JOHN DANIELS CARTER: A BIOGRAPHICAL AND MUSICAL PROFILE
WITH ORIGINAL PIANO TRANSCRIPTION OF
REQUIEM SEDITIOSAM: IN MEMORIAM MEDGAR EVERS

BY

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DISSERTATION

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Abstract

African-American pianist and composer John Daniels Carter (1932-1981) is widely recognized for his *Cantata* for voice and piano (also arranged for voice and orchestra), Carter’s only published work. However, relatively little information has been published about Carter’s life, his compositional output, or career as a pianist. His date of birth and death are often listed incorrectly; the last decade of his life remains undocumented. There is also confusion in the database of the American Society of Composers, Authors and Publishers (ASCAP) regarding the attributions of his unpublished compositions, compounded by the existence of another composer who has arranged several spirituals, and a jazz clarinetist, both named John Carter.

In-depth field research, over a three-year period, was conducted to discover more information about Carter. Through newspaper articles, archival material from the Kennedy Center/Rockefeller Archives, and conversations or correspondence with those who knew Carter personally, this dissertation presents biographical information about Carter’s musical education, performance activity as a pianist, and career as a composer-in-residence with the Washington National Symphony. Information is provided about Carter’s other works. Included are historical reviews of Carter’s piano performances, his orchestral work, *Requiem Seditiosam: In Memoriam Medgar Evers*, and his vocal works including *Saetas Profanas* and the *Cantata*, performed by singers such as Leontyne Price, William Warfield, Adele Addison, and George Shirley. The author’s original piano solo transcription of *Requiem Seditiosam: In Memoriam Medgar Evers* and brief musical notes about the *Cantata* and *Saetas Profanas* (for voice and piano) are provided. Appendices include a listing of live performances of Carter’s music, a recorded discography, a chronology of his life, and a score of *Saetas Profanas*. 
To my family,

to those in the arts,

to all who support the arts
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Chapter One: A Biographical Profile of John Carter

Genesis of this Study

I began to consider the possibility of investigating the life and music of John Carter as a result of my interest in the music of African-American composers and my familiarity with Carter’s *Cantata* for voice and piano. I had heard the work in performance and had performed it several times myself, always finding it to be rewarding artistically and pleasing to audiences. I also knew that there was a certain amount of mystery associated with Carter’s life. It seems that the *Cantata* was his only widely known composition, and even those who had performed the piece seemed to know little about his life. The more I searched, the more this was verified and my own curiosity was piqued. I came to the conclusion that a study of John Carter would be a worthwhile contribution to the community of performers, composers, and scholars who enjoy art song, spirituals, American music, and in particular, African-American music.

The decision to investigate John Carter’s life and music encountered several obstacles. Conversations about him with other performers and scholars in the field elicited comments such as, “I don’t think you will find very much. Did he write anything besides the *Cantata*? I don’t know that there will be enough music to talk about.” Hildred Roach, Carter’s colleague at Federal City College, wrote the following to me:

One reason why I delayed writing was because I do not know answers to some of your questions. You seem to have found more material on John Carter, the composer, than I. I was pleasantly surprised that you found him. Most of us stopped trying to find him after several years of looking in vain (long before the internet service started locating people), and we assumed that he had long since passed. Many scholars assumed that I knew where he was because he had once been my colleague; however, when John's mother passed away in St. Louis, no one was able to find him. I am so happy that you did, and happy to know that he was married. [Carter never married.] Unfortunately, I know nothing of his childhood or full education, or family, etc. John was a very private

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1 Adele Addison, conversation with Robards, October 9, 2010; Louise Toppin, conversation with Robards, September 16, 2010.
person, and I only saw him at school. When I interviewed him, he wouldn't even allow me to see his works.\textsuperscript{2}

I spoke with scholars and musicologists who have worked on Carter and discovered that very little information about Carter had been found so far. I also identified a few people who had met him personally, but these had not kept in touch or had not been very close to him in the first place. (These include Dalton Baldwin, Carter’s roommate at Oberlin College, Adele Addison and George Shirley, who had sung the \textit{Cantata} with Carter at the piano and the composer Leslie Adams, a classmate of Carter’s at Oberlin.\textsuperscript{3} I also exchanged e-mail with Brian Priestman, who conducted Carter’s piano concerto in 1969 with Carter playing, and Ann Hobson Pilot who was harpist with the Washington National Symphony during Carter’s tenure as composer-in-residence there in 1968-1969. Unfortunately, neither Priestman nor Hobson Pilot remembered Carter.\textsuperscript{4}

