



DEPARTMENT OF MUSIC

**SAMUEL COLERIDGE-TAYLOR AND HIS VIOLIN SONATA IN
D MINOR: A LOST ROMANTIC**

RECITAL RESEARCH PAPER

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Samuel Coleridge-Taylor and His Violin Sonata in D Minor, Op. 28: A Lost Romantic

Introduction

There are few composers of African descent in the history of western classical music who have achieved memorable and long lasting success. The few names that are often recognized are French composer Chevalier de Saint-Georges (1745-1799), Polish violinist George Bridgetower (1778-1860), and American composer William Grant Still (1895-1978). Given the significance of his many contributions, composer Samuel Coleridge-Taylor (1875-1912) is a name that deserves to be added to this small, but significant list.

Throughout his life, Coleridge-Taylor was often referred to as “African Mahler” or “Black Mahler,”¹ by white musicians in New York. This nickname arises from his career as a conductor.² He was given such a nickname because of his conducting background through his life.³ Coleridge-Taylor’s musical background and influences were certainly of the great romantics preceding him. He was a student at the Royal College of Music in England where he was a student of Sir Charles Villiers Stanford. Stanford was a devoted admirer of the works of Brahms, whose, use of musical color and texture were a model for Coleridge-Taylor. On a practical level, however, Coleridge-Taylor was more impressed with the folk music and compositional style of Antonin Dvořák. Coleridge-Taylor would go on to explore how African folk music could be incorporated into the compositional framework of a piece. He did this in much the same way that Dvořák explored Slavonic music and Brahms for Hungarian music. While in the United States, Dvořák would go on to explore both Native American and African American music in his New World Symphony. Given the impact that Dvořák’s compositional

¹ The popularity of this nickname is referenced in Charles Elford’s 2011 biography of Coleridge-Taylor titled *Black Mahler*.

² Banfield and Dibble. “Coleridge-Taylor, Samuel.” *Oxford Music Online*.

³ Banfield and Dibble. “Coleridge-Taylor, Samuel.” *Oxford Music Online*.

approach had on Coleridge-Taylor, there are also sources that coin Coleridge-Taylor as “Black Dvořák” instead of the “Black Mahler” as mentioned previously.⁴

Whether the reference is to Dvořák or to Brahms, there can be no doubt that Coleridge-Taylor was an exceptional composer who produced works of great beauty that deserve ample recognition. The Violin Sonata in D Minor, op. 28, is one such piece. Broadly, the violin sonata is rarely performed. Coleridge-Taylor wrote several pieces for violin, including his Romance for Violin and Orchestra in G Major, Op. 39 and his Violin Concerto, Op. 80. He has also written many chamber works that involve violin and piano, piano trios and string quartets.

The fact that Samuel Coleridge-Taylor’s works do not stand out in today’s world is rather unfortunate. The reasons for why his compositions have faded in popularity as time progressed can be many, with the color of his skin being one of them. Additionally, he died tragically young, which leads to a basic question: like many other composers who died young, would his career and larger reputation over a longer period of time have brought him to an elevated standing in the classical music world? These two facts go hand in hand. If Coleridge-Taylor had lived longer, perhaps he would have left a bigger impact in classical music. His biracial ethnicity also influenced his reputation both during and after his lifetime. As will be discussed later in the paper, Coleridge-Taylor was uplifted and raised in the African American community. With that said, he was often criticized by white critics. These critics often judged Coleridge-Taylor’s compositions not for their content, but because of his skin color.⁵ Again, these reasons should not diminish the rightful recognition he so deserves.

To substantiate this fact, this paper will compare the *Sonata for Violin and Piano in D minor* by Coleridge-Taylor to works by Dvořák. References will be made to Coleridge-Taylor’s

⁴ Sources like the Guardian have coined Coleridge-Taylor as the Black Dvořák.

⁵ Green, Jeffrey. “The Foremost Musician of His Race” 242.

life and accomplishments, as well as include analysis of the works cited. Additionally, we will explore his connections to famous contemporary composers and performers, as well as provide references for the spirituals Coleridge-Taylor uses in a number of his other works. With this information as a starting point, we will then explore the Sonata in detail and highlight the many special features of this beautiful work. In its totality, this is a work that deserves more prominence in the repertoire in much the same manner that Coleridge-Taylor's entire career deserves more recognition by modern musical audiences.

Coleridge-Taylor: History, Compositions and Accomplishments

Samuel Coleridge-Taylor was born on August 15, 1875 in Croydon, England the son of Alice Howe and Dr. Daniel Hughes Taylor. His mother was of English descent and his father was from Sierra Leone. His father moved back to Sierra Leone while Coleridge-Taylor's mother was pregnant. In his childhood, the appearance of Coleridge-Taylor's biracial features had an effect on him. Kids at school would attempt to set his hair on fire to see if his African curls would burn while others would blatantly call him a nigger or "Blackie" as he passed.⁶ Despite all of this, he never saw himself differently because of his skin color. In fact, he only saw himself as British, just like the rest of his fellow peers.⁷ Professionally, however, he could never escape the stigma of his race.

Coleridge-Taylor began school around 1885 at a British School called Tamworth Road. At Tamworth Road, he played violin but did not initially have instruction. He also maintained an early interest in composition. There are accounts that Joseph Beckwith, a conductor and an

⁶ Cook, Nicholas. "The Imaginary African." 705.

⁷ Sayers, W.C. Berwick. *Samuel Coleridge-Taylor, musician*. 3.

established violin teacher at the Grand Theatre, took interest in young Coleridge-Taylor.⁸ It was by coincidence that Beckwith took interest in young Coleridge-Taylor.⁹ A meeting between the two would lead to regular violin lessons for six years.¹⁰ By the age of twelve, Coleridge-Taylor became one of Beckwith's most outstanding students, helping launch his career at a very young age. Beckwith also arranged local concerts for the young Coleridge-Taylor.¹¹

While attending school, Coleridge-Taylor joined the Saint George's Presbyterian Church, where he met the choir director, Colonel Herbert A. Walters.¹² Walters was like a father figure to Coleridge-Taylor and it was he who also started Coleridge-Taylor on the pathway to a career in music. Coleridge-Taylor became very interested in singing and was dedicated to Walters. When Walters moved to Saint Mary Magdalene, a church in Addiscombe, Coleridge-Taylor moved with him.¹³

Coleridge-Taylor's early music education was shaped by Beckwith and Walters. At the age of 15, he would soon meet the teacher who would further shape his music education. Coleridge-Taylor enrolled at the Royal College of Music in 1890 with a focus in violin studies. At the college, he met Irish composer and Professor Sir Charles Villiers Stanford.¹⁴ Coleridge-Taylor began studying with Stanford in 1892.¹⁵ Through his interactions with Stanford, he made the switch in studies from violin to composition after he turned seventeen. He then was focusing his studies on piano and composition as per Stanford's recommendation.¹⁶

⁸ Self, Geoffrey. *The Hiawatha Man*. 11.

