

**SAMUEL COLERIDGE-  
TAYLOR**

**The Development of His  
Compositional Style**

Jewel Taylor Thompson

# Samuel Coleridge Taylor The Development Of His Compositional Style

**Melissa Hoag**



## **Samuel Coleridge Taylor The Development Of His Compositional Style:**

**Samuel Coleridge-Taylor** Jewel Taylor Thompson, 1981      **Samuel Coleridge-Taylor's Hiawatha** Benedict Taylor, 2025

The African British composer Samuel Coleridge Taylor 1875 1912 was propelled into fame following the popularity of his Hiawatha cantatas trilogy 1898 1900 which became some of the most widely performed pieces of music in the Anglophone world in the opening decade of the twentieth century In this volume Benedict Taylor gives an in depth account of the music and political significance of Coleridge Taylor as a composer through the early twentieth century reception history of his Hiawatha trilogy

*Spirituals* Kathleen A. Abromeit, 2015-01-01

Spirituals originated among enslaved Africans in America during the colonial era They resonate throughout African American history from that time to the civil rights movement from the cotton fields to the concert stage and influenced everything from gospel music to blues and rap They have offered solace in times of suffering served as clandestine signals on the Underground Railroad and been a source of celebration and religious inspiration Spirituals are born from the womb of African American experience yet they transcend national disciplinary and linguistic boundaries as they connect music theology literature and poetry history society and education In doing so they reach every aspect of human experience To make sense of the immense impact spirituals have made on music culture and society this bibliography cites writings from a multidisciplinary perspective This annotated bibliography documents articles books and dissertations published since 1902 Of those 150 are books 80 are chapters within books 615 are journal articles and 150 are dissertations along with a selection of highly significant items published before 1920 The most recent publications included date from early 2014 Disciplines researched include music literature and poetry American history religion and African American Studies Items included in the annotated bibliography are limited to English language sources that were published in the United States and focus on African American spirituals in the United States but there are a few select citations that focus on spirituals outside of the United States Of the one thousand annotations they are divided roughly evenly between general studies and geographical studies information about early spirituals use of spirituals in art music church music and popular music composers who based music on spirituals performers of spirituals ensembles and individuals Bible theology and religious education literature and poetry pedagogical considerations including the teaching of spirituals as well as prominent educators reference works and a list of resources that were unavailable for review but are potentially useful This book also offers considerable depth on particular topics such as the Fisk Jubilee Singers and William Grant Still with over thirty citations devoted to each At the same time materials included are quite diverse with topics such as spirituals in Zora Neale Hurston's novels bible studies based on spirituals enriching the teaching of geography through spirituals Marian Anderson's historic concert at the Lincoln Memorial spiritual roots of rap teaching dialect to singers expressing African American religion in spirituals Samuel Coleridge Taylor's music slave tradition of singing among the Gullah The book contains indices by author subject and spiritual title Additionally an appendix of spirituals by biblical

reference listing both spiritual title to scriptural reference as well as scripture to spiritual title is included T L Collins Christian educator compiled the appendix

**The Harvard Biographical Dictionary of Music** Don Michael Randel, 1996 Biographical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz Blues rock and pop and hymns and showtunes across the ages

**Symphonic Spectacles** Sam Reenan, 2025 How did composers in the early twentieth century combine traditional approaches to musical structure In *Symphonic Spectacles* author Sam Reenan presents a set of case studies using works by Strauss Beach Ellington and Mahler among others to show readers how analyses of these works can tease apart the compositional design and reception histories of each piece The book makes these comprehensive analyses even more relevant by including discussion of how the musical works reflect aspects of their composers identities within their historical contexts

**Choral-Orchestral Repertoire** Jonathan D. Green, David W. Oertel, 2019-12-05 *Choral Orchestral Repertoire A Conductor's Guide Omnibus Edition* offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D Green's earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner's evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work *Choral Orchestral Repertoire* is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles

**Samuel Coleridge-Taylor** William Tortolano, 1977 During the late 1890s and early 1900s Samuel Coleridge Taylor 1875 1912 was an important and popular British composer Respected by such contemporaries as Sir Arthur Sullivan Sir Edward Elgar Gustav Holst and Ralph Vaughan Williams he attracted the attention of the British music critics who followed his career with curious interest and often placed him in a class with other noted composers A prolific composer during his short lifetime he received great public acclaim and became known both nationally and internationally his setting of Longfellow's *Hiawatha* was just as popular as Handel's *Messiah* in Victorian England Although he composed *Hiawatha* when he was only twenty three Coleridge Taylor already had reached a published opus of twenty nine compositions Born of a West African doctor and a British mother Coleridge Taylor belonged to two decidedly different cultures Therefore his compositional style was affected by two underlying currents the classical tradition that dominated his training at the Royal College of Music and the African and African American folk music that was introduced to him through contacts with members of his father's race This book traces