Online biographical sketches of Carter are generally very brief and often provide varying birth dates or a question mark instead of, or after a death date (which is sometimes incorrect).\textsuperscript{5} One recital program reads: “It is assumed he is no longer living, however the reported year, 1981, is uncertain.”\textsuperscript{6} The soprano Christine Brewer, who recorded the \textit{Cantata} with Roger Vignoles at the piano, said in an interview in 2008, “He seems to have disappeared off the face of the earth in the 80s, but there is no real information concerning his death. Perhaps he is still

\textsuperscript{2} Hildred Roach, e-mail message to Robards, June 6, 2011.
\textsuperscript{3} “I met with him only a couple of times at his apartment in Manhattan, so I can't say that I got to know him very well.” George Shirley, e-mail message to Robards, October 21, 2010.
\textsuperscript{4} Brian Priestman, e-mail to Robards, September 23, 2010; Ann Hobson Pilot, e-mail to Robards, September 21, 2010.
living, but I don’t think he is.” This situation led me to pose three basic questions for my research:

1. Why is John Carter’s life so shadowy and difficult to document? Can new biographical information still be uncovered?
2. What music other than the Cantata did he write?
3. Does what can be assembled of his opus, including the Cantata, deserve further investigation?

One of my early findings was an article by Alan Kriegsman in the Washington Post of October 20, 1968 (see Appendix G). In this article about Carter’s appointment as composer-in-residence with the Washington National Symphony (now National Symphony Orchestra), Kriegsman informs us that Carter was an accomplished pianist, had attended Oberlin College, served in the US Army, and had written several works including an orchestral piece, a ballet, several songs, a composition for unaccompanied violin, and a solo work for piano. Carter was close enough with Leontyne Price that she had volunteered to premiere his Cantata in Constitution Hall. Kriegsman includes many of Carter’s own musings about his compositional style, his orchestral piece, Requiem Seditiosam: In Memoriam Medgar Evers, and his outlook concerning the difficulties that young composers and black musicians encounter. Kriegsman also mentions that Carter was quite eloquent, and includes a nice photo of him in the article.

The best summaries of biographical information about Carter are found in two studies of broader musical topics, one by Hildred Roach who had interviewed him personally when they were colleagues at Federal City College, Washington D.C. in 1970, and the other by Allison

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Renée Smith in her doctoral dissertation surveying 20th century vocal sacred music. Smith includes biographical information taken from Roach’s book, *Black American Music: Past and Present* and from the aforementioned article by Alan Kriegsman. These accounts note that Carter was born in St. Louis, Missouri, was educated at Oberlin College, and had taught at Federal City College in Washington D.C. They relate that concert artists including Betty Allen, Leontyne Price, Martina Arroyo, George Shirley, William Warfield, Adele Addison and Julius Katchen were performing his works in the United States and Europe. While Smith gives a one-paragraph summary of performance notes on Carter’s *Cantata*, Roach provides a more comprehensive summary of Carter’s musical style, together with brief notes on some of his musical works. She writes that the following works were composed before the mid-70s:

*Cantata*; *Epigrams* (ballet); *Requiem Seditiosam; In Memoriam, Medgar Evers* for orchestra; *Valses Pour Les Danseurs Noirs* (Waltzes for Black Dancers and piano); *Saetas Profanas; Japanese Poems; Emblemes* for violin; *Piano Concerto* and others.  

There is also a very interesting conference report of the second national seminar held at the Black Music Center of Indiana University, edited by the Center’s founder, Dominique-René de Lerma, which contains Carter’s contributions to two panel discussions, “The Composer and His Relationship to Society,” and “The Black Composer Discusses His Music,” in which the other panelists were the composers T. J. Anderson, David Baker, and John Price, and the organist Herndon Spillman. Carter’s comments reveal him to be articulate, historically and socially aware, and very interested in racial and cultural dynamics as they relate to educational inequality and the educational system, the arts, audiences, and the role of the black composer in society.

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11 The first national seminar was held at Indiana University in 1969 and a transcription of this conference may be found in Dominique de Lerma’s book, *Black Music in our Culture: Curricular Ideas on the Subjects, Materials and Problems*, Kent State University Press, 1970.
found one of his comments especially interesting, since it seemed to provide insight into Carter’s own approach to the effect of education on self-knowledge. T. J. Anderson had expressed frustration with the education of black youth, and a lack of standards within black studies, creating situations in which black college students were being “pacified” more than “educated.” Anderson lamented that he had observed the students practically teaching themselves or being taught by teachers whose only qualification was that they were black. To this, Carter remarked:

