup>47</sup> Mr. Stoeckel asked Coleridge-Taylor to write a concerto and use an African slave song called *Keep Me from Sinking Down* in the slow movement. Maud Powell additionally asked to use African Negro airs on all three movements. The second movement of the first version of the concerto, written in May 1912, was considered beautiful by Powell and Stoeckel. Coleridge-Taylor changed the base melody to another Negro Spiritual, *Many Thousands Gone*. However, because of the imperfect first and third movements, and the lack of African melody, the concerto was rejected. The second version of the concerto was accepted after Coleridge-Taylor made some minor changes suggested by Powell. She compared the concerto with a bouquet of flowers for its pretty and melodious music.<sup>48</sup> However, the orchestral parts were lost (either in the Titanic or by the post office) less than two months before the premiere, set for June 4, 1912. Coleridge-Taylor rewrote the parts in time for the concert. He was absent from the premiere, so the Stoeckels placed a huge portrait of him on stage. As the encore, Powell performed another Coleridge-Taylor work for violin and orchestra: *Keep Me from Sinking Down*.<sup>49</sup> More details about Coleridge-Taylor and Maud Powell's connection are given in the next chapter.

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47. Self, *The Hiawatha Man*, 219.

48. Karen A. Shaffer, "Like a Bouquet of Flowers," *The Strad* 113, no. 1351 (2002), 3.

49. *Ibid.*, 4.

In August 1912, after collapsing at West Croydon railway station's platform, Coleridge-Taylor needed medical attention.<sup>50</sup> On September 1, 1912, due to pneumonia, he died. His wife Jessie and his mother were with him. During the service, at St. Michael and All Angels in West Croydon, the second movement of the *Violin Concerto* was played by W. J. Read.<sup>51</sup> The violin was present in his musical life from the very beginning until his death.

By collaborating with African descent artists, researching about the history of American slavery, and participating in movements to reclaim the pride of belonging to the black race, Coleridge-Taylor showed involvement with the diaspora affairs. In February 1912, he addressed a powerful letter entitled *The Negro Problem in North America* to a debate group in Purley, whose next agenda discussion was the "...mistake God made in creating Black Men" (see Appendix A).<sup>52</sup> Moreover, due to the quality of his works as well as his connections with Pan-Africanists, three tours to the United States of America were possible. These tours gave him the opportunity to introduce his music not only to black communities, but also to white audiences, artists and musicians. Through the use of cultural elements, and entitle his musical pieces with African terms, Coleridge-Taylor strongly contributed to sharing the African art to the world.

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50. Green, *Samuel Coleridge-Taylor, a Musical Life*, 203.

51. *Ibid.*, 211.

52. Self, *The Hiawatha Man*, 251.

### CHAPTER III

#### MAUD POWELL AND THE DEEP RIVER

While on tour in South Africa in 1905 Powell was disturbed that black South Africans were barred from her performances. In response to this she stood at her window in various hotels across the country and played to the black South Africans in the streets. After this experience Powell made an effort to support African-American music in her home country.<sup>53</sup>

Maud Powell (1867 – 1920) was a violin prodigy born in Peru, Illinois, and was the daughter of William Bramwell Powell and Minnie Paul Powell.<sup>54</sup> Her mother was an amateur musician, composer, and pianist.<sup>55</sup> Powell began her music education on the piano at eight years old and soon changed to the violin, studying with William Lewis. In 1881, she moved to Germany with her mother to study at the Leipzig Conservatory with the renowned violinist Henry Schradieck. One year later she moved to Paris to study at the Paris Conservatory with Charles Dancla.<sup>56</sup>

In 1884, she moved back to Germany, this time to Berlin, to study with the great Joseph Joachim at the Königlische Hochschule für Musik. Another year later, at seventeen years old, Maud Powell debuted with the Berlin Philharmonic, performing the

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53. Catherine C. Williams, “The Solution Lies With the American Women: Maud Powell as an Advocate for Violinists, Women, and American Music” (Florida State University, 2012), 12.

54. Karen A. Shaffer and Neva Garner Greenwood, *Maud Powell: Pioneer American Violinist* (Ames: Iowa State Press, 1988), 1.

55. *Ibid.*, 4.

56. Williams, “The Solution Lies With the American Women: Maud Powell”, 6.

*Violin Concerto in G Minor* by Max Bruch.<sup>57</sup> Her remarkable performances in Europe were compared in style to those of Eugène Ysaÿe's. Her rich heritage of both French and German violin schools, together with international acclaim, contributed to her recognition as the Queen of the violinists (See Appendix B).<sup>58</sup>

After returning to the United States, Powell realized: "At the time I [Powell] finished my studies abroad and returned to this country ... girl violinists were looked upon with suspicion, and I felt that I had a hard road to travel in my native land ..."<sup>59</sup> This realization inspired Maud Powell to attempt to perform with American orchestras. She contacted Theodore Thomas, the greatest orchestral leader in America at the time, requesting to perform at the Chicago Summer Night Concert Series but was completely ignored.<sup>60</sup> So she traveled to New York to meet him personally and played for him. "When I [Powell] had finished, Mr. Thomas engaged me on the spot for his next concert."<sup>61</sup> Her professional debut in America occurred on July 30, 1885, playing Bruch's concerto, when she was still seventeen years old.<sup>62</sup>

With this debut, Ms. Powell guaranteed additional performances, including with both the New York Philharmonic Orchestra (that very year) and with the Boston Symphony Orchestra two years later, under Wilhelm Gericke's baton. She played Max

57. Ibid.

58. Ruth Elizabeth Rodrigues, "Selected Students of Leopold Auer: A Study in Violin Performance-Practice" (University of Birmingham, 2009), 49.

59. Shaffer and Greenwood, *Maud Powell: Pioneer American Violinist*, 81.

60. Ibid.

61. Ibid.

62. Williams, "The Solution Lies With the American Women: Maud Powell", 7.

Bruch on both performances. At this point in her career, she shifted into pioneering music, new to American audiences. Powell gave the American premier the violin concertos by Tchaikovsky in 1889, with the New York Philharmonic, and Saint-Saëns in 1891, with the Brooklyn Philharmonic. Her first major tour in the United States occurred with the Gilmore Band in 1891.<sup>63</sup>

At the Women's Musical Congress in 1893, Maud Powell performed and delivered a meaningful speech about inspiring women, all of whom she believed were naturally qualified to be performers.<sup>64</sup> She concluded by summoning women to "the divinest of all arts – music."<sup>65</sup> Her mission of pioneering violin concertos in America continued, this time performing Dvořák in 1894, with The New York Philharmonic. In the same year, she formed the Maud Powell String Quartet with herself as the first violin. All the other members were men. She married the British H. Godfrey Turner in 1904, but never took his name.

In 1917, following the USA's involvement in World War I, Powell and other artists traveled around the country to perform for American soldiers in training camps.<sup>66</sup> Two years later, on November 27, while performing the *Mendelssohn Violin Concerto*, she had a heart attack on stage at the Odeon Theater in St. Louis.<sup>67</sup> By the end of the month she seemed to recover and performed for two recording sessions, and the results of

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63. Ibid., 8.

64. Ibid., 11.

65. Shaffer and Greenwood, *Maud Powell: Pioneer American Violinist*, 141.

66. Williams, "The Solution Lies With the American Women: Maud Powell", 15.

67. Shaffer and Greenwood, *Maud Powell: Pioneer American Violinist*, 410.

which pleased Powell.<sup>68</sup> On January 7, 1920, while preparing for a concert at Penn Theatre in Uniontown, Pennsylvania, she collapsed again. The concert was cancelled. The next morning at Titlow Hotel, the fifty-five year old Maud Powell passed away due to acute dilatation of the heart.<sup>69</sup>



Figure 1. Powell and Taylor.<sup>70</sup>  
(Coleridge-Taylor on the left and Maud Powell, third from the left).  
Used with kind permission of Maud Powell Society (See Appendix C).

Maud Powell met Coleridge-Taylor around 1890, while living in London. “Powell used her family connections to the Smithsonian Bureau of Ethnology through John Wesley Powell to aid Coleridge-Taylor in his work.”<sup>71</sup> She incorporated Coleridge-Taylor’s *Gipsy Song and Dance* into her repertoire and composed an arrangement of his *Deep River*, a Negro Spiritual song from the *24 Negro Melodies, Op. 59*, making it part

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68. Ibid., 413.

69. Ibid., 414.

70. Ibid., 228.

71. Williams, “The Solution Lies With the American Women: Maud Powell”, 22.

of her repertoire as well. Powell performed the two pieces frequently in her concerts around the world.

Negro Spirituals, plantation songs or sorrow songs “...are the sacred songs created by Americans of African descent during the time of slavery--1619 to 1864...”<sup>72</sup> They can also be songs that the African slaves sang to express their desire to escape to a free land.<sup>73</sup> The slave-masters forbade any sort of meetings but allowed the slaves to sing, believing that this would allow them to perform a more efficient and obedient work. Only Biblical lyrics were acceptable.<sup>74</sup> Slaves were prohibited from any education; therefore, passages from the Bible were adapted, together with their own experiences, into songs.<sup>75</sup> These songs were learned and spread through oral tradition.<sup>76</sup> The use of drums and other percussion instruments, traditional in African music, were forbidden to avoid slaves communicating with other plantations, causing them to use handclaps and foot stomps instead.<sup>77</sup> These spirituals were based on the Old Testament given the slaves' own identification with Jewish slavery.<sup>78</sup> Many of the Negro Spirituals had a covert meaning: *Wade in the water* meant hiding in the rivers to become untraceable to the dogs used to

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72. Thomas W. Sirinides, “Spirituals: A Historical and Linguistic Analysis.,” *ERIC* (1997), 4.

73. Yolanda Y. Smith, “The Bible in Song: Reclaiming African American Spirituals,” *Yale University Reflections* (2008).

74. Charshee Charlotte Lawrence-McIntyre, “The Double Meanings of the Spirituals,” *Journal of Black Studies* 17 no. 4, (1987), 383.

75. Albert J. Raboteau, “The Secret Religion of the Slaves,” *Christianity Today* 33, (1992).

76. Smith, “The Bible in Song”.

77. Sirinides, “Spirituals”, 4.

78. Lawrence-McIntyre, “The Double Meanings of the Spirituals”, 387.

bring escaping slaves back. *Swing Low, Sweet Chariot* or *The Gospel Train* referred to the transportation that carried slaves to freedom, the Underground Railroad.<sup>79</sup> The Biblical Jordan River represented the Ohio River, and the Promised Land, also known as Canaan in the Bible, was the land North of the river where there was freedom from slavery.<sup>80</sup>

*Deep River* is a song about crossing the Jordan River to the Promised Land, which for the slaves was the way to freedom.<sup>81</sup> The song originated around 1825, in Guilford County, North Carolina.<sup>82</sup> Coleridge-Taylor's *Deep River* is part of a selection of 24 Negro Spirituals that he arranged for piano solo. Before each one, there is a score of the original song with information about the original composer (if known), lyrics, and the region of Africa the music came from (or African-American, if that is the case), as shown in Figure 2. Coleridge-Taylor stated in the foreword of his 24 Negro Melodies, Op. 59: "What Brahms has done for the Hungarian folk music, Dvořák for the Bohemian and Grieg for the Norwegian, I have tried to do for these Negro melodies..."<sup>83</sup>

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79. For more information about the Underground Railroad, see M. Mitchell William, *The Underground Railroad From Slavery to Freedom* (London: J. Menzies, 1860).

80. Sirinides, "Spirituals", 8.

81. Howard Thurman, *Deep River, an Interpretation on Negro Spirituals* (California: The Eucaliptus Press, 1945), 32.

82. Miles Mark Fisher, *Negro Slave Songs in the United States* (Ithaca: Cornell University Press, 1953), 41.

83. Shaffer, "Like a Bouquet of Flowers", 1.



Samuel Coleridge-Taylor  
 Twenty-Four Negro Melodies  
 At The Dawn Of Day  
 Op. 59, No. 1

From M. Henri Junod's  
 "Les Chants et les Contes des Ba-Ronga" South East Africa

Lo - ko ku ti ga,      Lo - ko ku ti ga,      U    be - kwe ngu - ba - ne Mou - a -  
 yi? Mouayi    ka    Ma - bu - du,    Moua - yi    ka    Ma - bu - du,    U    be - kwe ngu - ba - ne?