⁹ Self, Geoffrey. *The Hiawatha Man*. 11.

¹⁰ Green, Jeffrey. "The Foremost Musician of His Race." 234.

¹¹ Green, Jeffrey. "The Foremost Musician of His Race." 234.

¹² Self, Geoffrey. *The Hiawatha Man*. 12.

¹³ Self, Geoffrey. *The Hiawatha Man*. 12.

¹⁴ Carr, Catherine. "From Student to Composer." 179.

¹⁵ Self, Geoffrey. *The Hiawatha Man*. 21.

¹⁶ Carr, "From Student to Composer." 179.

In addition to his role as a professor, Stanford was interested in chamber music, especially the works of Johannes Brahms. Stanford's own compositions and his understanding of music emphasized "Brahmsian intellectualism from the romantic tradition."¹⁷ Stanford's interest in chamber music and his preference for 19th century romanticism had a significant impact on Coleridge-Taylor's early string works. These works include his *Piano Quintet in G minor*, op. 1; *Nonet in F minor*, op. 2 and his *Fantasiestücke* for string quartet op. 5.¹⁸ The musical style in these works, especially in the *Fantasiestücke* and the *Nonet* resemble Brahms in nature and musical texture. These are difficult pieces that are filled to the brim with musical richness, warmth and lush melodies. They also contain challenging techniques for all instruments. During the time he worked on these chamber works, Coleridge-Taylor received a scholarship from the Royal College of Music to continue his study in composition.¹⁹

One of Coleridge-Taylor's early successes is *Clarinet Quintet*, Op 10. The quintet was so well done that his teacher, Stanford, proudly bragged about its quality to the renowned violinist Joseph Joachim (1831-1907).²⁰ Stanford wrote:

A mulatto scholar at the College, a boy of 19 with a quite wonderful flow of invention and idea has written a clarinet quintet...His power of melodic invention reminds me a good deal of Dvořák.²¹

Even at this early stage of his professional career, Stanford could already connect Coleridge-Taylor's compositional style to Dvořák. Stanford later remarked that Coleridge-Taylor was one of the most promising student's he had seen in a long time. Coleridge-Taylor graduated (1897)

¹⁷ Carr, "From Student to Composer." 180.

¹⁸ Carr, "From Student to Composer. 181. The Nonet in F minor is for string quartet, mixed winds and brass and piano.

¹⁹ Self, Geoffrey. *The Hiawatha Man*. 23.

²⁰ Joachim is one of the most important violinists in history, connected to Brahms, which uplifts Stanford's conversation with him

²¹ Carr, "From Student to Composer." 189.

from the Royal College of Music fully prepared and driven to succeed as a composer. It was at this time when his career truly began to blossom.

Coleridge-Taylor used his education in violin to lay the foundations of his string compositions, to which there are many. Even compositions that were intended for piano originally, were transcribed into arrangements to include strings. Coleridge-Taylor transcribed many of these works himself; however, many were transcribed by the famous American violinist, Maud Powell (1867-1920). This will be explained in the third section of Chapter 2, titled “Musicians of the Times.”

Another significant example of Coleridge-Taylor transcribing his own works in another medium is his *Five Negro Melodies for Piano Trio*. In this work, he took 5 of his favorite pieces from *24 Negro Melodies* and divided the melodious parts evenly between violin, cello and piano.²² Once again, though he changed the direction for his musical education and career, Coleridge-Taylor continued to use his love for string instruments in his compositional works.

Coleridge-Taylor worked and composed endlessly throughout his life. Finances were always an issue and a struggle for the British composer. He sold many of his compositions for the smallest amount to publishing companies, just to be able to make ends meet. Despite these difficulties, Coleridge-Taylor had a happy family life. On December 30, 1899 in South Norwood, England, he married Jessie Walmsley, a contralto whom he met while attending the Royal College of Music.²³ Together, they lived happily in love, for in their eyes, the differences in their skin color and their backgrounds did not matter.²⁴ Jessie Walmsley, being a white woman, was often bothered by comments directed at her husband because of his skin color. On

²² These included: “Sometimes I Feel Like a Motherless Child,” “I Was Way Down A-Yonder,” “Didn’t My Lord Deliver Daniel?,” “They Will Not Lend Me a Child,” and “My Lord Delivered Daniel.”

²³ Tortolano, William. *Samuel Coleridge-Taylor: Anglo Black Composer*. 7.

²⁴ Tortolano, William. *Samuel Coleridge-Taylor: Anglo Black Composer* 7

October 3, 1900, their son, Hiawatha Coleridge-Taylor was born. Three years later, Avril (born Gwendolyn) Coleridge-Taylor was born on March 8, 1903. Proud and caring for his family, Coleridge-Taylor continually composed, conducted and toured as much as needed to have the means to support his family. This resulted in him falling deathly ill. In 1912, Coleridge-Taylor fell ill of pneumonia, and died on September 1, 1912, at the young age of 37.²⁵

His early death left an impact on his friends and family, especially his daughter, as she was only 9 years old when he passed away. Avril Coleridge-Taylor talks about her father fondly in her book titled *The Heritage of Samuel Coleridge-Taylor*. She remembered the day of when her father fell ill vividly. It was her who found Coleridge-Taylor lying on his bed, weeping because he was unable to move and too ill to continue his composing.²⁶ His illness took a turn for the worst that evening, to which he later passed. Avril Coleridge-Taylor tells the heartbreaking story of the funeral, to which she cries to her grandmother in confusion as why her father would never wake again.²⁷ Throughout her life, the close bond she shared with her father remained and influenced her music career.

Coleridge-Taylor's legacy did live on through his children. Both children followed their father's footsteps by pursuing music careers. His son Hiawatha became a conductor, mainly conducting his father's works. His biggest performances took place in Royal Albert Hall in Westminster, England, including a pageant-opera production of his father's *Hiawatha's Wedding Feast*.²⁸ Coleridge-Taylor's legacy truly lived on through his daughter Avril. Like her brother, Avril Coleridge-Taylor is best known for being a conductor, but she was also a composer in her own right. Like her father, she studied violin under the tutelage of Joseph Ivimey, composition

²⁵ Tortolano, William. *Samuel Coleridge-Taylor: Anglo Black Composer*. 7-8

²⁶ Coleridge-Taylor. *The Heritage of Samuel Coleridge-Taylor*. 94.

²⁷ Coleridge-Taylor. *The Heritage of Samuel Coleridge-Taylor*. 95.

