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The Life And Creative Activities Of Samuel Coleridge-Taylor (1875-1912)

COLERIDGE ALEXANDER BRAITHWAITE

BIOGRAPHY

Samuel Coleridge-Taylor was born in Holborn, England, on August 15, 1875 to Daniel Hughes Taylor, a native of West Africa, and Alice Hare, a lady's companion in an English family.¹ The father, a medical student in England, was successful for a brief period but eventually ceased to support his family and returned to Africa. Samuel's mother remarried, and although there was a constant struggle for the necessities of life, she encouraged the development of the musical ability which he displayed at an early age, attracting the attention of Joseph Beckwith, the Conductor at the Croydon Theatre, who consented to give him lessons on the violin.²

In addition to this training, Coleridge-Taylor received intensive instruction in Voice and Theory from Colonel Herbert A. Walters, the honorary Choirmaster of St. George's Presbyterian Church in Croydon. This association with Colonel Walters has been called "one of the happiest encounters in the history of British music,"³ for with the valuable guidance and friendship of this teacher Coleridge-Taylor was able to overcome the limitations of poverty and enjoy full musical opportunities.

In 1890 he was admitted to the Royal College of Music in London under the supervision of Sir George Grove, the Principal.⁴ Studying piano with Algernon Ashton, harmony with Dr. Charles Wood, composition with Sir Charles Villiers Stanford, and violin with Henry Holmes, the timid but diligent musician was always busy writing music, winning scholarships in composition, and presenting programs of his own pieces.

The critics and the public began to notice him with great curiosity when he wrote a "Nonet in F Minor" in 1895.⁵ The Lesley Alexander Prize for composition was awarded to him for two successive years — 1895 and 1896, and more honors came to Coleridge-Taylor in 1897 when Joseph Joachim, the noted German violinist

¹Sayers, W. C. Berwick, *Samuel Coleridge-Taylor, Musician. His Life and Letters* (London: Cassell & Co., Ltd., 1915), p. 2.

²*Ibid.*, p. 6.

³*Ibid.*, p. 10.

⁴*Ibid.*, p. 16.

⁵*Ibid.*, p. 26.

and composer, performed his "Quintet for Clarinet and Strings" which was written two years previously to answer a challenge that no modern composer could write for that combination of instruments without showing the influence of Brahms.⁶

Concert engagements, commissions, teaching positions, and conducting assignments began to pour into the life of the young musician. In 1898 he gave up teaching because of illness, but at the same time he was engaged to conduct the Croydon String Orchestra for a period of eight years, and Sir Edward Elgar commissioned him to write the "Ballade in A Minor" for the Three Choirs Festival at Gloucester.

In December, 1899, Coleridge-Taylor married a former classmate, Jessie Fleetwood Walmisley, a niece of Thomas Attwood Walmisley who was formerly a Professor of Music at Oxford. Despite the many problems arising from the interracial union which produced a son, Hiawatha, and a daughter, Gwendolyn, the couple shared a happy life.⁷

In addition to assuming a new position as adjudicator at festivals and choral competitions,⁸ the active composer completed a setting of Longfellow's "Hiawatha." After many revisions "Scenes from the Song of Hiawatha" was performed by the choir and orchestra of the Royal College in 1900.⁹

"Meg Blane" — a choral-orchestral rhapsody inspired by the sea — was commissioned by the Sheffield Music Festival in 1902, the same year of his acceptance of the conductorship of the Rochester Choral Society.¹⁰

In 1903 the Samuel Coleridge-Taylor Society of Washington, D. C., invited the musician to come to the United States for a visit.¹¹ Almost ten thousand people attended the three-night festival and gave the guest of honor a tumultuous ovation. Before leaving the Capitol for concerts in Chicago, Philadelphia, and New York, Coleridge-Taylor was a guest of President Theodore Roosevelt at the White House.¹²

⁶*Ibid.*, pp. 30-31.

⁷Coleridge-Taylor, Jessie Fleetwood, *Genius and Musician. A Memory Sketch or Personal Reminiscences of My Husband* (London: John Crowther, Ltd., 1943), pp. 76.