Figure 2. At the Dawn of Day, from 24 Negro Melodies, Op. 59 No. 1.<sup>84</sup>

The lyrics of Deep River follow:

Deep river, my home is over Jordan.  
 Deep river, Lord, I want to cross over into campground.  
 O, chillun, O, don't you want to go to that gospel feast  
 That promised land, that land where all is peace.  
 Walk into heaven, take my seat, and cast my crown at Jesus' feet.  
 Lord, I want to cross over into campground.<sup>85</sup>

Maud Powell recorded her arrangement of *Deep River* for violin and piano with the Red Sea Label in July 1911.<sup>86</sup> She "...attempted to dissolve gender and racial barriers."<sup>87</sup> Powell also premiered works based on African-American music as well as by African-American composers.<sup>88</sup> It was her belief that "...Before we [Americans] produce

84. Samuel Coleridge-Taylor, *24 Negro Melodies, Op. 59* (Boston: Oliver Ditson Company, 1905), 1.

85. Lawrence-McIntyre, "The Double Meanings of the Spirituals", 393.

86. Williams, "The Solution Lies With the American Women: Maud Powell", 19.

87. *Ibid.*, vii.

88. *Ibid.*, 22.

anything great our musicians must travel; know their country and people thoroughly; know all types of our music, Negro, Indian—all sorts...”<sup>89</sup> She credited her *Deep River* arrangement “...and attributed its effectiveness to the beauty of Coleridge-Taylor’s setting.”<sup>90</sup>

The complete list of Maud Powell's accomplishments, premieres of violin concertos, recordings, performance programs and reviews, transcriptions and pieces dedicated to her can be found at the Maud Powell Society webpage.<sup>91</sup> Two of the violin works composed by Coleridge-Taylor were dedicated to her: the *Violin Concerto in G Minor, Op. 80*, and *Keep Me from Sinking Down* (unpublished).<sup>92</sup> Throughout her life, she championed Coleridge-Taylor's violin works in concert halls around the world.

Although all of Maud Powell's achievements justify her place amongst the greatest violinists in the history of the instrument, yet, her legacy suffered similar fate to Coleridge-Taylor. While enjoying success in her lifetime, she sadly "...has faded from public memory unto the recess of past and forgotten history."<sup>93</sup> Thankfully, there are accessible resources to learn more about Powell, such as the publications by researcher Karen Shaffer, The Maud Powell Society in Brevard, North Carolina, the tribute audio recording by Rachel Barton Pine with Cedille Records and the recent revival of Maud Powell's complete audio recordings by Naxos. However, more research should be done

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89. Ibid., 24.

90. Shaffer and Greenwood, *Maud Powell: Pioneer American Violinist*, 234.

91. Visit Maud Powell Society webpage at <http://www.maudpowell.org/>

92. Self, *The Hiawatha Man*, 298.

93. Shaffer and Greenwood, *Maud Powell: Pioneer American Violinist*, xi.

about Maud Powell and her legacy in American music, in the violin performance tradition in the United States, and how she represented underappreciated groups, such as women and African descents. She should be acknowledged, celebrated, and known to musicians and violinists today.

## CHAPTER IV

### THE LERMA'S CATALOG

Dr. Dominique-René de Lerma (1928 – 2015) was a scholar, researcher, and specialist in music composed by people of African descent, with a PhD from Indiana University, and one of the Coleridge-Taylor Foundation Patrons.<sup>94</sup> He published the chapter *Black Music and Musicians* at the New Grove Dictionary of American Music and The New Harvard Dictionary of Music. Other relevant works he published on African music include four volumes of *Bibliography of Black Music*, *Black Composers in Europe: A work List*, *Reflection on Afro-American Music*, and *Black Music in Our Culture: Curricular Ideas on the Subjects, Materials and Problems*. After extensive research, he created a catalog of all the works composed by Samuel Coleridge-Taylor. This catalog was donated to the Coleridge-Taylor Foundation on January 30, 2012.

The forty-nine-page catalog presents the most complete compendium of works composed by Coleridge-Taylor, including published, non-published and also lost music. It contains more than 130 entries of Coleridge-Taylor compositions and provides details on instrumentation, year of composition and publishing, number of pages, dedication, number and name of movements, and other relevant data. Lerma's catalog is the primary

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94. Donald Eugene Thompson, *Indiana Authors and Their Books 1917-1966; a Continuation of Indiana Authors and Their Books, 1816-1916, and Containing Additional Names From the Earlier Period*. (Crawfordsville, IN: Wabash College, 1974), 160.

source of Coleridge-Taylor's list of compositions and was used as reference to create this Catalog of Violin Works.

The purpose of this catalog is to promote these compositions among violinists in order to stimulate more performances. It was also created to add more information pertinent to performers, such as the *incipt* (music score of the beginning or the main theme) of each piece, as well as the duration and technique level. It validates, enhances and updates the Lerma's catalog at the same time. The Catalog of Violin Works by Samuel Coleridge-Taylor is a contribution that aims to increase performances of Coleridge-Taylor's works.

Two main updates are suggested and listed as follows: missing works in Lerma's Catalog, and non-published pieces that are unavailable for violinists to purchase.

The list of compositions for the violin found in this research that are unmentioned in Lerma's Catalog, thus in need of revision, are:

1. *Four Characteristic Waltzes for Violin and Piano, Op. 22* – movement III.
2. *Valse from Thee Silhouettes for Violin and Piano, Op. 38 No.3.*
3. *Nourmahal's Sing for violin and piano, Op. 41 No. 2a.*
4. *Ulysses – Incidental Music Op. 49.*
5. *Three-Fours, Valse-Suite Op. 71* – movements I, III, IV, V and VI.
6. *Petite Suite de Concert Op. 77* – movements I, II and IV.
7. *Song of the Nubian Girl for Violin and Piano.*

The list of compositions that are mentioned in Lerma's Catalog but were never published:

- *Ah tell me, gentle zephyr* – The LP that has the audio recording mentioned by Lerma, Columbia L-1396/7, was consulted and does not have this piece. According to the Library of Congress, the work was never published (see Appendix C).
- *Negro Melodies, Op. 59*, Nos. 1, 2 and 5 – According to the Library of Congress, these works were never published for violin and piano (see Appendix C).
- *Othello, Op. 79, No. 1, Dance* – this particular movement was never found in a version published for violin and piano.
- *Romance in C Minor for Violin and Piano, Op. 73* – these works share the same opus number and key signature of the *Ballade in C Minor for Violin and Piano, Op. 73*. Only the Ballade was found for consultation in this research.

Finally, the Coleridge-Taylor Foundation "...welcome[s] any updates to this [Lerma] catalogue that you can make to help us fill the gaps in our collective knowledge about Coleridge-Taylor, the man and his music."<sup>95</sup> Hopefully, this Catalog of Violin Works by Samuel Coleridge-Taylor will motivate performances, knowledge and a vital and successful contribution update to the Lerma's catalog.

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95. Hilary Burrage, "Cataloguing Coleridge-Taylor's Works," *Samuel Coleridge-Taylor Foundation*, accessed January 12, 2018, <https://sctf.org.uk/works/>.

## CHAPTER V

### METHODOLOGY AND CONTENTS OF THIS CATALOG

The Catalog of Violin Works by Samuel Coleridge-Taylor consists of thirty-one pieces. In order to be included in this catalog, each piece must feature at least one exclusive and distinctive, prominent violin part. For this reason, works for String Quartets, Trios, Quintets, Nonet, as well as orchestral music with solo violin or violin-conductor music were omitted from the catalog. For example, the *Scenes from an Imaginary Ballet* from *The Forest of Wild Thyme, Op. 74*, contains a violin-conductor part. However, it is a *tutti* first violins part, being that it clearly states *divisi*, resulting in the exclusion from the catalog.

However, this catalog includes the work *Three-Fours Valse Suite, Op. 71*. The work shows in its cover the existence of a Violin and Piano version of the piece, and includes a "Violin I" from the orchestral version. The piano part also states "Orchestrated by Norman O'Neill" and "The Pianoforte part may be used as a Harp part, omitting those bars in brackets [ ]," indicating that this is probably from the piano-conductor orchestral part. In the second movement, *Andante*, in the piano part, the melody in the violin has a second violin counter melody, as shown in Example 5.1.

Example 1. *Andante* from *Three-Fours Valse Suite*, mm. 5-8.<sup>96</sup>

Collaborative pianists were consulted about the possibility of playing the counter melody with the right hand. Although the work holds the contradictions shown above, it was a common practice to gather different parts to make a chamber music work (see Appendix C).

To create this catalog, the first step was the identification of the violin works that Coleridge-Taylor composed. Lerma's catalog was the primary source in identifying these pieces. To confirm the existence of these works and search for possible new works, the next step was consulting the WorldCat website and searching for all results relating to Coleridge-Taylor and the violin. Subsequently, the data found on Lerma's catalog was compared with the information on WorldCat in order to establish the list of the works. Once the list was created, a considerable number of Interlibrary loans were necessary. In some instances, purchases from The British Library On-Demand were necessary. And for rare to find pieces, where only one library in the world possesses a copy of the work, the libraries graciously provided a PDF document for this research.

Three main pillars are the foundation for the creation of the catalog. Since its main goal is to promote Coleridge-Taylor's violin works and encourage more

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96. Samuel Coleridge-Taylor, *Three-Fours Valse Suite* (London: Augener Ltd., 1920), 5.



performances, it is important to understand the information performers are looking for while choosing a piece to play. Gerald Klickstein, in his book *The Musician's Way: A Guide to Practice, Performance, and Wellness*, suggests three factors involving selecting new repertoire: Taste, or the enjoyment of playing the new piece; Capacity, or the technical and musical ability required by the piece; and Plans, which is the goal of achievements that repertoire can bring.<sup>97</sup> In this study, a slight modification is necessary, and the three pillars are defined: Taste, Capacity and Length. The total duration of a piece of music is also a determining factor for choosing new music. Knowing these three elements, any performer is completely capable of deciding if the piece is convenient to add to his repertoire.

The compositions are organized by *Opus* Number, with the lowest number appearing first. The works without an *Opus* Number are presented at the end of the catalog, sorted by date of composition. For each musical entry in the catalog, a musical score example (*incipt*) is given, either from the beginning or the main theme of the piece. The length of the work is also given, to help violinists fit these works into their programs. By reading such information, performers develop an understanding about how the piece sounds, as well as its duration, which will contribute to the main goal of the catalog: encourage violinists to perform more of Coleridge-Taylor's works.

Each musical entry in the catalog offers eleven subsections of important data: title, *incipt*, date, publisher, catalog number, dedication, movements, duration, recordings,

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97. Gerald Klickstein, *The Musician's Way : A Guide to Practice, Performance, and Wellness* (New York: Oxford University Press, 2009), 14-15.

score availability, level of technique, and other relevant information, if applicable. The explanation of each subsection follows:

**Title** – original published title, followed by its *Opus* Number. If the piece is a subtitle, the word 'from' is presented, leading to the main title (ie: *Valse from Three Silhouettes, Op. 38 No. 3*). Also, all 'Incidental Music' – meaning music written as background for theatrical plays – is emphasized by a dash after the title (ie: *Othello – Incidental Music Op. 79*).

**Incipit** – musical score example from either the beginning or the main theme of the piece. It provides information about the key and time signature, tempo markings and the instrumentation of each movement.

**Date** – registered date in which Coleridge-Taylor officially finished that particular work.

**Publisher** – publishing company name(s), year of publication, and number of pages of the full score. In cases there are no information of the year of publication in the score, the data from Lerma's catalog is used, followed by ('*acc. Lc*'), which reads "according to Lerma's catalog."

**Catalog Number** – number that the publishing company used to catalog the work. If no number is given on the music score, the data from Lerma's catalog is used, followed by ('*acc. Lc*'). In cases in which neither source gives the information, the Plate Number is given.

**Dedication** – to whom Coleridge-Taylor dedicated that work, when specified in the score.

**Movements** – subtitles or tempo marks and number of each movement.

**Duration** – approximate length of the full work. There are only a few that show the metronome mark. Most of the total length of the piece is based on the tempo marks.

**Recordings** – information about any published audio recording(s) of the work, such as label, catalog number, track(s) of the piece in the particular recorded media, name of the violinist and collaborative musicians or orchestra.

**Score Availability** – current (2018) availability of the score for purchasing and performing the work. For available works, it includes retrieval information.

**Level of Technique** – information about the required proficiency level to perform the work. This subsection is divided into four categories: beginner, intermediate, intermediate-to-advanced and advanced. These categories are subjective and presented only to give performers an idea about technical expectations.