²⁸ Tortolano, William. *Samuel Coleridge-Taylor, Anglo-Black Composer*. 7.

with Alec Rowley and conducting with Ernest Read and Albert Coates.²⁹ Throughout her career, she appeared as a guest conductor of the South African Broadcasting Company's orchestra and the London Symphony.³⁰

Historical Influences: The Importance of Antonín Dvořák and African American Culture

The Western European Influence

For most young composers studying in a music conservatory or similar institution, the study and understanding of music composition begins with a study of the famous composers of the past. This would typically include people like Bach, Mozart and Beethoven. While Coleridge-Taylor did study the "classics," his real interest was with composers who used their own folk music backgrounds as the basis of their works. Coleridge-Taylor's musical heroes included the Norwegian composer Edvard Grieg and the ever popular Czech composer Antonín Dvořák.

After considering the range of Coleridge-Taylor's music, it is understandable that he was influenced by these two great composers. Both Grieg and Dvořák utilized traditional folk music as an organizational framework within a classical music tradition. As a composer who was seeking to create his own compositional style, Coleridge-Taylor looked to both of the romantics as role models. He first came upon Dvořák's music when he was 17 years old while still studying at the Royal College. Later in his own works, he showed an appreciation for lyrical melody, its developments and lush, warm colors in orchestration.³¹ Coleridge-Taylor once wrote a letter to his friend, W.Y. Hurlstone, saying:

²⁹ Tortolano, William. *Samuel Coleridge-Taylor, Anglo-Black Composer*. 7-8.

³⁰ Tortolano, William. *Samuel Coleridge-Taylor, Anglo-Black Composer*. 8.

³¹ Tortolano, *Samuel Coleridge-Taylor, Anglo-Black Composer*. 8.

I have been influenced by Dvořák—a bad choice you will probably say—for Dvořák’s influence on the English music generally has not been great...Please remember that I do not advance this view as criticism. It is simply personal predilection, and is possibly largely temperamental.³²

This quote proves Coleridge-Taylor acknowledging from he is drew inspiration. In this letter, he was referring to his own work, *Atonement*, which was reminiscent for Dvořák’s *Biblical Songs*.³³

In many ways, Dvořák and Coleridge-Taylor came from similar backgrounds. Neither came from wealthy nor highly sophisticated families. Unlike Coleridge-Taylor, however, the Czech composer is well-known and popular, and praised for his works which were filled with Native American inspirations and incorporated African American spirituals. Dvořák used their sounds, colors and textures for he found them wonderful. When it comes to Dvořák’s compositions, the one that is most recognizable is his Ninth Symphony in E Minor, which is commonly referred to as the “New World.”

With works relating to the Native American leader Hiawatha, both Dvořák and Coleridge-Taylor produce similar colors and textures in their compositions through their common interest in the poetry of Longfellow. Dvořák, who initially wanted to compose an opera for the Longfellow’s poem, created motivic devices depicting Hiawatha’s story in his “New World” symphony. In Michael Beckerman’s article about the second movement of the renowned symphony, he quotes Dvořák from a newspaper article:

The second movement is an adagio. But it is different to the classic works of this form. It is in reality a study or a sketch for a longer work either for a cantata or an opera which I purpose writing and which will be based upon Longfellow’s ‘Hiawatha.’ I have long had the idea of someday utilizing that poem...It appealed very strongly to my imagination at that time, and the impression has only been strengthened by my residence here. The scherzo of the symphony was suggested by the scene at the feast in Hiawatha where the Indians dance, and is also an essay I made in the direction of imparting the local color of Indian character to music.³⁴

³² Sayers. *Samuel Coleridge-Taylor, musician*. 98.

³³ Tortolano. *Samuel Coleridge-Taylor, Anglo-Black Composer*. 11.

³⁴ Beckerman. “Dvořák’s “New World” Largo.” 36.

As known now, Dvořák's idea of composing an opera based on Longfellow's poem never came to fruition. However, both Dvořák and Coleridge-Taylor studied the poem thoroughly, drawing inspiration from the very same place for their compositions. *The Song of Hiawatha* was a popular poem throughout the nineteenth century,³⁵ and thus intrigued many people during this time. As can be seen by both quotes by Coleridge-Taylor and Dvořák, these two composers are connected in more than they would have imagined during their lifetimes. Coleridge-Taylor and Dvořák never met face to face.³⁶ However, both composers did have a fascination with the indigenous music of the United States. Both spent time in the United States, and both helped influence the emergence of classical music in the US.

Throughout his life, as a way to embrace his own ethnicity, Coleridge-Taylor also used African American spirituals and dances in his music. Though he was not the first composer to introduce such melodies into the Western Classical music, he was certainly a master at weaving the spiritual and emotional melodies with Brahmsian, romantic flare. Dvořák did not necessarily feel the need to embrace qualities of his ethnicity in the same way that Coleridge-Taylor did, however, he certainly embraced his nationality and folk background in many of his compositions.

While Dvořák's influence on Coleridge-Taylor was significant, this was not the only influence on his compositional and professional life. Johannes Brahms (1833-1897) and Sir Edward Elgar (1857-1934) were also great influences to Coleridge-Taylor. As previously mentioned, Coleridge-Taylor's professor, Charles Villiers Stanford, was fond of Brahms' style, repeatedly emphasizing to his students that he wanted them to be as great as Brahms, but

³⁵ Beckerman. "Dvořák's "New World" Largo." 36.

³⁶ Cook. "The Imaginary African." 713.

expressing the need to keep their own originality³⁷. According to Stanford, Coleridge-Taylor achieved this level of master in his clarinet quintet. The influence of Brahms' romanticism can also be heard in Coleridge-Taylor's *Fantasiestücke for String Quartet*. Particularly in the third and fifth movements ("Humoreske" and "Dance").

Elgar, in comparison to Brahms, was supportive of Coleridge-Taylor's musical career as a conductor rather than in compositional mentoring.³⁸ What Elgar provided for Coleridge-Taylor was a network and plentiful opportunities. The influence Elgar had did impact Coleridge-Taylor's life, and he was an important figure for biracial composer. It was Elgar, following the advice of August Jaeger (1860-1909), who recommended a commission for the Three Choirs Festival held in Gloucester in 1898.³⁹ Elgar wrote back to Jaeger, saying:

I have strongly urged them to make the offer (alas! an honorary one) to Coleridge-Taylor. I don't in the least know if they will do so, but if it should come and he consult you, you had better advise him to accept—nicht wahr?⁴⁰

This was Coleridge-Taylor's first commission. With this opportunity, Coleridge-Taylor composed *Ballade in A minor*, which received positive reviews in its debut.⁴¹ This moment in Coleridge-Taylor's life is the beginning of his career as a composer and thus important to note. By having the connection to one of the great English romantic composers of the times provided the resources Coleridge-Taylor needed to become a popular music figure during his lifetime.

The African Influence

Throughout his lifetime, Coleridge-Taylor would struggle with his racial identity. This struggle stayed with him his whole life. When Coleridge-Taylor was at the end of his life,

³⁷ Tortolano. *Samuel Coleridge-Taylor, Anglo-Black Composer*. 9.