⁸Mrs. Coleridge-Taylor, in a letter to the writer dated February 19, 1939, stated that in connection with these duties "he was very quick to detect good or bad comparisons, and in summing up his choice of competitor, he was very quick and concise in his judgment, and this was what the audience approved in my husband's adjudication."

⁹The tenor aria, "Onaway, Awake, Beloved," (in the first section of the cantata) has been called "the most perfect tenor aria of the last generation." Sayers, *op. cit.*, p. 59.

¹⁰*Ibid.*, p. 136.

¹¹At the instigation of Mrs. Andrew F. Hilyer who had met Coleridge-Taylor in London in 1901, this organization of 200 voices was formed to sing his music and foster a better understanding of musical culture among Negro people.

¹²Sayers, *op. cit.*, p. 166.

The succeeding years upon his return to England grew busier. He became Conductor of the Handel Society in 1904 and was appointed Professor of Theory and Harmony at the Crystal Palace School of Art and Music in 1905.¹³

In 1906 he returned to America to conduct the Washington Society's thirteenth performance of "Hiawatha" and to give a series of concerts that extended from St. Louis to Toronto, Canada.¹⁴ During a third visit to this country in 1910, Coleridge-Taylor conducted a chorus of eight hundred and seventy-five singers in a widely acclaimed presentation of "Hiawatha" at the Litchfield County Choral Union Festival at Norfolk, Connecticut.¹⁵

Despite the pressure of duties as Professor of Composition and Conductor of the orchestra of the Guildhall School of Music in London,¹⁶ the composer finished many works in 1911, wrote music for the theatre, conducted several performances of his music, adjudicated in Wales, and became Conductor of the Stock Exchange Orchestral Society.¹⁷

He was planning more musical activities during the following year, but an illness which was not thought at first to be serious overtook him. Coleridge-Taylor died on September 1, 1912.¹⁸

¹³*Ibid.*, p. 174.

¹⁴*Ibid.*, pp. 197-200.

¹⁵*Ibid.*, pp. 237-244.

¹⁶*Ibid.*, pp. 250-251.

¹⁷*Ibid.*, p. 286.

¹⁸*Ibid.*, p. 309.

Harmony — Rhythm — Melody

(A brief sketch of important musical characteristics)

Coleridge-Taylor harmonically indulges in unusual musical devices to effect modulations and colorful variations. His music exploits sequences and chromatics in order to create sudden progressions and resolutions.

Mixed harmonies between chorus and orchestra are also frequently found, such as the combination of the choral supertonic seventh and the orchestral subdominant sixth in "The Atonement." In this composition, furthermore, the tonality of B minor is suddenly changed into a striking dominant of the subdominant which lingers in the chorus while the accompaniment sounds the minor ninth under it.

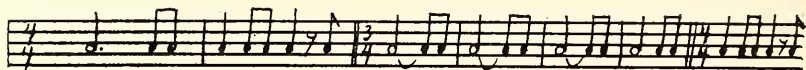
Ex. 1 — "The Atonement" (p. 13)

The musical score consists of six staves. The top two staves are vocal lines in 3/4 time, with lyrics: "LORD, IN BIT-TER AN-GUISH PRAYS.....". The third staff is a piano accompaniment in 3/4 time. The fourth staff is a bass line in 3/4 time. The fifth and sixth staves show a piano accompaniment with chords and melodic lines. The score includes dynamic markings such as *f*, *rall.*, and *p*. A handwritten note "meno rall." is present in the fifth staff. Below the score, a harmonic analysis for B minor is provided: $B\text{ minor: } II^7 - \frac{II^7 \text{ Chorus}}{IV^6 \text{ accomp.}} - V^9 - V^7 - IV$.

Syncopation and the simultaneous use of conflicting rhythms are expected African traits to be found in the music of Coleridge-Taylor. A transcription of original African tunes entitled "The Twenty-four Negro Melodies" teems with examples of interesting and varied rhythmic combinations.