**Remarks** – if more relevant information about the work that will encourage a violinist to perform it exists, then it will be included. Remarks are presented in only some specific entries, such as an orchestral audio recording of a nonexistent recorded violin work.

## CHAPTER VI

### CATALOG OF VIOLIN WORKS BY SAMUEL COLERIDGE-TAYLOR

#### 1. Suite de Pièces for Violin and Piano or Organ, Op. 3

##### I. PASTORALE.

S. C. TAYLOR.  
Op. 3 No. 1.

*Larghetto.*  
*mf*

*mf* *rit.*

##### II. CAVATINA.

S. C. TAYLOR.  
Op. 3 No. 2.

*Andante.*  
*mf*

*mf* *cresc.* *f* *cresc.*

##### III. BARCAROLLE.

S. C. TAYLOR.  
Op. 3 No. 2.

*Allegro con moto.*

*sempre Ped.*

#### IV. CONTEMPLATION.

S. C. TAYLOR.  
Op. 3 No. 4.

The image shows a musical score for the piece 'IV. CONTEMPLATION.' by S. C. Taylor, Op. 3 No. 4. The score is written for violin and piano. The tempo is marked 'Allegro Moderato'. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of two staves: the upper staff is for the violin and the lower staff is for the piano. The piano part includes markings for 'mf' (mezzo-forte), 'cresc.' (crescendo), 'rit.' (ritardando), and 'sempre Ped.' (pedal). The violin part includes markings for 'mf' and 'cresc.'.

<b>Date</b>	1895
<b>Publisher</b>	Schott Söhne, ca. 1895 ( <i>acc. Lc</i> ), 8 pages
<b>Catalog No.</b>	Plate Nos. 25492 & 25493
<b>Dedication</b>	None
<b>Movements</b>	I. Pastorale; II. Cavatina; III. Barcarolle; IV. Contemplation
<b>Duration</b>	10'15"
<b>Recordings</b>	1. Label: Raven Recordings Catalog No.: OAR-510 (Tracks 5-8) Rubert Murray, violin; Ardyth Lohuis, organ
<b>Score Availability</b>	Performer's Edition (Violin part: \$0.99 Piano Part: \$2.49): <a href="http://performersedition.com/index.php/catalog/product/view/id/77905/s/coleridge-taylor-suite-for-violin-and-piano-op-3/">http://performersedition.com/index.php/catalog/product/view/id/77905/s/coleridge-taylor-suite-for-violin-and-piano-op-3/</a>  IMSLP: <a href="https://imslp.org/wiki/Suite_for_Violin_and_Piano,_Op.3_(Coleridge-Taylor,_Samuel)#IMSLP33484">https://imslp.org/wiki/Suite_for_Violin_and_Piano,_Op.3_(Coleridge-Taylor,_Samuel)#IMSLP33484</a>
<b>Level of Technique</b>	Intermediate
<b>Remarks</b>	1. According to Carr, "The Suite de Pièces is a four-movement work (Pastorale; Cavatina; Barcarolle; Contemplation) that meets all the requirements of 'light' music and reflected Novello's appetite for this commercially profitable genre." <sup>98</sup>

98. Catherine Carr, "The Music of Samuel Coleridge-Taylor (1875-1912): A Critical and Analytical Study" (University of Durham, 2005), 33.

## 2. Ballade in D Minor for Violin and Orchestra, Op. 4

The image shows the first few measures of the piece. The violin part begins with a recitative-like passage marked 'RECIT.' and 'mp'. It features a sixteenth-note triplet and a sixteenth-note run. The piano part provides a bass line with 'Sua bassa' written below. Dynamics include 'mp', 'sf', 'cresc.', and 'ff'.

<b>Date</b>	1895
<b>Publisher</b>	Novello, Ewer & Co., Ltd., 1895, 16 pages
<b>Catalog No.</b>	Plate No. 10016
<b>Dedication</b>	Miss Ruth Howel
<b>Movements</b>	I. Andante Molto
<b>Duration</b>	13'02"
<b>Recordings</b>	1. Label: Koch International Classics Catalog No.: Koch 3-7056-2H1 (1992) (Track 5) Michael Ludwig, violin; Virginia Eskin, organ
<b>Score Availability</b>	Performer's Edition (Violin part: \$0.99 Piano Part: \$2.80): <a href="http://performersedition.com/index.php/catalog/product/view/id/142933/s/coleridge-taylor-ballade-for-violin-and-orchestra-op-4-for-violin-and-piano-composer/">http://performersedition.com/index.php/catalog/product/view/id/142933/s/coleridge-taylor-ballade-for-violin-and-orchestra-op-4-for-violin-and-piano-composer/</a>  IMSLP: <a href="https://imslp.org/wiki/Ballade_for_Violin_and_Orchestra,_Op.4_(Coleridge-Taylor,_Samuel)#IMSLP76307">https://imslp.org/wiki/Ballade_for_Violin_and_Orchestra,_Op.4_(Coleridge-Taylor,_Samuel)#IMSLP76307</a>
<b>Level of Technique</b>	Advanced
<b>Remarks</b>	1. Hangyul describe this work as "gloom and yet virtuosic." <sup>99</sup>  2. According to the Times , published in August of 1895: "Much interest pertains to this individuality of style, because the composer is partly of African descent and the remarkable use made of various rhythmic devices and the prominence of the barbaric element thus acquire peculiar significance. Violinists will find the Ballade an attractive piece by reason of its freshness and

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99. Kim, "Erasing the Color Line: The Violin Concerto of Samuel Coleridge-Taylor", 19.

earnestness of expression. The pianoforte part, arranged by the composer from the orchestral score is also interesting and enhances the effectiveness of the violin part.<sup>100</sup>

3. According to Musical News Vol. 10 no. 262, published on March 7, 1896: "This piece opens with a recitative of singular dignity. The ballade is a fine piece of violin writing, thickly scored for piano, it never approaches the commonplace and is altogether a gratifying production of a talented young composer."<sup>101</sup>

4. Arrangement for violin and piano by the Coleridge-Taylor.

### 3. Two Romantic Pieces for Violin and Piano, Op. 9

#### I. LAMENT.

S. C. TAYLOR.  
Op. 9.

*molto espressivo*  
*p*  
*f*  
*p rit. dim. pp*

*p molto espressivo*  
*f*  
*p rit. dim. pp*

#### II. MERRY-MAKING.

S. C. TAYLOR.  
Op. 9.

*Vivace.*  
*mf*

*mf*

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100. Green, *Samuel Coleridge-Taylor, a Musical Life*, 33.

101. The New York Public Library Music Division, "Music News," *New York Public Library Digital Collections*, 223.

<b>Date</b>	1895
<b>Publisher</b>	Augener & Co., 1899, 11 pages
<b>Catalog No.</b>	7352
<b>Dedication</b>	Miss Isabella Donkersley
<b>Movements</b>	I. Lament; II. Merry-Making
<b>Duration</b>	13'02"
<b>Recordings</b>	None
<b>Score Availability</b>	Performer's Edition (Violin part: \$0.99 Piano Part: \$2.49): <a href="http://performersedition.com/index.php/catalog/product/view/id/184758/s/coleridge-taylor-2-romantic-pieces-scores-and-parts/">http://performersedition.com/index.php/catalog/product/view/id/184758/s/coleridge-taylor-2-romantic-pieces-scores-and-parts/</a>
	IMSLP: <a href="http://imslp.org/wiki/2_Romantic_Pieces%2C_Op.9_(Coleridge-Taylor%2C_Samuel)">http://imslp.org/wiki/2_Romantic_Pieces%2C_Op.9_(Coleridge-Taylor%2C_Samuel)</a>
<b>Level of Technique</b>	Intermediate-to-Advanced
<b>Remarks</b>	<p>1. According to Times, on April 3, 1896: "A most artistic 'Lament' and an excellently devised 'Merrymaking' by S. Coleridge-Taylor, show the hand of a true musician in the highest sense, and in the latter are some passages of very remarkable merit and originality."<sup>102</sup></p> <p>2. The Lament was reviewed by the Musical News Vol. 10 no. 262, published on March 7, 1896: "This piece is marked by a great depth of feeling and also by its striking originality. The accompaniment is laid on an unusually large scale for a piece of this kind, and taxes the pianist considerably."<sup>103</sup></p>

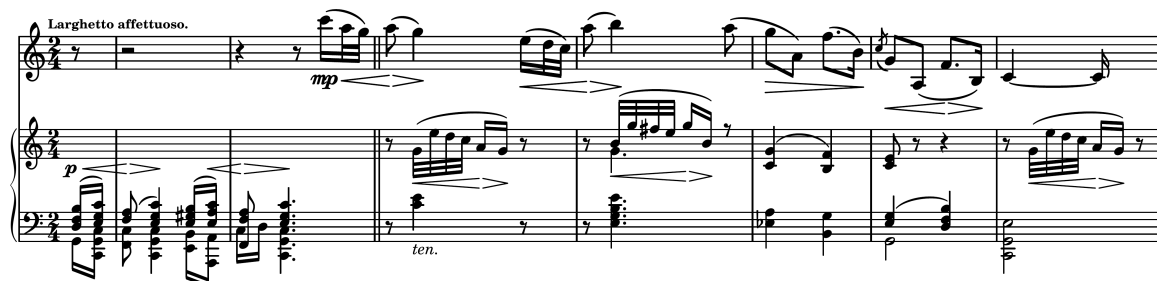
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102. *The Monthly Musical Record*, vol. XXXI Augener & Co., 1901), 44.

103. Music Division, "Music News", 223.



#### 4. Legend for Violin and Orchestra (from the Concertstück), Op. 14



<b>Date</b>	1893
<b>Publisher</b>	Augener & Co., 1897, 8 pages
<b>Catalog No.</b>	7353
<b>Dedication</b>	Miss Marie Motto
<b>Movements</b>	I. Larghetto affettuoso
<b>Duration</b>	7'00"
<b>Recordings</b>	1. Label: Lyrita Recorded Edition Catalog No.: SRCD317 (Track 1) Lorraine McAslan, violin; London Philharmonic Orchestra
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate-to-Advanced
<b>Remarks</b>	1. The original version was written for string quartet and published by Augener in 1897. The version for Violin and Piano was released by the same publisher in the same year.  2. According to Musical News on February 20, 1897: "The principal theme of the work is of a graceful and introspective character, somewhat Eastern in idiom." <sup>104</sup>

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104. Green, *Samuel Coleridge-Taylor, a Musical Life*, 39.

## 5. Three Hiawathan Sketches for Violin and Piano, Op. 16

### I. A TALE.

S. Coleridge-Taylor.  
Op. 16 No. 1.

Musical score for 'I. A TALE.' in 3/4 time, key of D major. The piece is marked 'Allegro risoluto.' and begins with a *mf* dynamic. The melody is in the violin part, and the piano accompaniment is in the piano part. The score includes dynamics *mf*, *f*, and *dim.*

### II. A SONG.

S. Coleridge-Taylor.  
Op. 16 No. 2.

Musical score for 'II. A SONG.' in 2/4 time, key of D major. The piece is marked 'Allegretto quasi Andantino.' and begins with a *mp* dynamic. The melody is in the violin part, and the piano accompaniment is in the piano part. The score includes dynamics *mp*, *cresc.*, *dim.*, and *p*. The piano part is marked *sostenuto* and includes a *simile* marking.

### III. A DANCE.

S. Coleridge-Taylor.  
Op. 16 No. 3.

Musical score for 'III. A DANCE.' in 2/4 time, key of D major. The piece is marked 'Presto.' and begins with a *f* dynamic. The melody is in the violin part, and the piano accompaniment is in the piano part. The score includes dynamics *f* and *fp*.