³⁸ Banfield and Dibble. "Coleridge-Taylor, Samuel." *Oxford Music Online*.

³⁹ Banfield and Dibble. "Coleridge-Taylor, Samuel." *Oxford Music Online*.

⁴⁰ Self. *The Hiawatha Man*. 62.

⁴¹ Self. *The Hiawatha Man*. 62

William Tortolano writes “On his deathbed, Coleridge-Taylor expressed a fear to his wife, ‘When I die, the critics will call me Creole.’ He wanted to be a Negro musician.”⁴² To Coleridge-Taylor, it was better to be one ethnicity or the other, not to be mixed. He lived during a time where children who were mixed were not necessarily looked upon in a high favor.

Coleridge-Taylor first heard African American spirituals when the Fisk Jubilee Singers toured in England. The performance he had heard and that made an impact on him was their performance in 1899. Their performances incorporated African American folk music and spirituals. These performances had a significant impact on Coleridge-Taylor, inspiring him to contribute to the future of Negro music.

At the Royal College of Music, Coleridge-Taylor developed the compositional skills to compose great music in the Western tradition. After graduation, Coleridge-Taylor began to embrace and incorporate African American and African music into his own music and composing style. It was at this time that Coleridge-Taylor met Paul Laurence Dunbar, an African American poet and writer, while Dunbar was visiting London in 1896.⁴³ The two artists worked together to create a one-act operetta which premiered in 1898 called *Dream Lovers*, among several other art songs. Dunbar provided the text and libretto and Coleridge-Taylor composed the music.⁴⁴ This meeting and friendship with Dunbar was crucial to Coleridge-Taylor’s compositional years because it truly was Dunbar who exposed Coleridge-Taylor to African American culture and aided him in his compositions.

Coleridge-Taylor made three different trips to the United States, starting in the year 1904. These visits were vital in inspiring the composer in his future works. His trips included meeting

⁴² Tortolano. *Samuel Coleridge-Taylor, Anglo-Black Composer*. 3.

⁴³ Green. “The Foremost Musician of His Race.” 235.

⁴⁴ Green. “The Foremost Musician of His Race.” 235.

distinguished African Americans, including Booker T. Washington, W.E.B. DuBois, and many from the African Society of Literati, Musicians, and Artists in which Dunbar was involved. This association helped him build a favorable reputation each time he visited and went on tour.⁴⁵ It can easily be said that the composer enjoyed travelling to the United States. Coleridge-Taylor's first visit to the United States was centered on a performance in Washington D.C. of *Hiawatha*.⁴⁶ *Hiawatha* was frequently performed in England and quickly became a favorite of the country during his lifetime. It was also during this visit that he met Booker T. Washington.

In 1906, just 2 years later, Coleridge-Taylor returned to the United States, once again presenting *Hiawatha* on tour, along with *Atonement*, a sacred cantata, and *Quadroon Girl*, a ballade set to a poem written by Longfellow⁴⁷. On his tour, he gained continued support from the African American community, and thus it warranted a third visit. He did indeed return for what would be his final tour in 1910. On this tour, he visited New York, Massachusetts, Michigan and Connecticut to perform (by invitation) in several concerts.⁴⁸ During his time in Norfolk, Connecticut, he was a guest conductor at the Litchfield County Choral Union festival.⁴⁹ He also met with other well-known African Americans like Emma Azalia Smith, an important African American singer of the time. By going on several tours, Coleridge-Taylor's circle of connections grew as well as his reputation as a composer and a conductor. The tours to the United States were indeed what made Coleridge-Taylor most popular and well-known in his lifetime. By meeting famous and outspoken African Americans, Coleridge-Taylor was able to find a connection to his black side of ancestry and could embrace it fully in his compositions.

⁴⁵ Green. "The Foremost Musician of His Race." 243.

⁴⁶ Green. "The Foremost Musician of His Race." 243.

⁴⁷ Green. "The Foremost Musician of His Race." 246.

⁴⁸ Green. "The Foremost Musician of His Race." 246

⁴⁹ Green. "The Foremost Musician of His Race." 246

The Musicians of the Times

Certainly composers can compose masterpieces, but surely the music notation itself cannot survive on its own. Music cannot survive if it does not have performers to interpret its beauty. This goes for Coleridge-Taylor as well. If it were not for famous violinists of the time, who will be further discussed below, his popular violin works may have fallen through the cracks. Works like his Violin Concerto and Violin Romance stand out in his list of violin repertoire. It is thanks to two violinists in particular that Coleridge-Taylor's music has survived.

Maud Powell, one of the first great female American violinist, understood that the United States lacked of great composers in the United States. She made it a personal goal to bring such composers in America to people living outside of the major American cities.⁵⁰ Growing up in Illinois, she began violin at a young age and eventually studied with William Lewis in Chicago.⁵¹ Powell became known in Europe after studying with Henry Schradieck at the Leipzig Conservatory and Charles Dancla at the Paris Conservatory.⁵² She also toured in England.⁵³ She also studied with Joseph Joachim.⁵⁴ It was her many tours to England and other parts of Great Britain which connected her to Coleridge-Taylor. She would go to debut Coleridge-Taylor's Violin Concerto in 1912.⁵⁵

Maud Powell accomplished many great things in her career, especially regarding the future American violin playing. She introduced many of the world's great violin concertos to American audiences, including the Lalo *Symphonie Espagnol*, and the concertos of Tchaikovsky

⁵⁰ Shaffer. "Powell, Maud." *Oxford Music Online*.

⁵¹ Shaffer. "Powell, Maud." *Oxford Music Online*.

⁵² Shaffer. "Powell, Maud." *Oxford Music Online*.

⁵³ Shaffer. "Powell, Maud." *Oxford Music Online*.

⁵⁴ Shaffer. "Maud Powell, A Pioneer's Legacy." Maud Powell, Violin Pioneer.

⁵⁵ Shaffer, "Maud Powell, A Pioneer's Legacy." Maud Powell, Violin Pioneer.

and Sibelius.⁵⁶ Even though Coleridge-Taylor's concerto did not enter the standard repertoire, it is thanks to Powell that his violin music has survived through the years. As previously mentioned, Powell is responsible for many transcriptions of Coleridge-Taylor's original piano works into the violin and piano genre. For example, many of Coleridge-Taylor's short pieces that were a part of his *24 Negro Melodies, Op. 59* for piano solo had been rearranged for solo violin with piano accompaniment. The most common melody, the African-American spiritual, "Deep River" was transcribed by Maud Powell from the original piano part to give the main melody of "Deep River" to the violin while keeping the beautiful, colorful and harmonious texture in the piano part.

