

# Faculty Research Edition

of

## The Savannah State College Bulletin

*Published by*

**THE SAVANNAH STATE COLLEGE**

**Volume 16, No. 2 Savannah, Georgia December, 1962**

WILLIAM K. PAYNE, President

### EDITORIAL COMMITTEE

Blanton E. Black

W. H. M. Bowens

J. Randolph Fisher

Joan L. Gordon

E. J. Josey

Paul L. Taylor

Forrest Oran Wiggins

John L. Wilson, Chairman

*Articles are presented on the authority of their writers, and neither the Editorial Committee nor Savannah State College assumes responsibility for the views expressed by contributors.*

---

### Contributors

Coleridge A. Braithwaite, Professor of Fine Arts

Clyde W. Hall, Professor of Industrial Arts Education

Calvin L. Kiah, Professor of Education

Joan L. Gordon, Professor of Social Sciences

E. J. Josey, Librarian and Associate Professor

Walter A. Mercer, Associate Professor of Education

Charles Pratt, Professor of Chemistry

Forrest Oran Wiggins, Professor of Philosophy

E. K. Williams, Professor of Social Sciences

---

*The Savannah State College Bulletin is published October, December, February, March, April, and May by Savannah State College. Entered as second-class matter, December 16, 1947, at the Post Office at Savannah, Georgia under the Act of August 24, 1912.*

373  
33525

# TABLE OF CONTENTS

|   | Page |
|---|------|
| The Critical Role of Motive in the American Educational Pattern . . . . .<br>Calvin L. Kiah                                 | 5    |
| Comparative Academic Achievement of Students Ranking the Highest and the Lowest on the ACE Test . . . . .<br>E. K. Williams | 10   |
| A Review of Selected Research Pertaining to Problem Solving in the Elementary Grades . . . . .<br>W. A. Mercer              | 15   |
| Development of Industrial Education for Negroes in the United States Prior to World War I . . . . .<br>Clyde W. Hall        | 25   |
| Isolation of Apiose from Parsley . . . . .<br>Charles Pratt   | 37   |
| Potassium Analysis of Soils on the Campus of Savannah State College . . . . .<br>Charles Pratt                              | 39   |
| Personality . . . . .<br>Joan L. Gordon   | 41   |
| The Portrait of a Word . . . . .<br>Joan L. Gordon  | 42   |
| Ideas and Ideals in the Philosophy of William James . . . . .<br>Forrest Oran Wiggins                                       | 43   |
| The College Library and the Community . . . . .<br>E. J. Josey  | 61   |
| The Life and Creative Activities of Harry Thacker Burleigh (1866-1949) . . . . .<br>Coleridge Alexander Braithwaite         | 67   |

# The Life and Creative Activities of Harry Thacker Burleigh (1866-1949)

by

Coleridge Alexander Braithwaite

## I. BIOGRAPHY

Harry Thacker Burleigh was born in Erie, Pennsylvania, on December 2, 1866. Since his father died while he was very young, it was necessary that all the five children and the mother go to work. After working as janitress in a public school, Mrs. Burleigh obtained employment in wealthy private homes.

Despite the abject poverty surrounding his family, Harry remained in school until he was twenty years of age. He sold papers, ran errands, and performed many odd jobs during his school days. His musical talent was discovered while he was in high school. When his mother's employers presented private concerts at their home, the young musician was given a job as doorman so that he could hear the various artists. As a result, he was able to meet many prominent people, some of whom remembered him in later life.

On Saturdays he sang in the Jewish Synagogue; on Sundays he sang in church choirs. When auditions for scholarships to the National Conservatory of Music in New York were held in 1892, Burleigh was one of the winners. During his tenure at the Conservatory he was able to earn extra money through the kindness of the mother of the American composer, Edward McDowell; she had remembered him as the doorman. Anton Dvorak, the Bohemian composer, who was director of the institution, helped Burleigh musically by having him copy music and sing spirituals. This association was reciprocally influential, for Dvorak thereafter made use of thematic material from spirituals in his own compositions such as the symphony, "From the New World," Op. 95.