<b>Date</b>	1896
<b>Publisher</b>	Augener & Co., 1897, 16 pages
<b>Catalog No.</b>	7356
<b>Dedication</b>	None
<b>Movements</b>	I. A Tale; II. A Song; III. A Dance
<b>Duration</b>	10'50"
<b>Recordings</b>	1. Label: Dutton Laboratories/Vocalion Catalog No.: CDLX 7127 (Track 8-10) David Juritz, violin; Michael Dussek, piano

**Score Availability** Out-of-print

**Level of Technique** Intermediate-to-Advanced

**Remarks** 1. Each sketch has its own preface, taken from “The Song of Hiawatha, Part XI - Hiawatha’s Wedding-Feast” written in 1855 by the American Poet and Professor of Language at Harvard University, Henry Wadsworth Longfellow (See Appendix D).<sup>105</sup>

2. According to Musical Times, on July, 1897: "We cannot find space to do more than generally express our astonishment at a composer barely out of his teens who produces work after work showing remarkable originality in almost every bar. Mr. Taylor, while still a student, reflects neither his teachers' nor anybody else's music, such a case being, perhaps, without precedent in the history of our art... The violin pieces in slow time seem melodically far-fetched and affectedly vagues though very original; but his quick movements are full of tremendous vigour, strange rhythms, and a wild, untrammelled gaiety suggestive of neither European nor Oriental influence. An altogether new element seems here introduced into our art, the further development of which we shall watch with the keenest interest."<sup>106</sup>

## 6. Gipsy Suite for Violin and Piano, Op. 20

### I. Lament and Tambourine.

S. C. TAYLOR.  
Op. 20 No. 1.

The musical score for "I. Lament and Tambourine" is presented in two staves. The top staff is for the Violin and the bottom staff is for the Piano. The piece is in 2/4 time and begins with the tempo marking "Allegretto" and the dynamic "mp". The Violin part features a triplet of eighth notes in the first measure. The Piano part starts with a piano ("p") dynamic. The piece concludes with a "poco rit." marking and a final "f" dynamic, ending with a fermata over a chord.

105. Nicholas Tarling, *Choral Masterpieces: Major and Minor* (Laham, MD: Rowman & Littlefield, 2014), 122.

106. *The Monthly Musical Record*, 44.

## II. Gipsy Song.

S. C. TAYLOR.  
Op. 20 No. 2.

*Andante con moto.*

Musical score for 'II. Gipsy Song' in 3/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante con moto.' and the dynamic is 'mp'. The piano part features a steady bass line and chords in the right hand. The vocal line is a simple melody with some grace notes. The piece ends with a 'ten.' marking in the piano part.

## III. Gipsy Dance.

S. C. TAYLOR.  
Op. 20 No. 3.

*Allegro Vivace.*

Musical score for 'III. Gipsy Dance' in 3/4 time, key of D major. The tempo is marked 'Allegro Vivace.' and the dynamic is 'f'. The piano part features a rhythmic accompaniment with chords in the right hand and a bass line in the left hand. The vocal line is a fast, rhythmic melody with many grace notes.

## IV. Waltz.

S. C. TAYLOR.  
Op. 20 No. 4.

*Allegro Vivace.*

Musical score for 'IV. Waltz' in 3/4 time, key of D major. The tempo is marked 'Allegro Vivace.' and the dynamic is 'mp'. The piano part features a rhythmic accompaniment with chords in the right hand and a bass line in the left hand. The vocal line is a simple melody with some grace notes.

<b>Date</b>	1896
<b>Publisher</b>	Augener & Co., 1904, 44 pages
<b>Catalog No.</b>	11340 (or 7357 – Two Gipsy Movements)
<b>Dedication</b>	To my pupil Miss Edith Carr
<b>Movements</b>	I. Lament & Tambourin; II. Gipsy Song; III. Gipsy Dance; IV. Waltz
<b>Duration</b>	28'30"
<b>Recordings</b>	No commercial recordings of the complete work. Vide Remark 2.
<b>Score Availability</b>	Gipsy Suite – Out-of-print

Two Gipsy Movements (Movs. II and III) – Performer's Edition  
(Violin part: \$0.99 Piano Part: \$2.80):

<http://performersedition.com/index.php/catalog/product/view/id/150106/s/coleridge-taylor-gipsy-suite-op-20-scores-and-parts/>

IMSLP:[http://imslp.org/wiki/Gipsy\\_Suite%2C\\_Op.20\\_\(Coleridge-Taylor%2C\\_Samuel\)](http://imslp.org/wiki/Gipsy_Suite%2C_Op.20_(Coleridge-Taylor%2C_Samuel))

**Level of Technique** Advanced

**Remarks** 1. Augener published another version of this work featuring only the second and third movements, called *Two Gipsy Movements*, Op. 20 – Augener Edition No. 7357.

2. The violinist Rachel Barton Pine recorded the *Two Gipsy Movements* for the movie *Coleridge-Taylor and His Music in America, 1900-1912* by Charles Kaufmann. In the movie, it is only possible to hear some excerpts of this recording. Mr. Kaufmann have also posted the full recording at the Longfellow Chorus Youtube channel: <https://youtu.be/SMJnxDGaMvU> and <https://youtu.be/U9edM2wUkXs>

3. There is a version of the Gipsy Suite for full orchestra that shares the same title and Opus number as this violin and Piano version. Although the title and Opus similarities, they are completely different music.

## 7. Four Characteristic Waltzes for Violin and Piano, Op. 22

### I.

S. C. TAYLOR.  
Op. 22 No. 1.

Allegro ma non troppo.

*mp* *dim.* *p*

*mp* *dim.* *p*

II.

S. C. TAYLOR.  
Op. 22 No. 2.

Tempo di Valse.

III.

S. C. TAYLOR.  
Op. 22 No. 3.

Andante. Con sentimento.

IV.

S. C. TAYLOR.  
Op. 22 No. 4.

Allegro furioso.

<b>Date</b>	1898
<b>Publisher</b>	Novello, Ewer & Co., 1898, 21 pages
<b>Catalog No.</b>	Plate No. 10566
<b>Dedication</b>	None
<b>Movements</b>	I. Valse Bohémienne; II. Valse Rustique; III. Valse de la Reine; IV. Valse Mauresque
<b>Duration</b>	13'50"
<b>Recordings</b>	None. Vide Remark 2.

**Score Availability** Performer's Edition  
(Violin part: \$0.99 Piano Part: \$2.49):  
<http://performersedition.com/index.php/catalog/product/view/id/161802/s/coleridge-taylor-four-characteristic-waltzes-for-violin-and-piano-coleridge-taylor/>

IMSLP:  
[http://imslp.org/wiki/4\\_Characteristic\\_Waltzes%2C\\_Op.22\\_\(Coleridge-Taylor%2C\\_Samuel\)](http://imslp.org/wiki/4_Characteristic_Waltzes%2C_Op.22_(Coleridge-Taylor%2C_Samuel))

**Level of Technique** Advanced

- Remarks**
1. This work was originally written for orchestra and arranged for violin and piano by the composer.
  2. There are recordings of the original work for orchestra:  
Catalogue No.: 8.223516 (Tracks 6-9) - Label: Marco Polo.  
Catalogue No.: HTGCD249 (Tracks 19-22) - Label: Heritage.
  3. According to Musical Times, on July, 1897: "It is very rare to find such marked individuality in conception and treatment in so young a composer, and pianists, and violinists is search of fresh and original music may be warmly recommended these waltzes. They were originally designed for orchestra, but they are very effective as pianoforte pieces, and still more so when the assistance of a violin is secured."<sup>107</sup>
  4. There is no mention of the 3rd movement as a work for violin and piano in Lerma's Catalog.

### 8. Valse-Caprice for Violin and Piano, Op. 23

The image shows a musical score for 'Valse-Caprice for Violin and Piano, Op. 23'. The score is written for violin and piano. The tempo is marked 'Allegro assai' and the dynamics are marked 'mp'. The key signature is one sharp (F#) and the time signature is 3/4. The violin part consists of a long, flowing melodic line with many slurs. The piano accompaniment consists of chords and arpeggiated figures in the right hand, and a simple bass line in the left hand.

**Date** 1896  
**Publisher** Augener & Co., 1898, 13 pages

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107. Green, *Samuel Coleridge-Taylor, a Musical Life*, 63.

**Catalog No.** 7358  
**Dedication** None  
**Movements** *Allegro Assai*  
**Duration** 7'53"  
**Recordings** None  
**Score Availability** Out-of-print  
**Level of Technique** Intermediate-to-Advanced  
**Remarks** 1. Bowing and fingering by William Henley.

### 9. Sonata in D Minor for Violin and Piano, Op. 28

#### I.

S. COLERIDGE-TAYLOR, Op. 28.  
 Edited by ALBERT SAMMONS.

*Allegro ma non tanto.*

#### II.

*Larghetto.*

#### III.

*Allegro vivo con fuoco.*



<b>Date</b>	1899
<b>Publisher</b>	Hawkes & Son, 1917, 27 pages
<b>Catalog No.</b>	11341
<b>Dedication</b>	None
<b>Movements</b>	<i>I. Allegro ma non tanto;</i> <i>II. Larghetto;</i> <i>III. Allegro vivo, con fuoco;</i>
<b>Duration</b>	28'40"
<b>Recordings</b>	1. Label: Dutton Laboratories/Vocalion Catalog No.: CDLX 7127 (Track 1-3) David Juritz, violin; Michael Dussek, piano
<b>Score Availability</b>	Performer's Edition (Violin part: \$1.14 Piano Part: \$3.56): <a href="http://performersedition.com/index.php/catalog/product/view/id/204503/s/coleridge-taylor-sonata-for-violin-and-piano-in-d-minor-scores-parts/">http://performersedition.com/index.php/catalog/product/view/id/204503/s/coleridge-taylor-sonata-for-violin-and-piano-in-d-minor-scores-parts/</a>  IMSLP: <a href="http://imslp.org/wiki/Violin_Sonata%2C_Op.28_(Coleridge-Taylor%2C_Samuel)">http://imslp.org/wiki/Violin_Sonata%2C_Op.28_(Coleridge-Taylor%2C_Samuel)</a>
<b>Level of Technique</b>	Advanced
<b>Remarks</b>	1. Edited by Albert Sammons.  2. The second movement shares the same first theme of his Romance in G Major for Violin and Orchestra Op. 39.  3. A description of the work: "Big, strong, colorful 19th-century pianistic idioms and harmonies. Dvořák influence; more like a Suite than a Sonata M-D to D [Medium-difficult to Difficult]." <sup>108</sup>  4. The Violin Sonata won posthumously the Cobbett Prize in 1919. <sup>109</sup>  5. According to the Cobbett's Cyclopedic Survey of Chamber Music: "W.W. Cobbett, who handed various donations to composers whose works were played at these concerts, awarded

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108. Maurice Hinson and Wesley Roberts, *The Piano in Chamber Ensemble: An Annotated Guide* (Bloomington: Indiana University Press, 2006), 35.

109. Coleridge-Taylor, *The Heritage of Samuel Coleridge-Taylor*, 25.

the prize in this particular instance to Coleridge Taylor's widow – perhaps a unique circumstance."<sup>110</sup>

## 10. African Suite for Violin and Piano, Op. 35

### A Negro Love-Song.

S. Coleridge-Taylor.  
Op. 35 No. 2.

Musical score for 'A Negro Love-Song' (Op. 35 No. 2) by S. Coleridge-Taylor. The score is in 3/8 time, key of D major. The tempo is marked 'Larghetto' and the dynamics are 'mp'. The piece features a melodic line in the violin and a rhythmic accompaniment in the piano.

### Danse Nègre.

S. Coleridge-Taylor.  
Op. 35 No. 4.

Musical score for 'Danse Nègre' (Op. 35 No. 4) by S. Coleridge-Taylor. The score is in 2/4 time, key of D major. The tempo is marked 'Allegro assai'. The dynamics are 'mf' and 'p'. The piece features a rhythmic melody in the violin and a piano accompaniment.

<b>Date</b>	1898
<b>Publisher</b>	Augener & Co., 1898, 18 pages
<b>Catalog No.</b>	7359 and 6100d
<b>Dedication</b>	None
<b>Movements</b>	I. A Negro Love Song (Op. 35 No. 2); II. Danse Nègre (Op. 35 No. 4)
<b>Duration</b>	9'53"
<b>Recordings</b>	None. Vide Remark 5.
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate

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110. Walter Willson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music* (London: Oxford University Press, 1930), 490.

## Remarks

1. The original work for piano includes two more movements.
2. Bowings and fingerings of the Danse Nègre in Augener's publication by William Henley
3. Danse Nègre was inspired by a poem that shares the same title by Paul Laurence Dunbar.<sup>111</sup>
4. According to The Times, on January 10, 1899: "An 'African Suite,'-with its deeply poetical 'Negro Love-Song,' is worth a good many 'New World' symphonies, for it has the genuine national or racial ring about it, not the imperfectly remembered mannerism of the English comic song, seen through the medium of the American coloured race."<sup>112</sup>
5. There is a published recording of the work Danse Nègre for orchestra:  
Catalogue No.: CDR90000055 (Track 1) - Label: Cedille.