Coleridge-Taylor's connection to the British violinist and composer Albert Sammons (1886-1957) is a bit more discreet. Sammons' to Coleridge-Taylor comes from the violin sonata, which was edited by Sammons. There is one recording of this sonata that includes the following claim: "The Violin Sonata of 1897 found a champion in Albert Sammons, who must surely have relished in its naïve charm."⁵⁷ Albert Sammons would have been incredibly young for the sonata's first performance. He would have been only 11 years old and it would be unlikely that he performed such a strenuous sonata at a young age. Though it should not be discouraged that he had actually performed the sonata at this young age. With this in mind, it would be more likely that the Gramophone article cited made an error, and that the author meant Sammons indeed was the first to perform the sonata, but it was not until 1912 as the only available online copy of the sonata suggests.⁵⁸ For Sammons was the editor of the sonata, and it would make sense if the first performance was done after it was published or vice versa.

⁵⁶ Shaffer, "Maud Powell, A Pioneer's Legacy." And "Powell, Maud."

⁵⁷ Auchenbach, Andrew. "Coleridge-Taylor Works for Violin and Piano." Gramophone.

⁵⁸ Note the date of the edit is the same year of Coleridge-Taylor's death

Interestingly enough, Sammons was a self-taught violinist and began performing professionally at the age of 11.⁵⁹ Again, it is worth stating that it may have been possible that Sammons knew of Coleridge-Taylor's sonata at this time, given that the sonata was composed around 1897-1898. His fame at this young age with the additional appeal that he was self-taught probably caught Coleridge-Taylor's attention at the time. Though, it is also most likely that after editing the sonata Sammons performed the sonata following Coleridge-Taylor's death. The sonata in itself requires a mature performer who has spent time mastering their craft, requiring such technique that a self-taught 11 year may not be able to present in a debut performance. Regardless, it is thanks to Sammons that Coleridge-Taylor's Violin Sonata has survived and is occasionally performed.

Sonata in D Minor: Analysis and Comparison

First Movement: Allegro ma non tanto

The history of Coleridge-Taylor's Sonata in D Minor is a difficult one to trace. It is a piece that is performed rarely. The official date of composition is difficult to pinpoint. It is believed that it was composed sometime during the years of 1897-1898. But as to when it was first performed, it proves even more difficult to pinpoint. As previously mentioned, Albert Sammons was most likely the first to perform this hidden treasure. In our current times, finding recordings (CDs or online) containing Coleridge-Taylor's sonata are few and far between. There is only one popular recording and that is a recording performed by violinist David Juritz and pianist Michael Dussek. Because this is the only recording, it can be assumed that this sonata is not studied and performed often. Although the recording is the only recording that contains this

⁵⁹ East and Wetherell. "Sammons, Albert." *Oxford Music Online*.

sonata, I believe that it comes in great timing. With this recording, listeners can now become more aware of Coleridge-Taylor's works, particularly this sonata. The recording's presence also makes the analysis for the purposes of this paper much easier to follow along with the score found on IMSLP.

The first movement of the sonata takes the sonata form that musicians have come to know, memorize and love. The first theme, which is stated from the very first measure and onward, is reminiscent of an American fiddle-esque tune. This A theme (shown in Figure 1) begins with open string double stops in the solo violin.

Figure 1, Coleridge-Taylor, Sonata in D Minor for Violin and Piano, First mvt., m. 3-8:



The A theme begins quaint and soft, but as the theme continues in both the violin and piano, it becomes more rugged and gains energy, carrying on the folk characteristics which Coleridge-Taylor loved. As the first theme of the first movement concludes in the new key of G minor, we reach the softer, gentler second theme that is introduced in measure 85 in A major. Even though this theme is much more polite and formal in its first rendition, there is still a folk song vibe flowing through this theme. As the exposition continues, the second theme is then put into a heavier, rugged fiddling style just as the first theme had been presented, and closes the exposition.

In the development, Coleridge-Taylor chooses the first theme to develop and broaden. Throughout the brief development, the first theme sticks out in its expansion from the second theme by continuing to be rugged and forward with its cries of emotion. When it finally makes its appearance in the development, the second theme remains polite in demeanor, and continues

up into the higher register of the violin. When the development begins in measure 53 (2nd ending), Coleridge-Taylor takes the A theme and puts it in the key of C# minor. C# minor, in relation to A major, is a major third away. If we also recall the key of the piece (D minor), A major is acts as the dominant. In traditional harmony, moving the key to the dominant is common. He soon takes the A theme to the key of D major. The development stays in the key of D major for quite some time until the B theme makes its entrance and ends on an F natural in the violin, thus beginning the transition back into the key of D minor.

Once the stability of D minor is granted back to the listener, the A theme returns triumphantly, in fortissimo dynamic in the original key, bringing forth the recapitulation. Coleridge-Taylor restates the theme in the main key for a bit before then taking the listener to another key, which is written as G minor, but hints of C minor instead. This would make sense considering he took the melodies to G minor in the exposition with the A theme, making C minor a relative key to G minor. Similar to the exposition, the B theme is restated as well, in measure 313 in the key of D major and soon, the first movement comes to a close with a broadening restating of the A theme. Thus, concludes the first movement.

Interestingly enough, the sonata course of composition was not too long after what is considered to be Dvořák's American years (1892-1895), so perhaps the connections between Coleridge-Taylor and Dvořák are similar because of the time period and the musical explorations of the times. The sonata's first statement is the violin on its own, with the violin using double stops on the A and D strings, using the A as a pedal tone. By using two open strings on the violin, it immediately creates a fiddling familiarity to the ear.

By the eighth measure, the piano joins in with low pedal notes until repeating the main theme of the movement two measures later. This theme reoccurs throughout the first movement

constantly and consistently, so not only is it the A theme of the movement, but it is the main, defining theme of the sonata (as it also returns in the third movement). As mentioned previously, this theme presents a fiddling, folk vibe as it dances along with piano, presented in a *pesante* style choice.

The theme itself has a skipping, or rather, playful character to it. Given the time period of when the sonata was composed, it is possible that by this time, Coleridge-Taylor had, perhaps, heard Dvořák's "New World" Symphony, which was written in 1893, for the intervals in this first theme of Coleridge-Taylor's sonata are reminiscent of Dvořák's second theme in the first movement of the "New World" Symphony that occurs in the flutes and oboes.

Figure 2, Dvořák Symphony No. 9, Op. 95 in E Minor "From the New World"



Naturally, the sonata and symphony are in two, very distant keys, but the intervals that create the structure of both melodies are relatively similar. By comparing the two melodies, it is apparent that Coleridge-Taylor is quoting Dvořák in his sonata, and this is not just the first instance.

If we further look into at Coleridge-Taylor's melody, it would be found that his melody and Dvořák's melody are incredibly similar. If the passing tones were to be taken out or considered as ornaments, the outline of phrase is ascending minor 3 (D-F natural), ascending minor 3 (E-G), ascending minor 3 (D-F natural) and descending major 3 (C natural – A). If the same were to be applied to Dvořák's melody, the results will be the same. With that said, if the two melodies were put into the same key and performed simultaneously, the resemblance can be

recognized. Once again, it is important to remember Coleridge-Taylor's fondness of Dvořák's compositions. Dvořák's "New World" Symphony was composed prior to this sonata's composition completion, and so it most likely had a touch of influence to this movement's creation.