"Take Nabandji," for example, makes use of 4/4 and 3/4 rhythms:

Ex. 2 — "Take Nabandji" (p. 8)



Combined rhythms provide the metrical scheme in "The Warrior's Song":

Ex. 3 — "The Warrior's Song" (p. 23)



Changes in time signature add to the complexity of the notes in "I Was Way Down Yonder":

Ex. 4 — "I Was Way Down Yonder" (p. 78).



The simple beginning of "Run, Mary, Run" progresses impulsively by means of an exceptionally developed syncopated structure, and this represents an excellent example of the composer's advanced rhythmic tendencies:

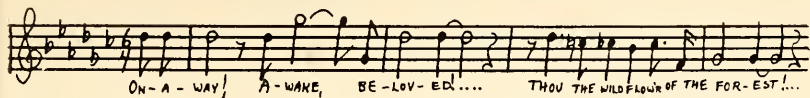
Ex. 5 — "Run, Mary, Run" (p. 109)



Primarily a lyricist, Coleridge-Taylor keeps the melodies in the soprano, even in the choral works. Occasionally they are doubled in other voices, and they usually emphasize the tonic and dominant.

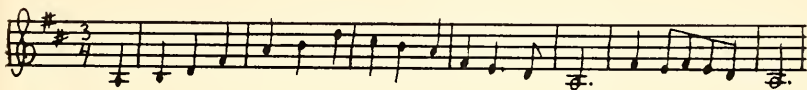
The beautiful melody, "Onaway, Awake, Beloved" (from "Scenes from the Song of Hiawatha"), illustrates this predilection for the I-V relationship:

Ex. 6 — "Onaway, Awake, Beloved"



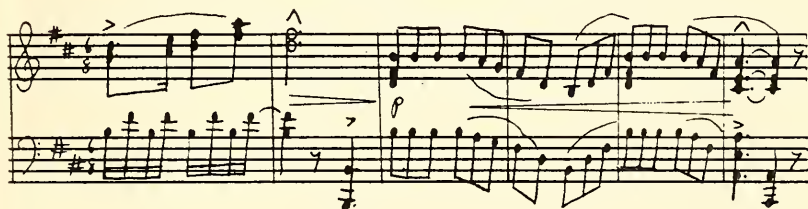
The tendency toward a linear curve is also characteristic of the composer as he ascends either by skip or by step before descending to the starting-place. The melody in the "Waltz" from the "Gipsy Suite" illustrates this treatment:

Ex. 7 — "Waltz"



Other interesting melodic devices include the pentatonic scale and modality. A few measures from "The Song of Conquest" (from "The Twenty-four Negro Melodies") contain these devices, even to the extent of cadencing on the lowered seventh in the B minor scale:

Ex. 8 — "The Song of Conquest" (p. 19)



Creative Activities

Orchestral

- BAMBOULA, THE (Rhapsodic Dance), Op. 75. Boosey-Hawkes, 1911.
- CHRISTMAS OVERTURE, Op. 74, No. 5 (also band; pf.). Boosey-Hawkes, 1925.
- ETHIOPIA SALUTING THE COLORS (Concert March), Op. 51 (also pf.; pf. duet; organ; v. & pf.). Augener, 1902.
- FOUR CHARACTERISTIC WALTZES, Op. 22 (also band; pf.; v. & pf.; Quintet for pf. and strings). Novello, 1903.
- FROM THE PRAIRIE (Rhapsody). (also pf.). Ms.
- HIAWATHA BALLET MUSIC (Suite), Op. 82, No. 1 (also band; pf.). Boosey-Hawkes, 1919.
- Incidental Music to FAUST, Op. 70 (also pf.; band). Boosey-Hawkes, 1908.
- Incidental Music to HEROD, Op. 47, No. 1 (also pf.; pf. duet). Augener, 1901.
- Incidental Music to NERO, Op. 62 (also pf.; v. & pf.). Novello, 1906.
- Incidental Music to OTHELLO, Op. 79 (also band; pf.; organ; harmonium; v. & pf.). Metzler, 1909.
- Incidental Music to ST. AGNES EVE (also band; pf.). Boosey-Hawkes, 1922.
- Incidental Music to ULYSSES, Op. 49. Ms.
- INTERMEZZO, Op. 74, No. 3 (also pf.; organ; band). Ascherberg, Hopwood and Crew, 1911.
- MINNEHAHA (Suite), Op. 82, No. 2 (also band; pf.). Boosey-Hawkes, 1925.
- PETITE SUITE DE CONCERT, Op. 77 (also pf.; band; v. & pf.). Boosey-Hawkes, 1911.
- ROMANCE OF THE PRAIRIE LILIES (also band). Boosey-Hawkes, 1931.
- SCENES FROM AN IMAGINARY BALLET, Op. 74, No. 1 (also pf.). Schirmer, 1911.
- SOLEMN PRELUDE, Op. 40 (also pf.). Novello, 1899.
- SUITE NERO (String orch.). Novello, 1909.
- SYMPHONIC VARIATIONS ON AN AFRICAN AIR, Op. 63 (also pf.). Novello, 1906.
- SYMPHONY IN A MINOR, Op. 8. Ms.