But, despite these musically enriching experiences, Burleigh still needed odd jobs to provide a source of income. After a summer as a waiter in Saratoga, New York, he applied for the position of baritone soloist at St. George's Episcopal Church in New York City, and in 1894 was selected from a group of sixty applicants. Six years later he obtained a similar position at the Temple Emanu-El, a Jewish synagogue also in New York City. For two years after graduating from the Conservatory, Burleigh remained to teach voice, but his singing ability began to attract attention, and all of his time was then devoted to concerts in this country and in Europe during the summer vacations from his church work.

In 1904 his first songs to be published advanced his reputation as a composer as well as a singer. After this early success Burleigh

devoted much of his attention to the Negro spirituals and lifted them by his harmonizations and arrangements to a position of artistic merit. He set old melodies to accompaniments, so that they could be universally sung instead of being restricted to the traditional quartets and church choirs.

In addition to his work in the folk medium, Burleigh wrote many little known art songs. His compositions consist of over two hundred songs, anthems, and settings of Negro spirituals; he wrote no orchestral compositions and only one for the violin, "Southland Sketches."

The honors that have been bestowed upon this composer include the doctor of music degree awarded by Howard University, Washington, D. C., and the Spingarn Medal awarded in 1917 for meritorious achievement. In 1919 the members of St. George's presented him with a gold watch in commemoration of his twenty-fifth anniversary as soloist in the choir. Five years later another tribute was arranged in the form of a special vesper service of music arranged and composed by Burleigh.

During the latter years of his life the composer was music editor for Ricordi's, the organization that published and marketed almost all of Burleigh's compositions. While still active as singer, composer, and music editor, Burleigh died on September 12, 1949.

## II. CREATIVE ACTIVITIES

(Unless otherwise specified, all of the following compositions have been published by G. Ricordi and Company, Incorporated, New York.)

### A. Chamber

Southland Sketches (four pieces based on rhythmic themes; v. & pf.). 1916.

### B. Choral

Balm in Gilead (sp. arr. TTBB; SSA; solo voice). 1919.

Behold That Star! (Christmas sp. arr. SATB; SSA). 1928.

Bethlehem (SATB). 1929.

By and By (sp. arr. TTBB; SSA; solo voice). 1917.

Christ Be With Me (SATB). 1929.

Couldn't Hear Nobody Pray (sp. arr. SATB; solo voice). 1922.

De Creation (TTBB). 1922.

De Gospel Train (sp. arr. SATB; TTBB; SSA; SA or TB; solo voice). 1921.

Deep River (sp. arr. SATB; TTBB; SA or TB; solo voice). 1914.

Didn't My Lord Deliver Daniel? (sp. arr. SATB; solo voice). Schirmer, 1916.

- Dig My Grave (sp. arr. SATB). Schirmer, 1921.
- Ethiopia's Paean of Exaltation (SATB). 1921.
- Ev'ry Time I Feel the Spirit (sp. arr. SATB; solo voice). 1925.
- Ezekiel Saw de Wheel (sp. arr. SATB; TTBB; SSA). 1928.
- Father Abraham (sp. arr. SATB). Schirmer, 1916.
- Fatuous Tragedy, A (TTBB). 1928.
- Go Down, Moses (sp. arr. SATB; TTBB; SSA; SA or TB; solo voice). 1920.
- Go Tell It on de Mountain (Christmas sp. arr. SATB; solo voice). 1927.
- Hard Trials (sp. arr. SSA; TTBB; solo voice). 1919.
- He Met Her in the Meadow (SATB; SSA; TTBB; solo voice). 1921.
- Hear de Lambs A-Crying (sp. arr. SATB). 1927.
- Heav'n, Heav'n (sp. arr. SATB; SSA; SA or TB; solo voice). 1921.
- Ho, Ro, my Nut Brown Maiden (Old Highland melody arr. TTBB). 1930.
- Hold on, Keep your Hand on the Plow (sp. arr. SATB). 1938.
- I Don't Feel No-Ways Tired (sp. arr. SSA; solo voice). 1917.
- I Hope my Mother Will Be There (Vesper Hymn for SATB). 1924.
- I Want to be Ready (sp. arr. SSA; solo voice). 1917.
- I'm A-Rollin' (sp. arr. SATB; solo voice). 1924.
- I've Been in de Storm so Long (sp. arr. SATB; solo voice). 1927.
- Let Us Cheer the Weary Traveller (sp. arr. SATB; solo voice). 1919.
- Little Child of Mary (Christmas sp. arr. SATB; SSA; solo voice). 1938.
- Lord's Prayer, The (SATB). 1921.
- Mister Banjo (Creole song arr. SATB). 1934.
- Mother O' Mine (TTBB). 1914.
- My Lord, What a Mornin' (sp. arr. SATB; solo voice). 1924.
- My Way's Cloudy (sp. arr. SSA; solo voice). 1917.
- Nobody Knows de Trouble I've Seen (sp. arr. SATB; SSA; TTBB; solo voice). 1917.
- O Brothers, Lift your Voices (Processional Hymn for SATB). 1924.
- O Lord, Have Mercy on Me (sp. arr. SATB). 1935.
- O Southland (SATB; TTBB). 1919.
- Oh, Didn't It Rain? (sp. arr. TTBB; SSA; solo voice). 1919.