## 11. Valse from Three Silhouettes for Violin and Piano, Op. 38 No. 3

Allegro vivace.

*ff furioso* *mf* *f*

*ff furioso*

*sempre con sord.*

<b>Date</b>	1899
<b>Publisher</b>	Edwin Ashdown, 1904 (originally for piano), 9 pages
<b>Catalog No.</b>	E. A. 3493
<b>Dedication</b>	None
<b>Movements</b>	<i>Allegro vivace</i>

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111. Tortolano, *Samuel Coleridge-Taylor: Anglo Black Composer*, 108.

112. *The Monthly Musical Record*, 44.

**Duration** 3'05"  
**Recordings** None  
**Score Availability** Out-of-print  
**Level of Technique** Intermediate  
**Remarks** 1. Arranged for Violin and Piano by Léon J. Fontaine in 1922  
 2. There is no mention of a version for violin and piano in Lerma's Catalog

**12. Romance in G Major for Violin and Orchestra, Op. 39**



**Date** 1899  
**Publisher** Novello & Co., Ltd., 1900, 13 pages  
**Catalog No.** Plate No. 11031  
**Dedication** None  
**Movements** *Larghetto*  
**Duration** 12'36"  
**Recordings** 1. Label: Cedille Records  
 Catalog No. CDR 90000 035 (Track 10)  
 Rachel Barton Pine, violin; Encore Chamber Orchestra  
 2. Label: Lyrita  
 Catalog No.: SRCD317 (Track 2)  
 Lorraine McAslan, violin; London Philharmonic Orchestra  
 3. Label: BCM&D Records  
 Catalog No.: 888295 594394 (Track 12)  
 Samuel Nebyu, violin; Bethany Brooks, piano

**Score Availability** Performer's Edition  
(Violin part: \$0.99 Piano Part: \$2.80):  
<http://performersedition.com/index.php/catalog/product/view/id/142936/s/coleridge-taylor-romance-for-violin-op-39-for-violin-and-piano-wendt/>

IMSLP:  
[http://imslp.org/wiki/Romance\\_for\\_Violin%2C\\_Op.39\\_\(Coleridge-Taylor%2C\\_Samuel\)](http://imslp.org/wiki/Romance_for_Violin%2C_Op.39_(Coleridge-Taylor%2C_Samuel))

**Level of Technique** Advanced

- Remarks**
1. Violin and Piano version edited by Theophil Wendt.
  2. This Romance share the same first theme of the Second Movement of his Sonata in D Minor for Violin and Piano, Op. 28.
  3. Also this piece shares the same Opus Number and name of the orchestra work Romance of the prairie Lilies, Op. 39. However, the pieces are two completely different music.

### 13. Nourmahal's Song for violin and piano, Op. 41 No. 2a

The image shows a musical score for 'Nourmahal's Song for violin and piano, Op. 41 No. 2a'. The score is written for violin and piano. The tempo is marked 'Allegretto'. The key signature is one sharp (F#) and the time signature is 2/4. The violin part starts with a melody in the right hand, and the piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include 'mf' (mezzo-forte) and 'pp' (pianissimo).

**Date** 1900  
**Publisher** Augener & Co., 1900 and 1920, 3 pages.  
**Catalog No.** Plate No. 15282  
**Dedication** None  
**Movements** *Allegretto*  
**Duration** 1'20"  
**Recordings** None

<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Beginner
<b>Remarks</b>	<p>1. Originally written for the piano, with the title Nourmahal's Song and Dance Op. 41 No. 2. This version contains only the Song, and was arranged by B. Constance Hull.</p> <p>2. This piece is also found in Coleridge-Taylor Violin Album: 6 Easy Pieces, also arranged by B. Constance Hull.</p> <p>3. In Hull's album, the Nourmahal's Song shows a completely different Opus Number: Op. 36 No. 1.</p> <p>4. There is no mention of a version for violin and piano in Lerma's Catalog</p>

#### **14. Idyll for Violin and Piano, Op. 44**

<b>Date</b>	1901
<b>Publisher</b>	Novello & Co., Ltd., 1901, 11 pages
<b>Catalog No.</b>	Plate No. 11310
<b>Dedication</b>	None
<b>Movements</b>	<i>Larghetto</i>
<b>Duration</b>	6'20"
<b>Recordings</b>	None
<b>Score Availability</b>	<p>Performer's Edition  (Violin part: \$0.99 Piano Part: \$2.80):  <a href="http://performersedition.com/index.php/catalog/product/view/id/150746/s/coleridge-taylor-idyll-violin-and-piano-composer/">http://performersedition.com/index.php/catalog/product/view/id/150746/s/coleridge-taylor-idyll-violin-and-piano-composer/</a></p>

IMSLP:

[http://imslp.org/wiki/Idyll\\_\(Coleridge-Taylor%2C\\_Samuel\)](http://imslp.org/wiki/Idyll_(Coleridge-Taylor%2C_Samuel))

**Level of Technique** Intermediate

**Remarks** 1. The original version of this work is for full orchestra. The violin and piano version was arranged by the composer.

### 15. Hemo Dance for Violin and Piano, Op. 47 No. 2

#### SCHERZO.

S. Coleridge-Taylor.  
Op. 47 No. 2.

The musical score is presented in two staves. The top staff is for the Violin, and the bottom staff is for the Piano. The time signature is 3/8. The key signature has one sharp (F#). The tempo is marked 'Vivace'. The score includes dynamic markings such as 'f' (forte) and 'p' (piano). The violin part features a melodic line with slurs and accents, while the piano part provides a rhythmic accompaniment with chords and single notes.

**Date** 1901

**Publisher** Novello & Co., Ltd., 1902, 19 pages

**Catalog No.** Plate No. 11292

**Dedication** Miss Ethel Barns

**Movements** *Vivace*

**Duration** 9'25"

**Recordings** None

**Score Availability** Out-of-print

**Level of Technique** Advanced

**Remarks** 1. The original version of this work is for full orchestra.

## 16. Ulysses – Incidental Music, Op. 49

SCENA from "ULYSSES".  
(TROY SONG and NYMPHS SONG.)

S. Coleridge-Taylor.  
Op. 49.

The musical score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The vocal line starts with a mezzo-piano (*mp*) dynamic and moves through piano (*p*) and forte (*f*) dynamics. The piano accompaniment features a steady bass line with chords in the right hand. Dynamics in the piano part include *mp*, *p*, *f*, *dim.*, and *e. rit.*. There are asterisks under some notes in the piano part, likely indicating performance instructions.

<b>Date</b>	1901
<b>Publisher</b>	Hawks & Son, 1918, 7 pages
<b>Catalog No.</b>	Plate No. 5679
<b>Dedication</b>	None
<b>Movements</b>	<i>Allegro moderato</i>
<b>Duration</b>	4'45"
<b>Recordings</b>	None
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate
<b>Remarks</b>	<ol style="list-style-type: none"><li>1. Coleridge-Taylor got the comission for Ulysses after the success he had with his previous incidental music Herod.<sup>113</sup></li><li>2. Original work for orchestra – Incidental music for Stephen Phillips' play.</li><li>3. There is no mention of a version for violin and piano in Lerma's Catalog.</li></ol>

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113. William Charles Berwick Sayers, *Samuel Coleridge-Taylor; Musician: His Life and Letters* (London, Cassell: Cassel and Company, Ltd, 1915), 131.



## 17. Four Novelletten for Violin and Piano, Op. 52

### I.

S. Coleridge-Taylor.  
Op. 52.I.

*Allegro moderato.*

*mp* *mf* *f*

### II.

S. Coleridge-Taylor.  
Op. 52.II.

*Larghetto.*

*mp* *rit.* *cresc.*

### III.

S. Coleridge-Taylor.  
Op. 52.III.

*Andante con moto.*

*mp* *Ped.* *Ped. sempre*

### IV.

S. Coleridge-Taylor.  
Op. 52.IV.

*Allegro molto.*

*f*

<b>Date</b>	1902
<b>Publisher</b>	Novello & Co., Ltd., 1903, 42 pages
<b>Catalog No.</b>	Plate No. 11571
<b>Dedication</b>	Miss Ethel Barns
<b>Movements</b>	I. <i>Allegro Moderato</i> ; II. <i>Larghetto</i> ; III. <i>Andante con moto</i> ; IV. <i>Allegro molto</i> .
<b>Duration</b>	21'40"
<b>Recordings</b>	None. Vide Remark 2.
<b>Score Availability</b>	Performer's Edition (Violin part: \$3.96 Piano Part: \$10.58): <a href="http://performersedition.com/index.php/catalogsearch/result/?q=coleridge+novelletten">http://performersedition.com/index.php/catalogsearch/result/?q=coleridge+novelletten</a>  IMSLP: <a href="http://imslp.org/wiki/4_Novelletten_for_String_Orchestra%2C_Op.52_(Coleridge-Taylor%2C_Samuel)">http://imslp.org/wiki/4_Novelletten_for_String_Orchestra%2C_Op.52_(Coleridge-Taylor%2C_Samuel)</a>
<b>Level of Technique</b>	Advanced
<b>Remarks</b>	1. Original work composed for string orchestra, tambourine and triangle.  2. There is a recording of the original orchestra version: Catalogue No.: EBS6094 (Track 9-12) - Label: EBS.

### **18. Four African Dances for Violin and Piano, Op. 58**

#### I.

S. Coleridge-Taylor.  
Op. 58.I.

The image shows the first movement of the piece, marked 'Allegro'. The music is written for violin and piano. The violin part begins with a melodic line in the right hand, while the piano accompaniment provides harmonic support with chords and bass lines. The tempo is 'Allegro' and the dynamics range from mezzo-piano (mp) to forte (f).

II.

S. Coleridge-Taylor.  
Op. 58.II.

*Andantino molto sostenuto e dolce.*

III.

S. Coleridge-Taylor.  
Op. 58.III.

*Allegro con brio.*

IV.

S. Coleridge-Taylor.  
Op. 58.IV.

*Allegro energico.*

<b>Date</b>	1904
<b>Publisher</b>	Augener & Co., 1904, 22 pages
<b>Catalog No.</b>	11342
<b>Dedication</b>	John Saunders Esq.
<b>Movements</b>	I. <i>Allegro Moderato</i> ; II. <i>Andante molto sostenuto e dolce</i> ; III. <i>Allegro con brio</i> ; IV. <i>Allegro energico</i> .
<b>Duration</b>	15'15"

<b>Recordings</b>	<p>1. Label: Centaur Records Catalog No.: CRC2691 (Tracks 5-8) John Fadial, violin; Andrew Harley, piano.</p> <p>2. Label: Dutton Laboratories/Vocalion Catalog No.: CDLX 7127 (Track 4-7)</p> <p>3. Label: BCM&amp;D Records Catalog No.: 888295 594394 (Track 7-10) Samuel Nebyu, violin; Bethany Brooks, piano.</p>
<b>Score Availability</b>	<p>Silvertrust Edition (Parts: \$19.95) <a href="http://www.editionsilvertrust.com/coleridge-taylor-4-African-Dances.htm">http://www.editionsilvertrust.com/coleridge-taylor-4-African-Dances.htm</a></p> <p>Performer's Edition (Violin part: \$0.99 Piano Part: \$3.18): <a href="http://performersedition.com/index.php/catalog/product/view/id/151008/s/coleridge-taylor-4-african-dances-op-58-scores-and-parts/">http://performersedition.com/index.php/catalog/product/view/id/151008/s/coleridge-taylor-4-african-dances-op-58-scores-and-parts/</a></p> <p>IMSLP: <a href="http://imslp.org/wiki/4_African_Dances%2C_Op.58_(Coleridge-Taylor%2C_Samuel)">http://imslp.org/wiki/4_African_Dances%2C_Op.58_(Coleridge-Taylor%2C_Samuel)</a></p>
<b>Level of Technique</b>	Intermediate-to-Advanced
<b>Remarks</b>	<p>1. Bowing and fingering by William Henley.</p> <p>2. The second movement has the note: "From a traditional African melody."</p> <p>3. According to the <i>Musical News</i>, published in July 4, 1908: "...here is a piece of music which should be in the repertoire of ever violinist who has temperament and who is in sympathy with the idealisation of popular music, of which Dvorák gave us the 'fine fleur,' and in which Mr. Coleridge-Taylor does not stand far behind. No. 2, played with muted strings, is a gem of the purest water, and No. 3 distinguished by the boldness of the pianoforte accompaniment, which gives to the movement a quite heroic accent."<sup>114</sup></p>

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114. "Reviews," *Musical News* XXXV, (1909), 18.