THREE DREAM DANCES, Op. 74, No. 2 (also pf.; pf. duet; v. & pf.; band). Ascherberg, Hopwood and Crew, 1911.

TRIO IN E MINOR. Ms.

ZARA'S EAR-RINGS (Rhapsody for Voice and Orch.). Ms.

Chamber

BALLADE IN C MINOR, Op. 73 (v. & pf.). Augener, 1909.

CONCERTO IN G MINOR, Op. 80 (v. & orch.; also v. & pf.). Metzler, 1915.

DEEP RIVER (v. & pf.). Ditson, 1911.

DIDN'T MY LORD DELIVER DANIEL? (v., vlc., & pf.). Ditson, 1906.

FANTAISIESTUCK IN A MAJOR (vlc. & orch.). Ms.

GIPSY SUITE, Op. 20 (v. & pf.). Augener, 1904.

I WAS WAY DOWN A-YONDER (v., vlc., & pf.). Ditson, 1906.

I'M TROUBLED IN MIND (v. & pf.). Boosey-Hawkes, n.d.

NONET IN F MINOR, Op. 2 (pf., cl., horn, bassoon, & strings). Ms.

QUARTET IN D MINOR (2 v., vla., & vlc.). Ms.

QUINTET IN A, Op. 10 (cl., 2 v., vla., & vlc.). Breitkopf & Hartel, 1895.

QUINTET IN G MINOR, Op. 1 (pf., 2 v., vla., & vlc.). Ms.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD (v., vlc., & pf.; also v. & pf.; orch.). Ditson, 1906.

SONATA IN D MINOR, Op. 28 (v. & pf.). Boosey-Hawkes, 1917.

THEY WILL NOT LEND ME A CHILD (v., vlc., & pf.). Ditson, 1906.

VARIATIONS IN B MINOR (vlc. & pf.). Augener, 1918.

Keyboard

AFRICAN SUITE, Op. 35. Augener, 1898.

BARCAROLE. Schott, 1915.

CAMEOS, Op. 56. Augener, 1904

CAVANTINA. Schott, 1915.

FOREST SCENES, Op. 66. Augener, 1907.

MEDITATION. Associated Music Publishers, 1915.

MELODIES. Augener, 1915.

MOORISH DANCE, Op. 55. Augener, 1895.

- MOORISH TONE-PICTURES, Op. 19, No. 1. Augener, 1897.
 PAPILLON. Augener, 1908.
 SCENES DE BALLET, Op. 64. Augener, 1906.
 THREE FOURS (A Valse Suite), Op. 71 (also pf. duet; v. & pf.;
 trio for v., vlc., & pf.; orch.; band). Augener, 1909.
 THREE HUMORESQUES, Op. 31. Augener, 1898.
 THREE IMPROMPTUS, Op. 78 (organ; also pf.; orch.). Summy,
 1914.
 THREE SILHOUETTES, Op. 38. Ashdown, 1904.
 TWENTY-FOUR NEGRO MELODIES, Op. 59. Ditson, 1905.
 TWO IMPROMPTUS. Augener, 1911.

Operatic

- DREAM LOVERS (operatic romance in one act for 2 male and 2
 female characters, chorus, and orch.). Boosey-Hawkes, 1898.
 ENDYMION'S DREAM, Op. 65 (one act; S. & T. soli, chorus, and
 orch.). Novello, 1910.
 THELMA (Grand Opera in three acts). Ms.