This comparison is one of many that can be done between Coleridge-Taylor's and Dvořák's works. It is also a taste of the bigger comparison that will be done in the third movement.

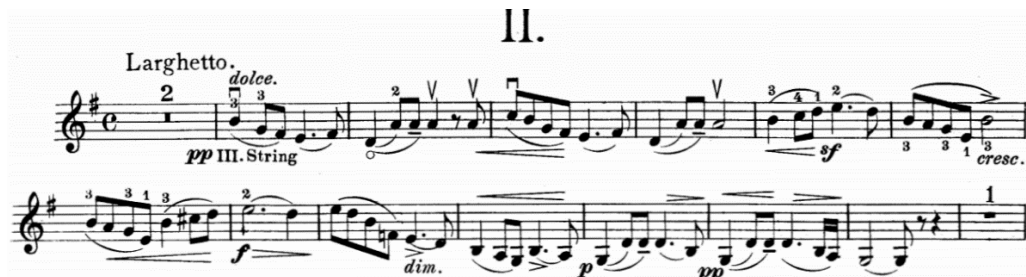
Second Movement: Larghetto

The second movement of the violin sonata is the origin story for Coleridge-Taylor's own Romance for Violin and Orchestra. The Romance, next to *Hiawatha*, is one of common results that appear when searching Coleridge-Taylor's name. Despite the Romance being more popular, the sonata actually came before the orchestral accompanied Romance, as we can see by simply reviewing the opus numbers. As recalled, the sonata's opus number is 28, and the Romance for Violin and Orchestra is opus 39. The orchestral version of the main theme that appears in the sonata's second movement is more of an extended version of the melody, with lush accompaniment and other elaborate melodies intertwining with the main theme. Also from a technique stand point, the two differ as well.

The best category that the second movement fits into is ternary (ABA) form. The second movement's key signature and main melody remain the same as the Romance, which in context would make sense considering the popular Romance arrives after the sonata. The second movement is in the key of G major, a favorite signature for the violin, and creates a warm and loving atmosphere. In comparison to the other two movements of the entire sonata, the second movement is relatively short, averaging around five minutes in length. After two measures of

piano opening the scene, the violin begins the melody of the second movement, almost in a soft, comforting whisper.

Figure 3, Coleridge-Taylor, *Sonata in D Minor for Violin and Piano, Second mvt. m.1-16* .



The violin restates the melody in a higher register, perhaps with yearning in its intent. Once the restatement is complete, the first A portion of the form is complete, and will not be heard again until the end of the movement. With the close of the first A section, the B section enters and ultimately, a key change at the same time. Here, in the key of B-flat major, the piano takes on the melody while the violin sustains a pedal tone of D, but the melody is embellished this time. The violin takes over, taking the piano's embellishments along with it, and the movement soon reaches a transition by moving into the key of D major. The key change does not last much longer than a few measures when the movement returns to the A section, acting as a brief retransition.

When the main melody returns in its original form in the higher and perfect range for the stringed instrument, the violin takes on a bolder and passionate role for the romantic phrase. Once the melody has reached its climax, the movement decrescendos into a pianissimo, reaching its delicate conclusion.

Because this movement is crucial to the later composition of his *Violin Romance*, this second movement should be left without a comparison. The movement stands on its own as original, as Coleridge-Taylor developed the melody even further later on in his life. It also, in

comparison to Dvořák's works, does not carry too many similarities. It is important to leave at least one, if not more, work that stands on its own to represent Coleridge-Taylor's originality as a composer.

Third Movement: Allegro vivo con fuoco

Allegro vivo con fuoco: the very specific tempo marking for the third and final movement for Coleridge-Taylor's violin sonata. The tempo description is all that is needed to know about this movement, initially; the third movement certainly leaves the active first movement in the dust.

Interestingly enough, this movement's time signature is a befuddling one. Coleridge-Taylor writes it in 2/4, but in parenthesis, writes 3/2. The whole movement can be felt in a quick 2, or in 1. When performed, performers think of the movement in its entirety in 2. In my own interpretation, the movement is thought to be in 2, and measures only contain 2 beats. This is being addressed to clear up any confusion when looking at the bar lines in the movement.

Similarly to the first movement, the third movement begins with a violin introduction, and the movement returns the work to D minor. However, what differs in this movement is that the violin behaves as a percussive instrument rather than its usual melodic temperament. In its introduction, the violin begins with the techniques of left hand pizzicato and ricochet, as can be seen in Figure 4:

Figure 4, Coleridge-Taylor, Sonata in D Minor for Violin and Piano, Third mvt., m. 1-4:



By using these techniques, the violin takes on the role of a snare drum. With the violin stepping aside to take on an accompaniment role, it is the piano that introduces the lively first theme of the final movement, which is revealed and played in full at measure 13:

Figure 5, Coleridge-Taylor, Sonata in D Minor for Violin and Piano, Third mvt., 13-28:



The first theme is tumultuous and nearly unstable, sweeping the two instruments into emotional instability. This theme, from a Roman numeral stand point, does not change chords often, nor is it intriguingly thrilling from this point of view. For the first five measures of the theme's introduction (measure 18), it remains in the key of D minor, presenting a pedal tone. It is not until the sixth measure where the chords finally change, switching to A major, the dominant chord of the home key. Just as he did with the pedal D, the dominant chord is constantly repeated for five and a half measures, with an A in the bottom treble clef of the piano, setting up the inevitable authentic cadence. The first theme reaches its first cadence in measure 24, and to be repeated exactly twice more, descending in octaves.

The violin then repeats the theme the piano introduced in measure 31 with the same enthusiasm and vibrant energy as the piano. Following this, both instruments enter a transition that leads the movement into its second theme. This transition suggests the key of C major,

which is setting up the tonic for the next theme, which is A minor (C major being the relative major of A minor). At measure 73, the violin is holding an E in octaves with trills as an ornament, acting as the pedaling dominant for the upcoming A minor.

The dust begins to settle in the piano part and the second melody appears officially in measure 91. The second theme is presented in the violin, with the tempo marking *poco meno mosso* and a style marking of *dolce*, indicating that it is time to take a breath from the storm presented prior. The key has officially changed to A minor, being five intervals away from the home key of D minor. Using double stops, the violin creates a soprano and alto duet; though this melody is much softer than its counterpart, there is still distress in its singing.

Figure 6, Coleridge-Taylor, *Sonata in D Minor for Violin and Piano, Third mvt., m. 91-114*:



The several accidentals would initially imply the key of A major, particularly with the presence of G and F sharps. This would make sense if this were a standard sonata movement. But this melody is in A harmonic minor rather than A major or A natural and melodic minor. The F sharp would indicate melodic minor, but this note only appears twice, both times functioning in the harmony rather than the melody. The true identity of A harmonic minor is confirmed when it comes to its end in measure 113, where a V-i cadence completes the statement.