## 19. Deep River from 24 Negro Melodies, Op. 59 No. 10

AMERICAN NEGRO MELODY

S. Coleridge-Taylor, Op. 59, No. 10  
Transcribed by Maud Powell

<b>Date</b>	1905
<b>Publisher</b>	Oliver Ditson Company, 1911, 4 pages
<b>Catalog No.</b>	Plate No. 5-70-68316-6
<b>Dedication</b>	Mrs. Carl Stoeckel
<b>Movements</b>	<i>Lento</i>
<b>Duration</b>	3'49"
<b>Recordings</b>	1. Label: Naxos Catalog No.: 8.110963 (Track 21) Maud Powell, violin; Falkenstein, George, piano  2. Label: Cedille Records Catalog No.: CDR 90000 097 (Track 9) Rachel Barton Pine, violin; Matthew Hagle, piano  3. Label: BCM&D Records Catalog No.: 888295 594394 (Track 11) Samuel Nebyu, violin; Bethany Brooks, piano
<b>Score Availability</b>	Ludwig Masters Publications (\$5.95): <a href="http://www.ludwigmasters.com/products/2847-deep-river-op-5910-arr-powell.aspx">http://www.ludwigmasters.com/products/2847-deep-river-op-5910-arr-powell.aspx</a>  Performer's Edition (Violin part: \$0.99 Piano Part: \$2.49): <a href="http://performersedition.com/index.php/catalog/product/view/id/132664/s/coleridge-taylor-24-negro-melodies-deep-river-no-10-for-violin-and-piano-powell/">http://performersedition.com/index.php/catalog/product/view/id/132664/s/coleridge-taylor-24-negro-melodies-deep-river-no-10-for-violin-and-piano-powell/</a>

IMSLP (permalink):

<https://imslp.org/wiki/Special:ReverseLookup/215140> (piano part)

<https://imslp.org/wiki/Special:ReverseLookup/215141> (violin part)

**Level of Technique** Advanced

**Remarks**

1. Original for voice and piano

2. Transcribed for violin and Piano by Maud Powell, who gave the credit for the Deep River to Coleridge-Taylor.<sup>115</sup>

## **20. Romance for Violin and Piano, Op. 59**

The image shows a musical score for 'Romance for Violin and Piano, Op. 59'. The score is written for violin and piano. The tempo markings are 'Andantino', 'poco rit.', and 'a tempo'. The dynamics are 'mp', 'f', and 'p'. The score is in 3/4 time and B-flat major. The violin part has a melodic line with some grace notes and slurs. The piano accompaniment consists of chords and a bass line with some slurs.

**Date** 1904

**Publisher** Augener & Co., 1905, 6 pages

**Catalog No.** 11341

**Dedication** Miss Goldie Baker

**Movements** *Andantino*

**Duration** 5'00"

**Recordings** None

**Score Availability** Out-of-print

**Level of Technique** Intermediate-to-Advanced

**Remarks** 1. Bowing and Fingerings by William Henley.

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115. Shaffer and Greenwood, *Maud Powell: Pioneer American Violinist*, 234.

## 21. Nero – Incidental Music – for Stephen Phillips’ drama, Op. 62

### PRELUDE.

S. Coleridge-Taylor.  
Op. 62 No. 1.

*Andante maestoso.*

*mf* *f* *pp* *p* *pp*

### FIRST ENTR'ACTE.

S. Coleridge-Taylor.  
Op. 62 No. 2.

*Moderato.*

*p*

### INTERMEZZO.

(SINGING GIRLS' CHORUS.)

S. Coleridge-Taylor.  
Op. 62 No. 3.

*Allegretto.  
con sordino*

*mp*

### EASTERN DANCE.

S. Coleridge-Taylor.  
Op. 62 No. 4.

*Moderato. (quasi Andante.) \**

*p*

\* The Dance should begin very slowly and deamly, getting faster and faster till the Presto is reached.

SECOND ENTR'ACTE.  
POPÆA.

S. Coleridge-Taylor.  
Op. 62 No. 5.

Allegro moderato.

<b>Date</b>	1906
<b>Publisher</b>	Novello & Co., Ltd., 55 pages
<b>Catalog No.</b>	Plate Nos. 12304, 12307, 12306, 12305, 12375
<b>Dedication</b>	Beerbohm Tree, Esq.
<b>Movements</b>	I. Prelude; II. First Entr'acte III. Intermezzo (Singing Girls' Chorus); IV. Eastern Dance; V. Second Entr'acte (Poppæa).
<b>Duration</b>	31'40"
<b>Recordings</b>	None
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate-to-Advanced
<b>Remarks</b>	1. Original work for orchestra – Incidental music for Stephen Phillips' play.  2. The Eastern Dance and Intermezzo were reviewed by the Musical Times in August 1906: "The composer is never happier than when he gives musical expression to any elemental emotion, and his Eastern dance is one of his most distinctive efforts. The Intermezzo is also a captivating number, typically characteristic of Eastern idiom and suggestive of dusky forms in citron groves. The pieces will not be found difficult to play, but their unconventional character must be realized by the executants.



Equally effective arrangements of both the Eastern Dance and the Intermezzo have been made for violin and pianoforte."<sup>116</sup>

## 22. Three-Fours, Valse-Suite, Op. 71

### I.

S. Coleridge-Taylor.  
Op. 71 No. 1.

### II.

S. Coleridge-Taylor.  
Op. 71 No. 2.

### III.

S. Coleridge-Taylor.  
Op. 71 No. 3.

116. "Review," *The Musical Times* 47, no. 762 (1906), 552.

IV.

S. Coleridge-Taylor.  
Op. 71 No. 4.

**Vivace**  
W-Wind.

V.

S. Coleridge-Taylor.  
Op. 71 No. 5.

**Andante molto**

VI.

S. Coleridge-Taylor.  
Op. 71 No. 6.

**Allegro assai**

<b>Date</b>	1909
<b>Publisher</b>	Augener & Co., 1920, 29 pages
<b>Catalog No.</b>	Plate No. 15399
<b>Dedication</b>	Miss Myrtle Meggy. Vide Remark 3
<b>Movements</b>	I. <i>Allegro molto</i> ; II. <i>Andante</i> ; III. <i>Allegro moderato</i> ; IV. <i>Vivace</i> ; V. <i>Andante molto</i> ; VI. <i>Allegro assai</i> .

<b>Duration</b>	18'53"
<b>Recordings</b>	None. Vide Remark 4
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate-to-Advanced
<b>Remarks</b>	<ol style="list-style-type: none"> <li>1. Original version for piano solo</li> <li>2. Orchestrated and arranged by Norman O'Neill</li> <li>3. There is no mention of a dedication at O'Neil's violin version. The dedication is shown only at the original piano version.</li> <li>4. There is a comercial recording of the original version: Catalogue No.: MR1301 (Track 4-9) - Label: Metropolis Group</li> <li>5. Lerma's Catalog lists only the second movement, Andante as a piece for violin;</li> </ol>

### **23. Ballade in C Minor for Violin and Piano, Op.73**

<b>Date</b>	1907
<b>Publisher</b>	Augener & Co., 1909, 24 pages
<b>Catalog No.</b>	11343
<b>Dedication</b>	Michael Zacharewitsch. Vide Remark 2.
<b>Movements</b>	<i>Molto Moderato</i>
<b>Duration</b>	13'00"

<b>Recordings</b>	<p>1. Label: Hyperion Records Ltd. Catalog No.: CDA67590 (Track 5); Nash Ensemble; Marianne Thorsen,violin.</p> <p>2. Label: Edi Records Catalog No.: 825346925929 (Track 5); Nokuthula Ngwenyama - Violin, Mihae Lee - Piano</p>
<b>Score Availability</b>	<p>Silvertrust Edition (\$19.95): <a href="http://www.editionsilvertrust.com/coleridge-taylor-ballade-op73.htm">http://www.editionsilvertrust.com/coleridge-taylor-ballade-op73.htm</a></p> <p>Silvertrust Edition (\$19.95): <a href="http://www.editionsilvertrust.com/coleridge-taylor-ballade-op73.htm">http://www.editionsilvertrust.com/coleridge-taylor-ballade-op73.htm</a></p> <p>Performer's Edition (\$3.94): <a href="http://performersedition.com/index.php/catalog/product/view/id/65566/s/coleridge-taylor-ballade-op-73-score/">http://performersedition.com/index.php/catalog/product/view/id/65566/s/coleridge-taylor-ballade-op-73-score/</a></p> <p>IMSLP: <a href="http://imslp.org/wiki/Ballade%2C_Op.73_(Coleridge-Taylor%2C_Samuel)">http://imslp.org/wiki/Ballade%2C_Op.73_(Coleridge-Taylor%2C_Samuel)</a></p>
<b>Level of Technique</b>	Intermediate-to-Advanced
<b>Remarks</b>	<p>1. Bowing and Fingerings by William Henley.</p> <p>2. Lerma's catalog attributes the dedication of this piece to Michael Zacharewitsch.</p> <p>3. According to Lionel Harrison, the Ballade "...is rhapsodic in form, developing from a motto theme announced by the violin over rich, dark arpeggios from the piano. Numerous variations of tempo and metre eventually culminate in a fervent and impassioned climax, the concluding with a bravura coda in a brilliant C major."<sup>117</sup></p>

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117.Lionel Harrison, "Introduction," *Hyperion Records*, accessed January 12, 2018, <https://www.hyperion-records.co.uk/tw.asp?w=W10447>.

## 24. Three Dream Dances from Forest of Wild Thyme, Op. 74

### I.

S. Coleridge-Taylor.  
Op. 74 No. 1.

*Allegro moderato.*

### II.

S. Coleridge-Taylor.  
Op. 74 No. 2.

*Andante.*

### III.

S. Coleridge-Taylor.  
Op. 74 No. 3.

*Presto.*

<b>Date</b>	1911
<b>Publisher</b>	Ascherberg, Hopwood & Crew, 1924, 18 pages
<b>Catalog No.</b>	Plate No. A.H.& C Ltd. 10803
<b>Dedication</b>	None
<b>Movements</b>	I. Allegro Moderato; II. Andante; III. Presto.
<b>Duration</b>	8'50"
<b>Recordings</b>	None

<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate
<b>Remarks</b>	1. Original work for orchestra 2. Violin and Piano arrangement by Alfred Moffat; 3. From the poetical fairy drama with the same title by Alfred Noyes. <sup>118</sup>

## 25. Petite Suite de Concert, Op. 77

### LE CAPRICE DE NANNETTE.

S. Coleridge-Taylor.  
Op. 77 No. 1.

Allegro con brio.

### DEMANDE ET RÉPONSE.

S. Coleridge-Taylor.  
Op. 77 No. 2.

Andante.

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118. Jewel Taylor Thompson, *Samuel Coleridge-Taylor: The Development of His Compositional Style* (Metuchen: The Scarecrow Press, Inc., 1994), 156.

### UN SONNET D'AMOUR.

S. Coleridge-Taylor.  
Op. 77 No. 3.

Allegretto.  
*pizz.*  
*pp*  
*arco*  
*pp*

### LA TARANTELE FRÉTILLANTE.

S. Coleridge-Taylor.  
Op. 77 No. 4.

Presto.  
*ff*  
*mf*

<b>Date</b>	1911
<b>Publisher</b>	1. Schirmer, 1911, 14 pages; 2. Hawkes & Son, 1916, 14 pages
<b>Catalog No.</b>	Plate No. H.& S. 4598 & 4664.
<b>Dedication</b>	None
<b>Movements</b>	I. Le Caprice de Nannette; II. Demande et Réponse; III. Un Sonnete D'Amour; IV. La Tarantelle Frétillante
<b>Duration</b>	13'00"
<b>Recordings</b>	1. Label: Dutton Laboratories/Vocalion; Catalog No.: CDLX 7127 (Track 11-14) David Juritz, violin; Michael Dussek, piano
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Advanced
<b>Remarks</b>	1. Hawkes & Son edition by William Read;

2. Lerma's catalog mentions only the second movement for violin and piano.

## 26. Othello – Incidental Music, Op. 79

### CHILDREN'S INTERMEZZO.

S. COLERIDGE-TAYLOR.  
Op. 79 No. 2.

### THE WILLOW SONG.

S. COLERIDGE-TAYLOR.  
Op. 79 No. 4.

<b>Date</b>	1909
<b>Publisher</b>	Metzler & Co., 1909, 9 pages
<b>Catalog No.</b>	Plate Nos. 271 and 272
<b>Dedication</b>	Phyllis Neilson-Terry
<b>Movements</b>	<i>Andantino</i>
<b>Duration</b>	6'20"
<b>Recordings</b>	None. Vide Remark 1.
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate



**Remarks**

1. There are published recordings of the orchestral version:  
Catalogue No.: GEMM 9965 (Track XX-XX) - Label: Pearl;

Catalogue No.: 8.223516 (Tracks 16 and 17) - Label: Marco Polo.