Choral

- ALL ARE SLEEPING, WEARY HEART (TTBB). Curwen, 1910.
 ATONEMENT, THE, Op. 53 (Cantata for S., m-S., T., Bar. soli,
 chorus, and orch.). Novello, 1903.
 BEAUTY AND TRUTH (SA). Curwen, 1912.
 BLIND GIRL OF CASTEL-CUILLE, THE, Op. 43 (Cantata for
 S. & Bar. soli, chorus, and orch.). Novello, 1901.
 BON-BON SUITE, Op. 68 (Cantata for Bar., chorus, and orch.).
 Novello, 1908.
 DRAKE'S DRUM (SA; TTBB). Curwen, 1906.
 DREAMS, DREAMS, Op. 74. Boosey-Hawkes, 1923.
 ENCINCTURED WITH A TWINE OF LEAVES (SSA). Novello,
 1908.
 EVENING STAR, THE (SATB). Novello, 1911.
 FALL ON ME LIKE A SILENT DEW (SA). Curwen, 1912.
 FIVE CHORAL BALLADS, Op. 54 (Bar., chorus, and orch.). Breit-
 kopf and Hartel, 1904-1905.
 ISLE OF BEAUTY (SATB). Augener, 1920.
 JUNE ROSE BLOOMED, A (SSA). Augener, 1911.

- KUBLA KHAN, Op. 61 (Rhapsody for m-S., chorus, and orch.).
Novello, 1905.
- LEE-SHORE (SATB). Novello, 1912.
- LIFT UP YOUR HEADS (SATB; also chorus and band). Kjos,
1950.
- LITTLE BOY BLUE, Op. 84 (unison). Boosey-Hawkes, 1923.
- LOUD SANG THE SPANISH CAVALIER (TTBB). Curwen,
1910.
- MEG BLANE (Rhapsody of the Sea), Op. 48 (m-S., chorus, and
orch.). Novello, 1902.
- O MARINERS, OUT OF THE SUNLIGHT (TTBB). Curwen,
1910.
- O, WHO WILL WORSHIP THE GREAT GOD PAN? (TTBB).
Curwen, 1910.
- O YE THAT LOVE THE LORD (SATB). Novello, 1892.
- OH! THE SUMMER (SA). Curwen, 1911.
- PART-SONGS, Op. 21 (SSA; also pf.; solo voice). Augener, 1898.
- PIXIES, THE (SSA). Novello, 1908.
- SEA-DRIFT (Rhapsody), Op. 69 (SSAATTBB). Novello, 1908.
- SEA-SHELL (SATB). Curwen, 1911.
- SCENES FROM THE SONG OF HIAWATHA, Op. 30 (Cantata
for S., T., Bar. soli, chorus, and orch.). Novello, 1898-1900.
- SONG OF PROSERPINE (SATB). Novello, 1912.
- SUMMER IS GONE (SATB). Curwen, 1911.
- TALE OF OLD JAPAN, A, Op. 76 (Cantata for S., C., T., Bar.
soli, chorus, and orch.). Novello, 1911.
- TE DEUM (choir and organ). Augener, 1921.
- VIKING SONG (SA; also TTBB; SATB; solo voice). Ditson, 1914.
- WHAT CAN LAMBKINS DO? (SSA). Novello, 1908.
- WHISPERS OF SUMMER (SATB). Novello, 1910.

Vocal

- AFRICAN ROMANCES (7), Op. 17. Augener, 1897.
- AH, SWEET, THOU LITTLE KNOWEST! Boosey-Hawkes, 1904.
- ALONE WITH MOTHER. Boosey-Hawkes, 1909.
- BEAUTY AND SONG. Boosey-Hawkes, 1905.
- BIRTHDAY, A. Metzler, 1909.
- BLOOD-RED RING, A. Novello, 1899.