the development of his compositional style from his final years at the Royal College of Music to the time of his death in 1912. Also included is a list of his arrangements and later editions of his music. The author uses examples from selected works to show the influence of classical texts, West African and African American elements, and English poetical dramas. Of particular interest are eight rare and/or never before seen articles by and about this ground-breaking composer. *Samuel Coleridge-Taylor* Jewel Taylor Thompson, 1994-05. Coleridge-Taylor 1875-1912 was a respected composer in the later 19th and early 20th centuries, drawing his style from the cultures of both his West African father and his British mother. Thompson's music City U of New York traces the development of his style from when he left the Royal College of Music in 1897 until his death. She includes many examples of scores. Annotation copyright by Book News Inc, Portland, OR. [African American Music](#) Mellonee V. Burnim, Portia K. Maultsby, 2014-11-13. *American Music: An Introduction*, Second Edition, is a collection of seventeen essays surveying major African American musical genres, both sacred and secular, from slavery to the present. With contributions by leading scholars in the field, the work brings together analyses of African American music based on ethnographic fieldwork, which privileges the voices of the music makers themselves, woven into a richly textured mosaic of history and culture. At the same time, it incorporates musical treatments that bring clarity to the structural, melodic, and rhythmic characteristics that both distinguish and unify African American music. The second edition has been substantially revised and updated and includes new essays on African and African American musical continuities, African-derived instrument construction and performance practice, techno and quartet traditions. Musical transcriptions, photographs, illustrations, and a new audio CD bring the music to life. **Expanding the Canon** Melissa Hoag, 2022-12-30. Directly addressing the underrepresentation of Black composers in core music curricula, *Expanding the Canon: Black Composers in the Music Theory Classroom* aims to both demonstrate why diversification is badly needed and help faculty expand their teaching with practical, classroom-oriented lesson plans that focus on teaching music theory with music by Black composers. This collection of 21 chapters is loosely arranged to resemble a typical music theory curriculum, with topics progressing from basic to advanced and moving from fundamentals (diatonic harmony and chromatic harmony) to form, popular music, and music of the twentieth and twenty-first centuries. Some chapters focus on segments of the traditional music theory sequence, while others consider a single style or composer. Contributors address both methods to incorporate the music of Black composers into familiar topics and ways to rethink and expand the purview of the music theory curriculum. A foreword by Philip Ewell and an introductory narrative by Teresa L. Reed describing her experiences as an African American student of music set the volume in wider context. Incorporating a wide range of examples by composers across classical, jazz, and popular genres, this book helps bring the rich and varied body of music by Black composers into the core of music theory pedagogy and offers a vital resource for all faculty teaching music theory and analysis. [Samuel Coleridge-Taylor](#) William Tortolano, 2002-11-19. Washington: Paul Laurence Dunbar. Harry Burleigh and the Fisk Jubilee Singers followed Taylor's lead, feeling that the time

was right for them to manifest their cultural heritage Langston Hughes and other talents associated with the Harlem Renaissance in the 1920s saw Taylor as a father figure a role model and an example of victory over prejudice *The Washington Conservatory of Music and African-American Musical Experience, 1903-1941* Sarah Carr Liggett Schmalenberger, 2004 In 1903 Harriett Gibbs Marshall the first African American woman graduate of the Oberlin Conservatory of Music opened the Washington Conservatory of Music This was the first private conservatory owned and operated exclusively by black Americans Most of the instructors were female graduates of leading music schools and the majority of the students were women This project examines the repertoire studied and performed at the Washington Conservatory in order to suggest that its program of study supported the genesis of a black canon developing in the United States Several concert programs from the school thematize racial accomplishment by featuring works by prominent black composers An investigation of repertoire courses letters and financial records of the school describe the means by which Marshall negotiated a place within white dominated society using the cultural currency of high concert music In addition Marshall s career illustrates the contributions that black American women have made in shaping musical practice in the United States through their work as teachers and administrators *Samuel Coleridge-Taylor, a Musical Life* Jeffrey Green, 2015-10-06 Green s study is more than a biography of an Anglo African composer The first comprehensive study of Coleridge Taylor s life for almost a century it reveals how class ridden Britain could embrace even the most unlikely of cultural icons

**Multiple Interpretations of Dynamics of Creativity and Knowledge in African Music Traditions** Bode Omojola, George Dor, 2005 *The Etude*, 1912 A monthly journal for the musician the music student and all music lovers

**History of English Music** Henry Davey, 1921

**Race and Gender in the Western Music History Survey** Horace J. Maxile, Jr., Kristen M. Turner, 2022-06-22 Race and Gender in the Western Music History Survey A Teacher s Guide provides concrete information and approaches that will help instructors include women and people of color in the typical music history survey course and the foundational music theory classes This book provides a reconceptualization of the principles that shape the decisions instructors should make when crafting the syllabus It offers new perspectives on canonical composers and pieces that take into account musical cultural and social contexts where women and people of color are present Secondly it suggests new topics of study and pieces by composers whose work fits into a more inclusive narrative of music history A thematic approach parallels the traditional chronological sequencing in Western music history classes Three themes include people and communities that suffer from various kinds of exclusion Locales Forms Responses Reception Each theme is designed to uncover a different cultural facet that is often minimized in traditional music history classrooms but which if explored lead to topics in which other perspectives and people can be included organically in the curriculum while not excluding canonical composers

**Traditional World Music Influences in Contemporary Solo Piano Literature** Elizabeth C. Axford, 1997-11-06 Identifies pieces in contemporary solo piano literature that show world

music influences not traditionally associated with the standard repertoire of Western European art music The resulting annotated bibliography therefore includes pieces which use or attempt to emulate non Western scales modes and folk tunes and rhythmic percussive or harmonic devices and timbres

**What We Hear in Music** Anne Faulkner Oberndorfer, 1921

Standard History of Music James Francis Cooke, 1910

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