The piano restates the duet as the violin uses swelling sixteenth notes to further create the atmosphere. It should be noted that previously, the piano played open fifths in the bass to provide a pedal drone for the ear. The violin contrasts this with its ascending arpeggios.

On the arrival of measure 166, the sonata reaches the key of A major. Coleridge-Taylor modulates to this key by direct modulation. This section, in relation to the form of the movement, is the development. It can be hard at first to distinguish this section as such, because he presents and develops the second theme first, rather than the other way around. No longer in a minor key, the second theme can move to a quicker tempo in the piano. Here, the theme is simply the same intervals, only in a major key.

Figure 7, Coleridge-Taylor, Sonata in D Minor for Violin and Piano, mvt. 3 166-177



To prepare the modulation, in measure 168, he goes to an A fully diminished chord, then to E minor 9 chords. This is a foreshadowing of what it is come at the end of the two 3 bar phrases and one 5 bar phrase. By measure 176, he sets up the A diminished chord once again, but this time, it is resolved to E major. Intuition would indicate that E being the dominant of A, the melody would return to A major. However, Coleridge-Taylor moves on to the key of G major in the violin part come measure 178.

The theme is restated in the violin, and once the movement reaches measure 190, it has moved to the key of E-flat major. It stays in E-flat until measure 196, where the melody is now in G minor, but again, this does not last long. By the time the violin finishes its repetition of the second theme, in measure 208, both instruments return to D minor. The rapid changes of key signatures make up for most of the development, as the first theme or rather, the motives of the theme return in measure 223 in the violin part. The first theme is never developed, it is only used as a transition to the retransition that appears in measure 238.

For the retransition, the percussive motive returns in the violin. However, for the retransition, he continues to use the second theme as he did in the development. It is interesting to see that Coleridge-Taylor did not, in any way shape or form, develop the first theme either in the development or in the retransition. Once the retransition brings the piece back to d minor, it is officially in its recapitulation.

There is nothing that needs to be addressed in the recapitulation that is different and intriguing from a music theory standpoint. However, there is one last area of the third movement that needs discussion. In measure 454, the tempo marking changes to *più lento* and the mood shifts from warm and energetic, to dark and mysterious. Come measure 458, the melody from the second movement returns, but this time it is battered and bruised.

Figure 8, Coleridge-Taylor, Sonata in D Minor for Violin and Piano, mvt. 3 458-465



It is the augmented second between beats 3 and 4 that makes the once romantic melody Coleridge-Taylor strange. He simply put the melody in D minor with additional accidentals to make the melody darker in character. Then in measure 482, the melody from the first movement also returns, but it is more than half slower than its original tempo. This concludes the movement

in D minor, but what an unusual ending. Typically the last movement of a work has a bombastic ending, in either major or minor keys. The whole third movement is built and structured to be a showstopper, but Coleridge-Taylor took the opposite approach, and his reasons for that are unknown.

In comparison to the other movements of the sonata, this movement strikes the audience as having a stronger European influence, rather than African or African American influence. Though the third movement, in comparison to the second movement, is not as Brahmsian in color and texture, the rhythmic elements are certainly European. This sound is achieved right from the beginning with the violin's percussive introduction. The rhythm presented is snare drum like, and is reminiscent of a militant preparation to March. But the first theme's unstable character presents itself, tipping the rhythm off balance.

In essence and in character, the first theme of this movement is similar to the second movement of Dvořák's *4 Romantic Pieces*. In this collection of short pieces, the Allegro maestoso, the second movement, carries the same harsh, active energies that this third movement has initially. In a similar fashion in the first movement, the first theme of this movement can be extracted and simplified by intervals. With that said, the first interval is F natural to G sharp with G natural acting as a passing tone. The next major interval is to G sharp to A, only a half-step away. By taking out the passing tone, what is left is the first statement of Coleridge-Taylor's melody (seen on page 21) as well as Dvořák's melody as shown below:

Figure 9, Dvořák, *4 Romantic Pieces*, mvt 2. 1-2



It is a small example, but when Coleridge-Taylor's liking for Dvořák's music is still in mind, it seems to make sense.

Dvořák's Allegro maestoso itself is a short theme and variations. The musical idea that repeats is a four bar phrase:

Figure 10, Dvořák, 4 Romantic Pieces, mvt 2 1-2.



Again, in a basic outline, Coleridge-Taylor's and Dvořák's melodies show similar traits.

It was mentioned earlier that Coleridge-Taylor's sonata concluded in a tame manner despite the last movement being endlessly energetic. Dvořák, in this short piece, builds up the energy and character in the same regard. Though it is not as technically challenging as Coleridge-Taylor's final movement, the character is relentless in the Dvořák's Allegro maestoso. The ending, instead of accelerating for a flashy ending, Dvořák has the violin slow down and decrease in dynamic.

Figure 11, Dvořák, 4 Romantic Pieces, mvt 2, 69-74



Another example of Dvořák broadening is in the fourth movement of his "New World" Symphony. He brings back several motifs from his previous movements, from both the first and second movement, to add to the final statement of the symphony as a whole. It is not uncommon

for composers to do this. However, it must be restated that because Coleridge-Taylor admired Dvořák's compositions, that these simple ideas can spark ideas for future compositions.

Though the comparison is small, it can be the smallest detail that can inspire a composer to elaborate in their own composition. These minor details in Dvořák's works could have easily led Coleridge-Taylor to take them into his own ideas and works. Any idea is a good idea, and for Coleridge-Taylor, a composer who stood out on his own, he would take an idea and make it grand.

Conclusion

Samuel Coleridge-Taylor was a gifted composer whose works show an excellence of technical and artistic master that certainly rivals the great composers of his time. He was a man filled with musical talent from a young age, educated at one of the most revered music schools of the world and by an outstanding professor. In his short career, Coleridge-Taylor was able to produce many fine works. These are substantial works that show an artist of many gifts. Again, this begs the question: what is the factor that has caused Coleridge-Taylor's popularity to fade since his death?

One answer is of course, Coleridge-Taylor's early death. But this cannot be the case, for there are plenty of composers who came before and after him who died young as well, which had no effect on their remembrance. The second answer, or speculation, is more likely the correct choice: subtle racism and prejudices in the classical music community led to Coleridge-Taylor to be less recognized.