CANDLE LIGHTING TIME. Church, 1911.
 CORN SONG, A. Boosey-Hawkes, 1897.
 DARK EYE HAS LEFT US, THE. Novello, 1903.
 DREAMING FOREVER. Boosey-Hawkes, 1905.
 EASTER MORN, THE. Boosey-Hawkes, 1904.
 ELEANORE. Novello, 1909.
 EULALIE. Boosey-Hawkes, 1904.
 EXPLANATION, AN. Schmidt, 1914.
 FIVE FAIRY BALLADS. Boosey-Hawkes, 1909.
 FIVE-AND-TWENTY SAILORMEN. Church, 1910.
 GUEST, THE. Augener, 1914.
 IF I COULD LOVE THEE. Maxwell, 1905.
 IN MEMORIAM (Three Rhapsodies), Op. 24. Augener, 1898.
 ISLAND OF GARDENS, THE. Boosey-Hawkes, 1911.
 KING THERE LIVED IN THULE, A. Boosey-Hawkes, 1908.
 LAMENT, A. Ricordi, 1910.
 LIFE AND DEATH. Augener, 1914.
 LINKS O' LOVE, THE. Church, 1910.
 LITTLE SONGS FOR LITTLE FOLKS (6), Op. 19, No. 2.
 Boosey-Hawkes, 1898.
 LOVELY LITTLE DREAM, A. Schirmer, 1909.
 LOVE'S MIRROR. Augener, 1916.
 LOW BREATHING WINDS. Augener, 1914.
 MY ALGONQUIN. Summy, 1910.
 MY DOLL. Boosey-Hawkes, 1900.
 MY LADY. Augener, 1916.
 ONAWAY, AWAKE, BELOVED. Novello, 1898.
 PRAYER FOR PEACE. Curwen, 1911.
 SHE RESTED BY THE BROKEN BROOK. Ditson, 1906.
 SHOSHONE'S ADIEU, THE. Boosey-Hawkes, 1904.
 SIX SORROW SONGS, Op. 57. Augener, 1906.
 SOLITUDE. Augener, 1918.
 SONS OF THE SEA. Novello, 1910.
 SUMMER IDYLL, A. Enoch, 1906.
 SWEET EVENINGS COME AND GO, LOVE. Novello, 1899.
 TELL, O TELL ME. Schmidt, 1915.

THOU ART. Presser, 1911.

THREE RAVENS, THE. Boosey-Hawkes, 1897.

UNTIL. Ditson, 1908.

VISION, A. Maxwell, 1905.

YOU'LL LOVE ME YET. Novello, 1899.

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DEATH OF MINNEHAHA:

Gramophone—C 2210/13—Royal Choral Society.

ELEANORE:

Gramophone—B 9451—Webster Booth, Tenor; Hubert Green-
slade, Accompanist.

Columbia—DB 2083—Henry Wendon, Tenor; Gerald Moore,
Accompanist.

Decca—F 1699—Roy Henderson, Baritone, with piano accom-
paniment.

LIFE AND DEATH:

Gramophone—B 9451—Webster Booth, Tenor; Hubert Green-
slade, Accompanist.

ONAWAY, AWAKE, BELOVED:

Victor—1142 D—Tudor Davies, Tenor.

Gramophone—C 3407—Webster Booth, Tenor; Liverpool Phil-
harmonic Orchestra, Sir Malcolm Sargent, Conductor.

PETITE SUITE DE CONCERT:

Gramophone—C 2372/3—London Symphony Orchestra, Sir Mal-
colm Sargent, Conductor.

Columbia—DX 631/2—Bournemouth Municipal Orchestra,
Howard Godfrey, Conductor.

Columbia—DB 2205/6 (for two pianos)—Rawicz and Landauer,
Pianists.

Columbia—ML 2180—Queen's Hall Light Orchestra, Sydney
Torch, Conductor.

SONGS OF HIAWATHA:

Gramophone—C 1931/34—Royal Choral Society, Walter Glynne,
Tenor, and Albert Hall Orchestra, Sir Malcolm Sargent, Con-
ductor.

VIKING SONG:

Victor—20494-A—Associated Glee Clubs of America; 2500 male
voices with piano; recorded at the Sesquicentennial, Philadel-
phia, Pennsylvania, 1926.