- Oh, Peter, Go Ring-A dem Bells (sp. arr. TTBB; SSA; solo voice). 1918.
- Promised Land, The (TTBB). 1929.
- Savior, Happy Would I Be (SATB). 1932.
- Scandalize my Name (sp. arr. TTBB). 1921.
- Sinner, Please Doan Let dis Harbes' Pass (sp. arr. SATB; SSA; solo voice). 1917.
- Six Responses (SATB). St. George's Church, 1926.
- So Sad (sp. arr. SATB). Schirmer, 1916.
- Some Rival Has Stolen my True Love Away (TTBB). 1934.
- Sometimes I Feel Like a Motherless Child (sp. arr. SSA; solo voice). 1918.
- Southern Lullaby (SATB). 1920.
- Steal Away (sp. arr. SATB; solo voice). 1921.
- Swing Low, Sweet Chariot (sp. arr. SATB; TTBB; SSA; SA or TB; solo voice). 1917.
- 'Tis Me, O Lord (sp. arr. TTBB; SSA; SA or TB; solo voice). 1924.
- Wade in de Water (sp. arr. SATB). 1925.
- Walk Together, Children )sp. arr. SSA; TTB). 1938.
- Were You There? (sp. arr. SATB; TTBB; SSA; SA or TB; solo voice). 1924.
- You Goin' to Reap Jus' What You Sow (sp. arr. SATB; SSA). 1938.

### C. Vocal

- Ain't Goin' to Study War No Mo' (sp.). 1922.
- Birthday Song, A. Schirmer, 1898.
- Corn Song, A. 1920.
- Bring Her Again to Me. 1914.
- By the Pool at the Third Roses (also TTBB; SSA). 1916.
- Come with Me. 1921.
- De Blin' Man Stood on de Road an' Cried (sp. also arr. SSA). 1938.
- Don't Be Weary, Traveller (sp. also arr. SATB). 1928.
- Don't You Weep When I'm Gone (sp.). 1919.
- Dove and the Lily, The (arr. of Swedish folksong). 1917.
- Down by the Sea. 1919.
- Dream Love, The. 1923.
- Dreamland. Maxwell, 1903.

Dreams Tell Me Truly. 1917.  
Elysium. 1914.  
Ethiopia Saluting the Colors. 1915.  
Exile. 1922.  
Five Songs of Laurence Hope. 1915.  
Fragments. 1919.  
Grey Wolf, The. 1915.  
Have You Been to Lons? 1920.  
He Sent Me You. 1915.  
Hearts. 1915.  
He's Jus' de Same Today (sp.). 1919.  
His Word Is Love. 1914.  
Hour Glass, The. 1914.  
I Love my Jean. Maxwell, 1908.  
I Remember All. 1919.  
I Stood on de Ribber ob Jerdon (sp.). 1918.  
I Want to Die While You Love Me. 1919.  
If You but Knew. Schirmer, 1898.  
I'll Be Dar to Meet Yo' (Plantation Song). Maxwell, 1905.  
In Summer. 1917.  
In the Great Somewhere. 1919.  
In the Wood of Finvara. 1917.  
Jean. Maxwell, 1903.  
John's Gone Down on the Island (sp.). 1917.  
Joshua Fit de Battle of Jericho (sp.). 1935.  
Just Because. Presser, 1914.  
Just You (also TTBB; SSAA). 1915.  
Keep a Good Grip on de Hoe (Plantation Song). Maxwell, 1905  
Life. Schirmer, 1898.  
Listen to Yo' Gyarden Angel. 1920.  
Little David, Play on Your Harp (sp.). 1921.  
Little House of Dreams, The. 1922.  
Little Mother of Mine (also SATB; TTBB; SSA; SA). 1917.  
Love Found the Way. 1922.