   But there is another point, and it relates to what T.J. said about Black studies and pacification. I taught one year at a school that was 99.44 percent Black. The whole question there was “is it relevant?” That means, “Do I already know about it?” Education exists to expand your horizons. The students at this school were interested in a gospel choir. Almost any ten-year old kid in the ghetto can pop his fingers. He knows that, and he’s got it. When you become educated, you learn something you don’t know. That doesn’t mean you have to put aside what you already have, but you are born in provincialism. You are heir to the life of a certain block, a certain city, certain experiences. From then on, you must constantly try to understand things further from you and your point of origin, and to relate yourself to the world.12

   My most important discovery was a folder of documents from the Rockefeller Archive Center that contained detailed information about Carter’s year as composer-in-residence with the National Symphony in 1968-1969. This folder includes personal correspondence among Carter, his referees and supporters, and the Rockefeller Foundation, that records the process by which Carter was appointed to the position, and speaks of his experiences throughout the year of his residency, including the undercurrent of racial tension that arose. The folder also contains programs and reviews of Carter’s music, with particular information about performances of his Requiem Seditiosam: In Memoriam Medgar Evers with the National Symphony.13 Thus, this research project was given life, and I was compelled to continue onward.

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12 Dominique René de Lerma, *Reflections on Afro-American Music* (Kent, Ohio: Kent State University, 1973), 86.
Early Training and Education

John Daniels Carter was born April 19, 1932 in St. Louis, Missouri.14 His father’s name was John Hannibal Carter.15 There is some confusion regarding this birth date, most likely due to Carter himself, who must have given 1937 as a birth date in at least two instances: to the National Symphony for use in their program notes in 1968,16 and to Hildred Roach, his colleague at Federal City College in the early 1970s, when she interviewed him.17 However, the archives of both the National Symphony and Oberlin College record his birth date as April 19, 1932. This corresponds with dates given in the dissertation of Allison Smith and in communications from Mark Scharff, a librarian at Washington University, St. Louis, Andrew Leach, from the Center for Black Music Research, and a letter from Peer-Southern publishing.18 A classmate of Carter’s at Oberlin, the composer Leslie Adams, also insists that Carter was not born in 1937.19 Librarian, scholar, and soprano Randye Jones notes that it was common for musicians in this era to subtract five years from their actual age,20 as did Marian Anderson, for example, whose birth

14 Marcia Farabee, Principal Librarian, National Symphony Orchestra, Kennedy Center, e-mail message to Robards, September 20, 2010. Katina Petrou, Temporary Asst. to the Archives, Oberlin College Archives, e-mail message to Robards, September 16, 2010.
15 Ibid.
16 Marcia Farabee, e-mail message to Robards, September 20, 2010. See Appendix H1.
17 Hildred Roach, e-mail message to Robards, February 27, 2012.
18 Mark Scharff, e-mail message to Robards, October 8, 2010.
19 Leslie Adams, e-mail message to Robards, September 20, 2010.
20 Randye Jones, e-mail message to Robards, February 28, 2012.
date (1897) was found at her death to be five years earlier than the date that she had habitually provided (1902).  

Several sources confirm Carter’s death in 1981. The National Symphony archive lists a death date of July 24, 1981, and Oberlin College and Peer-Southern Publishing both record a death date of 1981. The Social Security Death Index records a John Carter, born April 19, 1932, died July 1981, with Hempstead, N.Y. the last known location (State of Issue: Iowa). In December 2011 I received a letter from Carter’s first cousin, Ceja Cieran, responding to my earlier inquiry to the Carter estate (via ASCAP, in 2010) about the conflicting dates of birth and other biographical matters. Ms. Cieran informed me only that she was actively trying to further Carter’s musical legacy through copyrighting and publishing his works. I remain hopeful that she will respond to my later communications, and can put to rest the controversy surrounding Carter’s birth date, and answer many more questions regarding his life.

At some point, the Carter family may have moved from St. Louis to Florida and then to Texas. In January 1948, as a 15 year old, Carter enrolled for one term at Florida Agricultural and Mechanical University (Florida A&M) in Tallahassee. His transcript indicates a parent or guardian residing in Tallahassee; his status was “Special,” meaning that he was not enrolled as a degree-seeking student, and his purpose was apparently to study piano with Johnnie V. Lee. Ms. Lee, who received a Bachelor’s degree in Greek and piano from Bishop College, Texas, earned a master’s degree in Piano at the American Conservatory, and for some years taught at the New England Conservatory, the Eastman School of Music, and Northwestern University.