**27. Violin Concerto in G Minor, Op. 80**

**I.**

S. Coleridge-Taylor.  
Op. 80.

Allegro maestoso.

mf

f

mf

**II.**

S. Coleridge-Taylor.  
Op. 80.

Andante semplice.

poco rit.

a tempo.

f

poco allargando.

mp

a tempo.

mp

poco allargando.

Sul E

**III.**

S. Coleridge-Taylor.  
Op. 80.

Allegro molto.

mf

f

fp

mp

fp

<b>Date</b>	1911
<b>Publisher</b>	Metzler & Co., 1912 (posthumous), 65 pages
<b>Catalog No.</b>	Plate No. 221
<b>Dedication</b>	M <sup>me</sup> Maud Powell
<b>Movements</b>	I. Allegro Maestoso —Vivace — Allegro Molto; II. Andante Semplice — Moderato; III. Allegro Molto — Moderato.
<b>Duration</b>	25'00"
<b>Recordings</b>	1. Label: Chandos Records Catalogue No:CHAN10879 (Tracks 1-3) Tasmin Little, violin; BBC Philharmonic.  2. Label: Hyperion Records Catalog No.: CDA67420 (Tracks 1-3) Anthony Marwood, violin; BBC Scottish Symphony Orchestra.  3. Label: Lyrita Catalog No.: SRCD317 (Tracks 3-5) Lorraine McAslan, violin; London Philharmonic Orchestra.  4. Label: Avie Records Catalog No.: AV0044 (Tracks 1-3) Philippe Graffin, violin; Johannesburg Philharmonic.
<b>Score Availability</b>	Orchestral parts available for hiring.  Performer's Edition (violin part \$1.90 Piano part: \$7.36): <a href="http://performersedition.com/index.php/catalog/product/view/id/124514/s/coleridge-taylor-violin-concerto-for-violin-and-piano/">http://performersedition.com/index.php/catalog/product/view/id/124514/s/coleridge-taylor-violin-concerto-for-violin-and-piano/</a>  IMSLP: <a href="http://imslp.org/wiki/Violin_Concerto%2C_Op.80_(Coleridge-Taylor%2C_Samuel)">http://imslp.org/wiki/Violin_Concerto%2C_Op.80_(Coleridge-Taylor%2C_Samuel)</a>
<b>Level of Technique</b>	Advanced
<b>Remarks</b>	1. Commissioned by Mr. and Mrs. Carl Stoeck and Maud Powell.  2. The first version was refused by Mr. Stoeck and Maud Powell.  3. After reworking on a new version, the whole orchestra parts

were lost in the Titanic incident (or by the post office) less than two months prior to the premiere date (June 4, 1912).

4. The third version is the definitive version of the Violin Concerto.

5. Violin and Piano version edited by W. J. Reed.

6. Although Stoeckel and Powell wanted Coleridge-Taylor to use the Negro Spiritual Keep me from Sinking Down, the composer based the second movement on Many Thousand Gone and the last on Yankee Doodle.

7. Hangyul, who wrote a dissertation on Coleridge-Taylor's Violin Concerto, and describes it as follows: "...Though lyricism pervades the work, the piece – particularly in the first and last movements – also displays virtuosity, heroism, and power."<sup>119</sup>

## **28. Allegretto Grazioso from Dvořák's Symphony 8**

Arranged by  
S. Coleridge-Taylor.

A. Dvořák, Op. 88.



<b>Date</b>	Unknown
<b>Publisher</b>	Novello & Co., Ltd., 1896, 15 pages
<b>Catalog No.</b>	Plate No. 10264
<b>Dedication</b>	None
<b>Movements</b>	<i>Allegretto Grazioso</i>
<b>Duration</b>	6'10"

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119. Kim, "Erasing the Color Line: The Violin Concerto of Samuel Coleridge-Taylor", 63.

<b>Recordings</b>	None. Vide Remark 2.
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Intermediate-to-Advanced
<b>Remarks</b>	1. Based on Dvořák 8th Symphony, 3rd Movement  2. Recordings of the original Dvořák Symphony No. 8, 3rd Movement is vastly available.

### 29. Six Easy Pieces for Violin and Piano

#### A JUNE ROSE BLOOMED

*Andante*  
*mp* *cresc.*

Musical score for 'A June Rose Bloomed' in 3/8 time, key of D major. The score is for violin and piano. The violin part starts with a melody in the right hand, and the piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Andante' and the dynamics range from mezzo-piano (mp) to crescendo (cresc.).

#### NOURMAHAL'S SONG

*Allegretto.*  
*mf* *pp*

Musical score for 'Nourmahal's Song' in 2/4 time, key of D major. The score is for violin and piano. The violin part features a more active melody with some slurs. The piano accompaniment includes chords and a bass line. The tempo is marked 'Allegretto' and the dynamics range from mezzo-forte (mf) to piano (pp).

#### SCÈNE DE BALLET

*Allegretto.* *poco accel.* *rit.* *a tempo* *accel.* *rit.*  
*p* *a tempo* *f*  
*poco accel.* *rit.*

Musical score for 'Scène de Ballet' in 2/4 time, key of D major. The score is for violin and piano. The violin part is highly rhythmic and features many slurs. The piano accompaniment consists of chords and a bass line. The tempo is marked 'Allegretto' and includes various dynamic and tempo markings: piano (p), poco accelerando (poco accel.), ritardando (rit.), a tempo, accelerando (accel.), and forte (f).

### ZARIFA

Musical score for Zarifa, marked Andantino. The score is in 2/4 time and D major. It features a melody in the right hand and a piano accompaniment in the left hand. Dynamics include mp and mf.

### REGRET

Musical score for Regret, marked Andante con moto. The score is in 2/4 time and D major. It features a melody in the right hand and a piano accompaniment in the left hand. Dynamics include mp and cresc.

### ETHIOPIA MARCH

Musical score for Ethiopia March, marked Allegro. The score is in 2/4 time and D major. It features a melody in the right hand and a piano accompaniment in the left hand. Dynamics include mp and mf.

<b>Date</b>	Unknown
<b>Publisher</b>	Augener & Co., 1906 and 1920, 16 pages
<b>Catalog No.</b>	Plate No. 15282
<b>Dedication</b>	None
<b>Movements</b>	I. A June Rose Bloomed II. Nourmahal's Song III. Scènè de Ballet IV. Zarifa V. Regret VI. Ethiopia March
<b>Duration</b>	9'45"
<b>Recordings</b>	None

<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Beginner
<b>Remarks</b>	1. All pieces in this album were arranged by B. Constance Hull.  2. The second piece was published as a single work, Nourmahal's Song for violin and piano Op. 41, No. 2.

### 30. Song of the Nubian Girl for Violin and Piano

The image shows a musical score for 'Song of the Nubian Girl for Violin and Piano'. It consists of two staves: a violin staff (top) and a piano accompaniment staff (bottom). The key signature is one flat (B-flat) and the time signature is 2/4. The score is marked with 'Larghetto ma con moto.' at the beginning, followed by 'poco rit.' and 'a tempo'. The piano part includes dynamic markings 'p' (piano) and 'cresc.' (crescendo). The violin part also includes 'cresc.' markings. The score is arranged in a single system with 12 measures.

<b>Date</b>	1905
<b>Publisher</b>	Augener & Co., 1905 and 1930, 3 pages
<b>Catalog No.</b>	Plate No. 17076
<b>Dedication</b>	None
<b>Movements</b>	<i>Largettho ma com moto</i>
<b>Duration</b>	1'45"
<b>Recordings</b>	None
<b>Score Availability</b>	Out-of-print
<b>Level of Technique</b>	Beginner
<b>Remarks</b>	1. From the text of Thomas Moore  2. Arranged for violin and piano by Adam Carse  3. Lerma's Catalog does not mention a version for violin and piano of this work.

## 31. Keep Me from Sinking Down for Violin and Orchestra

The image shows a page of a musical score for the piece 'Keep Me from Sinking Down for Violin and Orchestra'. The score is for a full orchestra and a solo violin. It is in 2/4 time and marked 'Andantino'. The key signature has one sharp (F#). The score includes parts for Flauti, Oboi, Clarinetti in A, Fagotti, Corni in F, Timpani, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabassi. Dynamics range from mf to ppp. Performance markings include 'poco rall.' and 'pizz.'.

<b>Date</b>	1911
<b>Publisher</b>	Patrick Meadows, 2011, 20 pages
<b>Catalog No.</b>	None
<b>Dedication</b>	Maud Powell
<b>Movements</b>	<i>Andantino</i>
<b>Duration</b>	6'22"
<b>Recordings</b>	1. Available for digital download at: <a href="https://store.cdbaby.com/cd/theorchestraofthelongfel">https://store.cdbaby.com/cd/theorchestraofthelongfel</a> Copyright 700261812991; Lydia Forbes, violin; The Orchestra of the Longfellow Chorus.
<b>Score Availability</b>	Out-of-print. Vide Remark 1.
<b>Level of Technique</b>	Advanced
<b>Remarks</b>	1. The editor for Patrick Meadows edition is Lionel Harrison, but currently Patrick Meadows' scores are handled by Musica Mundana Musikverlag GmbH.  2. <i>Keep Me from Sinking Down</i> was initially commissioned as the second movement of the Violin Concerto. Maud Powell

performed the piece as an encore to the Violin Concerto premiere at the 1912 Norfolk Festival.

3. The violinist Lydia Forbes recorded *Keep me from Sinking Down* for the movie *Coleridge-Taylor and His Music in America, 1900-1912* by Charles Kaufmann. In the movie, it is only possible to hear some excerpts of this recording. Mr. Kaufmann have also posted the full recording at the Longfellow Chorus Youtube channel: <https://youtu.be/zzDZcVpH8LQ?t=2m9s>

4. Less than three months after writing this work the composer died.



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## **CHAPTER VIII**

### **CONCLUSION**

Coleridge-Taylor, as a person and composer, made tremendous contributions to music, politics, and society. These contributions are important even now, because of the intrinsic value his music bears, as well as our progress as a civilization. He never forgot his roots and understood his role in representing people from African descent, and showing the world the beauty of African art.

More research is necessary to fulfill the purpose of increasing modern performances and promoting Coleridge-Taylor, such as:

- Further research and catalog of every category of his works, with the primary goal of providing performers the necessary information they need to be encouraged to play.
- Availability from publishers. The more available the music, the more it is played.
- Additional investigation of the lost and unpublished works.

It is my hope that his musicianship will be preserved and honored, moreover, his music will reach great and influential musicians, orchestras and concert halls throughout the world, today and in future generations of artists.

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## APPENDIX A

### COLERIDGE-TAYLOR'S LETTER

#### **The Negro Problem in America, by Samuel Coleridge-Taylor**

Sir,

I hear that the next subject for discussion at the " Purley Circle" is to be "God and His great mistake in creating Black Men," with Jack Johnson in the chair.

This meeting will be almost as interesting as the last meeting, at which (as I gather from your report) a clergyman-chairman actually thanked a lecturer for expressing not only un-Christian but unmanly sentiments about the race in question. Doubtless the "Purley Circle" is working up for a lynching in the near future. I hope I shall be a mere spectator and not the victim! Shame on the lecturer, and a thousand times on the clergyman! And yet there was a vast amount of humour in some of the things that were said at that meeting. The smell of the negro, for instance. All uncivilised people smell for a very obvious reason—they do not wash. But what about the smell of the lecturer's own ancestors who ran about half naked some centuries ago? Was it that of a June rose? I wonder!

It is amazing that grown-up, and presumably educated, people can listen to such primitive and ignorant nonsense-mongers, who are men without vision, utterly incapable of penetrating beneath the surface of things.