Love Watches (arr. of an Irish fragment). 1920.  
Lovely Dark and Lonely One. 1935.  
Love's Dawning. Maxwell, 1906.  
Love's Garden. Maxwell, 1902.  
Love's Likeness. 1927.  
Mammy's Li'li Baby. Maxwell, 1903.  
Man in White, The (also TB; SA). 1917.  
Memory. 1915.  
*Negro Spirituals Arranged for Solo Voice* (43). 1917-1924.  
Now Sleeps the Crimson Petal. Maxwell, 1908.  
O Rocks, Don't Fall on Me (sp.). 1922.  
O, Why Art Thou not Near Me? Maxwell, 1904.  
Oh, Wasn't dat a Wide Ribber? (sp.). 1924.  
Passionate Cycle (4 songs for tenor). 1915.  
Prayer, The. 1915.  
Prayer I Make for You, The. 1921.  
Promis' Lan' (a Hallelujah song; also SATB; TTBB). 1917.  
Request. Maxwell, 1905.  
Ring, My Bawnjer, Ring (Plantation Song). Schirmer, 1902.  
Sailor's Wife, The. 1917.  
Saracen Songs, 1914.  
Sleep, Li'li' Chile, Go Sleep! (sp.) von Tilzer, 1902.  
Soldier, The. 1916.  
Spring, my Dear, Is No Longer Spring, The. 1914.  
Stan' Still, Jordan (sp.). 1926.  
Three Shadows. 1916.  
Thy Heart. Schirmer, 1902.  
Tide. Maxwell, 1905.  
Trees Have Grown So, The. 1923.  
Under a Blazing Star. 1918.  
Victor, The. 1919.  
Waiting. Maxwell, 1904.  
Weepin' Mary (sp. also SSA). 1917.  
Were I a Star. 1919.



- Who Is dat Yondah? (sp.). Galaxy, 1930.
- You May Bury Me in de Eas' (sp.). 1917.
- You'll Git Dar in de Mornin' (Plantation Song; also SSA). Schirmer, 1902.
- Young Warrior. The. 1915.

### III. BIBLIOGRAPHY

#### A. Books

- Baker, Theodore, *Baker's Biographical Dictionary of Musicians*. Fourth edition, revised and enlarged. New York: G. Schirmer, Incorporated, 1940.
- Bullock, Ralph W.. *In Spite of Handicaps*. New York: Association Press, Incorporated, 1927.
- Colles, H. C., editor, *Grove's Dictionary of Music and Musicians*. Third edition, New York: The Macmillan Company, 1935. Volume I.
- Ellinwood, Leonard W., *Historical Records Survey, District of Columbia. Bio-Bibliographical Index of Musicians in the United States of America from Colonial Times*. Washington, D. C.: Music Division, Pan-American Union, 1941.
- Eppse, Merle R., *The Negro, Too, in American History*. Nashville: National Publication Company, 1943.
- Farwell, Arthur. and Darby, W. Dermot, editors, *Music in America*. New York: National Society of music, 1915.
- Fuller, Thomas O., *Pictorial History of the American Negro*. Memphis, Tennessee: Pictorial History, Incorporated, 1933.
- Hammond, Lily Hardy, *In the Vanguard of a Race*. New York: Council of Women for Home Missions, 1922.
- Handy, William C., *Negro Authors and Composers of the United States*. New York: Handy Brothers Music Company, Incorporated, 1938.
- Hare, Maud Cuney, *Negro Musicians and Their Music*. Washington, D. C.: The Associated Publishers, Incorporated, 1936.
- Howard, John Tasker, *Our American Music*. New edition, New York: Thomas Y. Crowell Company, 1931.  
*Our Contemporary Composers*. New York: Thomas Y. Crowell Company, 1941.
- Huneker, James G., *The Philharmonic Society of New York and Its Seventy-fifth Anniversary*. New York: Printed for the Society, 1917.
- Locke, Alain L., *The Negro and His Music*. Washington, D. C.: The Associates in Negro Folk Education, 1936.  
*The New Negro*. New York: A. and C. Boni, 1925.
- Lovingood, Penman, *Famous Modern Negro Musicians*. Brooklyn: Press Forum Company, 1921.
- McNamara, Daniel I., editor, *The ASCAP Biographical Dictionary of Composers, Authors, and Publishers*. New York: Thomas Y. Crowell Company, 1948.
- Mize, J. T. H., editor-in-chief, *The International Who is Who in Music*. Fifth (mid-century) edition, Chicago: Who is Who in Music, Incorporated, 1951.