From a social and historical understanding, the fade in Coleridge-Taylor's popularity in the classical music community is a natural one. Subtle racism is prevalent in sources of

Coleridge-Taylor's biographies. For example, in *The Hiawatha Man*, there is a quote from the composer August Jaeger writing to Elgar:

...the young nigger (he is only 21!). That boy (a very, nice, dear boy!) will do great things. His originality is astounding. When he grows older and develops beauty a little more...he will be a 'power.'⁶⁰

Though from a glance and at the time of this letter being written, Jaeger most likely meant his words as a compliment. However, seeing comments using the vile, derogatory word to describe Coleridge-Taylor and Jaeger's assurance to Elgar of "he's a very nice, dear boy!" (as if he was a scary man instead) are subtly racist. It is comments like Jaeger's that cause the classical music community to simply dismiss Coleridge-Taylor as a "nice, boyish, Negro composer."

Jaeger was not the first composer to say backhanded comments about Coleridge-Taylor and his career. Critics writing about Coleridge-Taylor's concerts would often "compliment" him, but also use demeaning terms to describe the composer. A review from the *Brighton Gazette and Hove Post* on Coleridge-Taylor's performance in Brighton on August 12, 1908 depicts the composer as "an almost boyish looking figure, crowned with a typical African Head."⁶¹ Once again, at a glance, the comment may not seem racist. However, would a critic dare to describe a composer like Elgar or Brahms in the same format? Would a critic dare to call Dvořák or Grieg a boy? The answer is a resounding no. By calling Coleridge-Taylor as a boy, though to some may seem innocent, is a way of keeping him inferior to other composers because of his skin color. While subtle the racism is in these comments, it is still racism. Racism that persisted and caused a decline in Coleridge-Taylor's popularity after his death.

⁶⁰ Self. *The Hiawatha Man*. 61.

⁶¹ Green. "The Foremost Musician of His Race." 241.

During Coleridge-Taylor's lifetime, plenty of composers were embracing folk and national identities in their music. Brahms did this with Hungarian music, Dvorak with Czech music, Vaughan Williams and Holst with British music. It was no different for Coleridge-Taylor. The composer was simply following the trend his peers were also doing, and yet, he is not recognized as equal.

A question of the size of Coleridge-Taylor's repertoire list may cause an argument as to why he is forgotten is because it may be small. However, a list of works shows that Coleridge-Taylor has 82 works with opus numbers. He also has a quite sizeable collection of works without an opus number. How much a composer writes should not define their so called greatness to begin with. What makes a composer great is not the *quantity* of music they compose, but the *quality*. Are the many composers the classical music community constantly praise (Bach, Mozart, Beethoven, Brahms, Elgar, Dvořák, etc.) remembered truly because of the large repertoire they composed? Or are they remembered for their beautiful and creative musical talents? The latter is most likely true. This should also be true for Coleridge-Taylor, for he worked just as hard as those before him, his peers at the time and future composers.

The color of his skin not only effected Coleridge-Taylor himself, but it effected his family greatly, particularly his children. Coleridge-Taylor's daughter, Avril Coleridge Taylor gave an account saying:

There were lads in Croydon who sometimes laughed at him because of his dark skin, and what they said gave him great pain. When he saw them approaching along the street he held my hand more tightly, gripping it until it almost hurt.⁶²

Coleridge-Taylor was fearful that his children would experience the same racism and hatred he had seen whilst growing up. No parent would want to watch their children experience the very

⁶² Cook. "The Imaginary African." 705.

same hatred they had seen. Racism was prevalent no matter where Coleridge-Taylor walked, and unfortunately, it still has a hold on his works today.

The racism that has dimmed Coleridge-Taylor's is both subtle and extreme. At times, it can be near impossible to see. Pointing out the racism at this point is about checking and acknowledging privileges. Why are other composers of African descent not spoken about in music history classes? Why must we make some comparisons to the "masters of music" to acknowledge a black composer's worth? It is about the natural privilege of the white skin color. This does not mean that every white composer, musician and critic are racist. This should make them more aware of their actions. For subtle words and actions of racism are small, but do begin to add up over time.

With this said, it is true that Coleridge-Taylor's Violin Sonata in D Minor is a rare gem in the classical music world. It is a jewel that, when compared to romantic works, especially those of Dvořák or others, show wonderful similarities of quality craftsmanship. Both Dvořák and Coleridge-Taylor carry the same spirit in their music, especially in their approach to compositions containing influences from the Americas. More specifically, these influences derive from Native and African American sources.

These two composers, though coming from different backgrounds, thoroughly and beautifully combined their classical training and education with folk songs of America. Dvořák's time in the United States produced outstanding works such as his Symphony No. 9, from the "New World." Coleridge-Taylor's exploration of the United States created a framework for his inspirational pieces based on Native American and African American folk songs and spirituals as shown in his *Hiawatha* cantata. Dvořák began the trend of implementing folk melodies and folk culture (from his own Czech background and his embrace of the folk culture in the United

States). Coleridge-Taylor, who followed Dvořák just by a few years, took this idea and flourished. He did not imitate Dvořák, but like any other composer, was influenced by the Czech composer.

Minor comparisons are needed to show the similarities in both composers composition style. Thus, it does not need to be shown in every detail of what material Coleridge-Taylor used from Dvořák. For that would copying, and that is certainly not what Coleridge-Taylor did. The point of this thesis is not to show how Coleridge-Taylor was exactly like Dvorak, but how the British composer appreciated and deeply respected Dvorak's contributions to classical music. Because he respected the Czech composer, it led to Coleridge-Taylor being inspired for his very own compositions. When put side to side, both composers certainly have similarities in their writing. When everything is taken into account (subtle racism and prejudice in the classical music community and Coleridge-Taylor's young death), conclusions can be drawn as to why Coleridge-Taylor's popularity saw a decline after his death.

Samuel Coleridge-Taylor put his heart and soul in every piece he composed, proving his dedication to classical music. He strived to bring familiarity to the classical music community, but also bring various qualities and different sounds to the ears of many. He embraced both sides of his heritage, affirming his identity for himself and for others to understand. By doing so, he was able to create his own original sound to stand out from other composers at the time. When a composer is devoted to his or her own work, he or she should receive an appropriate amount of recognition. Perhaps it is time for the classical music community to recognize Samuel Coleridge-Taylor as a lost romantic composer, and to uplift his accomplishments that he deserves now in our current time.

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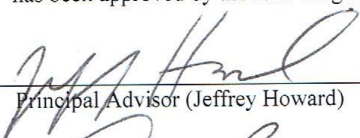

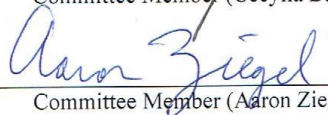
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DEPARTMENT OF MUSIC
RECITAL RESEARCH PAPER APPROVAL PAGE

This is to certify that the recital research paper, prepared by Katelyn McClinton,
titled "Samuel Coleridge-Taylor and His Violin Sonata in D Minor: A Lost Romantic"
has been approved by the following committee as satisfactory.

 Principal Advisor (Jeffrey Howard)	<u>5/15/18</u> Date
 Committee Member (Cecylia Barczyk)	<u>5/15/18</u> Date
 Committee Member (Aaron Ziegel)	<u>5/15/18</u> Date