No one realises more than I that the coloured people have not yet taken their place in the scheme of things, but to say that they never will is arrogant rubbish, and an insult to the God in Whom they profess to believe. Why, I personally know hundreds of men and women of negro blood who have already made their mark in the great world, and this is only the beginning. I might suggest that the " Purley Circle " engage someone to lecture on one Alexandre Dumas, a rather well-known author, I fancy, who had more than a drop of negro blood in him. Who is there who has not read and loved his Dumas? And what about Poushkin, the poet? And Du Bois, whose "Souls of Black Folk " was hailed by James Payn as the greatest book that had come out of the United States for fifty years? I mention these three because not only are they distinguished men, but men of colossal genius. And will the lecturer refer to a chapter in H. G. Wells's " Future of America called, " The Tragedy of Colour " ?—this, because Wells is undoubtedly possessed of the heaven-born gift of insight to a greater degree than any other living Englishman— not even excluding G. B. S.

The fact is that there is an appalling amount of ignorance amongst English people regarding the negro and his doings. If the Purley lecturer (I forget his name, and am away from home, the Birmingham people having engaged me to direct something that has come out of my ill-formed skull)—I say, if he is right, then let us at once and for ever stop the humbug of missions to darkest Africa, and let the clergy stop calling their congregations " dear brethren," at any rate whenever a black man happens to be in the church. Let us change our prayer books, our Bibles, and everything pertaining to Christianity, and be honest. Personally, I consider myself the equal of any white man who ever lived, and no one could ever change me in that respect; on the other hand, no man reverences worth more than I, irrespective of colour and creed. May I further remind the lecturer that really great people always see the best in others? It is the little man who looks for the worst and finds it. It is a peculiar thing that almost without exception all



distinguished white men have been favourably disposed towards their black brethren. No woman has ever been more courteous to me than a certain member of our own English Royal Family, and no man more so than President Roosevelt.

It was an arrogant "little" white man who dared to say to the great Dumas, " And I hear you actually have negro blood in you ! "Yes," said the witty writer: "my father was a mulatto, his father a negro, and his father a monkey. My ancestry began where yours ends!"

Somehow I always manage to remember that wonderful answer when I meet a certain type of white man (a type, thank goodness! as far removed from the best as the poles from each other), and the remembrance makes me feel quite happy – wickedly happy, in fact!

Yours, etc.,  
S. Coleridge-Taylor.  
Midland Hotel, Birmingham.

## APPENDIX B

### POWELL'S BACKGROUND

#### Maud Powell's heritage at the Great Violinists Diagram

Karen A. Shaffer's modified version of Marget Campbell's diagram for *The Great Violinists*. Powell's name is highlighted here, with permission, for an easier visualization.

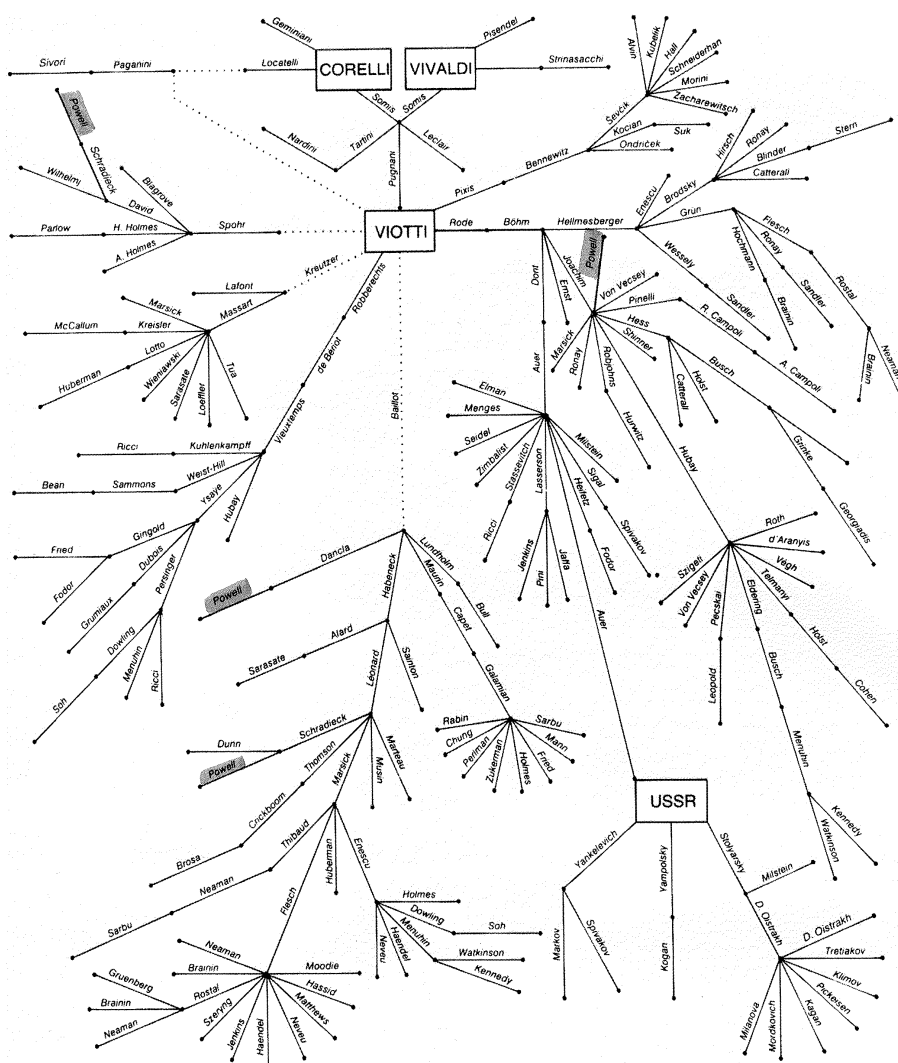


Figure 3. The Great Violinists Diagram<sup>120</sup>

120. Shaffer and Greenwood, *Maud Powell: Pioneer American Violinist*, xxi.

## APPENDIX C

### RELEVANT CORRESPONDENCES

From: Karen A. Shaffer, President of the Maud Powell Society  
To: Leonardo Rosario  
Date: Thursday, March 01, 2018 at 02:41 p.m.  
Subject: Doctoral dissertation including Maud Powell

Dear Leonardo,

I am delighted to hear that you are writing about Samuel Coleridge-Taylor's violin music. I don't know if you have it, but I am sending you an excerpt from "Maud Powell Favorites" which is a more complete version of Maud Powell and Coleridge-Taylor. Maud Powell Favorites includes the music for Deep River and all of Powell's transcriptions and music dedicated to her.

One image that you requested is attached. I will have to look for the pedagogical line image. Will send it when I find it.

Are you aware of Charles Kaufman's film documentary on Coleridge-Taylor in America? It is definitely worth your while.

<https://www.youtube.com/user/LongfellowChorus>

I wrote about Coleridge-Taylor's violin concerto in The Strad several years ago. This seems to be the last draft and some editorial changes were made after that. It appeared in The Strad Nov 2002 as "Like a Bouquet of Flowers".

I hope this is helpful. Thank you for including Maud Powell in your dissertation. She had the highest regard for SC-T and did what she could to promote his music. She played his violin concerto quite a lot on tour (with piano). Of course, Deep River was her favorite recording and she played it everywhere. It is gaining a lot more attention these days through Rachel Barton Pine especially but many other violinists have taken it up as well. As you know, the violin concerto has been recorded now --- the last few years by Phillippe Graffin and I think some others.

I would be very interested in reading your dissertation when it is completed. Thank you for all you are doing to champion SC-T's music and remembering Maud Powell's important role in America's musical life and in bringing forward the works of such gifted composers as SC-T.

Please stay in touch and let me know how you are getting along with your mission.

Warmest good wishes,  
Karen

From: James Wintle, Library of Congress Reference Specialist  
To: Leonardo Rosario  
Date: Friday, Feb 02, 2017 at 02:15 p.m.  
Subject: Library Question - Answer [Question #12246214]

Mr. Rosario,

After searching our card catalog and through our boxes of Samuel Coleridge-Taylor material, I was not able to find any record of the three pieces that you requested. In addition, I consulted the works list at the end of W.C. Berwick Sayer's "Samuel Taylor-Coleridge, musician; his life in letters" (1910) and it only notes the arrangements for orchestra and piano trio, and Maud Powell's arrangement of "Deep River." There is no mention of the three pieces in Lerma's works list.

Please let me know if you have further questions.

Best wishes,  
James Wintle  
Reference Specialist  
Music Division, Library of Congress

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Question History:

Patron: I am pursuing my doctorate degree at UNCG in violin performance and for my dissertation, I am researching the violin works by Samuel Coleridge-Taylor (SCT). Right now I am gathering his works for further analysis.

The main catalog that SCT Society uses (Lerma) lists three works that, according to WorldCat, cannot be found anywhere. And these works are listed in the catalog as Library of Congress' items.

Since I could not find using the online LC catalog search, I was instructed by UNCG librarian to go to Library of Congress Finding Aids website. I could not find any information either.

So, my question is: Does Library of Congress hold these three pieces for violin and piano by Coleridge-Taylor?

Negro melodies (24), op. 59, no. 1 (1. At the dawn of day; 2. The stones are very hard; 5. Song of Conquest)

Any help will be very appreciated and acknowledged in my dissertation.

Thank you very much.

From: Joylon Hudson, Fluff of Needle  
To: Leonardo Rosario  
Date: Friday, Feb 09, 2017 at 09:35 a.m.  
Subject: Re: Coleridge-Taylor recording

Dear Leonardo

Thanks for getting in touch.

The recording I have on the blog consist of 4 sides, which being 78 rpm recordings amount of only about 15 minutes of sound in total. So all our sides are of the sonata.

I am a bit contused about the reference you have found to the recording of "Ah, tell me, gentle Zephyr" I have to admit I have never heard of it - not much of a confession this but more to do with too much stuff out there.

What does the source say about this recording and I will try and help you pin it down?

Kindest regards

Jolyon

-----

From: Joylon Hudson, Fluff of Needle  
To: Leonardo Rosario  
Date: Friday, Feb 09, 2017 at 01:05 p.m.  
Subject: Re: Coleridge-Taylor recording

Dear Leonardo

I can't believe this piece was ever recorded. I understand it remained unpublished as a vocal work and only the second song in the cycle ever appeared in print I understand. Sammons would have also had to make a transcription of the item. It would be only 3 minutes long I would estimate and could fit on one side of a 10 inch recording if it were to be recorded and not 4 x 12 inch sides.

Truthfully SCT's music was not exactly hot commercial stuff. It is remarkable the Sonata was recorded at all and probably only happened as Sammons had edited it and then suggested it to Columbia. As it lasted less than a couple of years in the catalogues it was practically a commercial failure really.

I'm pretty certain I know all Sammons' recordings before the 1940' s so I think/know the reference is faulty I'm afraid.

Is the person who tabulated the work for the Society still alive to ask?

Best wishes

Jolyon

From: Hilary Ashton, Library of Light Orchestral Music  
To: Leonardo Rosario  
Date: Friday, Jan 26, 2017 at 05:33 a.m.  
Subject: Re: Coleridge-Taylor music questions

Dear Leonardo,

The version of Piano/Violin we have is the same as yours. I think they just sold the Piano Conductor part with the first violin part from the orchestral set, as being playable for violin and piano. They probably expected that people would adapt it accordingly! There is a piano solo version of the piece as well which has all the notes everyone plays in the orchestral version.

There does not appear to be a separate Piano and Violin version that isn't exactly the same as the Piano conductor part. This was fairly common practice with publishers. If you look on the title page it lists the versions available. It was usual to simply underline the version that the cover was enclosing. Sometimes the paper music was glued inside, sometimes the cover was loose so different parts could be put inside. If selling it for Violin, Cello and Piano they would probably just have added the orchestral cello part.

I hope that helps.  
Best wishes,  
Hilary

APPENDIX D

HIAWATHAN SKETCHES PREFACES

Hiawathan Sketches.

"O good Iagoo,  
Tell us now a tale of wonder,  
Tell us of some strange adventure,  
That the feast may be more joyous" etc.  
(Longfellow.)

A TALE.

S. Coleridge - Taylor. Op. 16.

"Sing to us, O Chibiabos!  
Songs of love and songs of longing,  
That the feast may be more joyous" etc.

A SONG.

"O Pau-Puk-Keewis,  
Dance for us your merry dances,  
Dance the Beggars Dance to please us," etc.

A DANCE.

Figure 4. Prefaces for the Hiawathan Sketches by S. Coleridge-Taylor, Op. 16