- Negro Musicians; the Official Theatrical World of Colored Artists, National Directory and Guide.* New York: The Theatrical World Publishing Company, 1928.
- Pratt, Waldo S., editor, *American Supplement to Grove's Dictionary of Music and Musicians.* New edition, New York: The Macmillan Company, 1935.
- Reis, Claire R., *Composers in America, Biographical Sketches of Living Composers with a Record of Their Works, 1912-1937.* New York: The Macmillan Company, 1938.
- Scholes, Percy A., *The Oxford Companion to Music.* London: Oxford University Press, 1947.
- Thompson, Oscar, editor, *The International Cyclopedia of Music and Musicians.* Fifth edition, revised and enlarged, edited by Nicolas Slonimsky. New York: Dodd, Mead and Company, 1949.
- Upton, William Treat, *Art-Song in America, A Study in the Development of American Music.* Boston: Oliver Ditson Company, 1930.
- Wier, Albert E., *The Macmillan Encyclopedia of Music and Musicians.* New York: The Macmillan Company, 1938.
- Woodson, Carter G., *The Negro in Our History.* Eighth edition, revised and enlarged. Washington, D.C.: The Associated Publishers, Incorporated, 1945.

## B. Articles

- Dett, R. Nathaniel, "Negro Music," *The International Cyclopedia of Music and Musicians*, Fifth edition, 1949.
- "Harry T. Burleigh," *The Negro History Bulletin*, II, 5, February, 1939.
- Suthern, Orrin C., "The Negro in Music," *Negro Year Book*, Tenth edition, 1947.

## C. Recordings

- Bahn In Gilead: CM-610: 17467 D—Paul Robeson, Bass; Lawrence Brown, Accompanist.
- By An'By: VO-21002—Roland Hayes, Tenor; Lawrence Brown, Accompanist.  
CM-610: 17468 D—Paul Robeson, Bass; Lawrence Brown, Accompanist.
- Deep River: V-4371—Nelson Eddy, Baritone; Nathaniel Shilkret's Orchestra.  
V-20793—Paul Robeson, Bass; Lawrence Brown, Accompanist.  
V-2032—Marian Anderson, Contralto; Kosti Vehanen, Accompanist.  
C—17383 D—Ezio Pinza, Bass; Gibner King, Accompanist.
- Go Down Moses: VO-21002—Roland Hayes, Tenor; Lawrence Brown, Accompanist.  
V-1799—Marian Anderson, Contralto; Kosti Vehanen, Accompanist.  
CM-610: 17467 D—Paul Robeson, Bass; Lawrence Brown, Accompanist.
- Heaven, Heaven: V-8958—Marian Anderson, Contralto; Kosti Vehanen, Accompanist.
- I Don't Feel No-Ways Tired: V-1982—Marian Anderson, Contralto; Kosti Vehanen, Accompanist.
- I Stood On De Ribber: G-B3381—Paul Robeson, Bass; Lawrence Brown, Accompanist.
- I Want To Be Ready: V-22225—Paul Robeson, Bass; Lawrence Brown, Accompanist.

My Lord, What A Mornin': V-B2897—Paul Robeson, Bass; Lawrence Brown, Accompanist.

Peter, Go Ring Dem Bells: G-B3381—Paul Robeson, Bass; Lawrence Brown, Accompanist.

Weepin' Mary: V-22225—Paul Robeson, Bass; Lawrence Brown, Accompanist.

Were You There? V-1966—Marian Anderson, Contralto; Kosti Vehanen, Accompanist.

G-B4480—Paul Robeson, Bass; Lawrence Brown, Accompanist.