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24 Angela Y. Peterson, Registrar’s office, Florida A&M University, e-mail message to Robards, May 30, 2012.
For most of her career she was on the faculty of Florida A&M, where Julian “Cannonball” and Nat Adderley were among her students. Carter most likely moved to Texas by the fall of 1948, since he graduated from Jack Yates High in Houston, Texas in June 1949. From 1949-1954, he was registered in the Oberlin Conservatory of Music and also took courses in Oberlin College. Oberlin listed four different Houston address for Carter in their file during the years he attended school (3923 Nettleton Ave., 3923 Truxillo, 3223? Holman, and 3007 Isabella Ave.). He left Oberlin after the first semester of his last year and did not graduate.26

26 Katina Petrour, e-mail message to Robards, September 16, 2010.
Carter the Pianist

There is much evidence that Carter was a very good pianist and was pursuing a career as a performer as much as a composer. As a piano major at Oberlin College, he studied with Jack Radunsky, an extremely successful and popular teacher. Radunsky studied at the Chicago Musical College (now Roosevelt University), the University of Wisconsin, and Juilliard. He became a private piano teacher in Madison, Wisconsin, worked as assistant conductor and coach for the Chautauqua Opera Company and then spent five years as a U.S.O. Director. (President Franklin Delanor Roosevelt formed the United Services Organization in 1941 to provide entertainment and emotional support to troops.) In 1947, Radunsky began a long career as a piano professor, being appointed Asst. Professor of Pianoforte at Oberlin Conservatory at the age of 37, moving up the ranks until his mandatory retirement in 1976. He continued teaching at the Cleveland Institute of Music, Univ. of Wisconsin, Northwestern University, Indiana University, and at the University of Illinois, where he was appointed as a sabbatical replacement but then resigned due to illness.27

Leslie Adams was a classmate of Carter’s at Oberlin and remembers him:

Yes, I do recall John Carter at Oberlin. Our paths crossed only quite informally and I don’t recall having any particularly meaningful conversation with him worth noting. I do recall his personality: a bit impetuous and hurried, also a trifle impatient and anxious. He was also enormously talented, a fine pianist and (as it later turned out) an impressive composer. A definitely handsome young man with striking features, he was quite outstanding in countenance.28

The pianist Dalton Baldwin was Carter’s roommate at Oberlin. At the first mention of John Carter’s name, he exclaimed:

What an extraordinarily gifted musician. You should have heard him play the Ravel *Toccata*, it was something out of this world- a soaring rhythmic experience. He found  

28 Leslie Adams, e-mail message to Robards, September 20, 2010.
incredible joy in music. He went over the deep end, especially [with] something like Ravel, _Le tombeau de Couperin_. He was so intoxicated by the harmonies and rhythms. It was quite a thrill to hear him play the _Toccata_ of Ravel. John was, as I remember him, extremely refined and well-read and, of course, attractive. He was elegant, well-spoken, had an amazing musical insight.29

Baldwin said that he was close with Carter but that they lost touch when Baldwin moved out of the dormitory into a private home. Baldwin then left for Europe. He did not know that Carter died in 1981. He didn’t think that John had any siblings and remembered Carter’s parents to be “very intelligent.”30

No programs or recordings of Carter playing solo piano, or accompanying, and no performances of his own compositions, could be found in the Oberlin archives.31 The absence of any of his own works is not surprising; he did not complete the _Cantata_ until 1959, though he may have begun working on it while still in school.

When Carter left Oberlin College in 1954, he apparently entered—perhaps helped by Jack Radunsky—the Special Services of the United States Army, composed of a group of agencies that worked to provide entertainment and emotional support to the troops.32 During this musical military service, Carter won a piano competition that led to solo appearances playing Gershwin’s _Rhapsody in Blue_ with the Atlanta Symphony and the Liszt _Piano Concerto No. 1 in E-flat, S. 124_ with the Chattanooga Symphony. (Concert dates are unknown; neither orchestra holds archival recordings or programs of these performances.)

By early 1957, Carter had found employment in New York as a pianist. He and Reginald Bean are listed as twin piano accompanists for “the world and radio premiere”33 of a concert

29 Dalton Baldwin, conversation with Robards, March 6, 2012.
30 Ibid.
31 Rosalind Soltow, Audio services, Oberlin Conservatory of Music, e-mail message to Robards, September 17, 2010.
32 Marcia Farabee, e-mail message to Robards, September 20, 2010.
version of *Porgy and Bess*. The concert took place for a local radio station’s fourth annual Festival of Music and Drama at Carnegie Hall in February 1957, and starred members of the recent touring cast, including the singers Leslie Scott, Martha Flowers, Pauline Phelps, Joe Attles, and the George McClain Chorale. It was produced by Lorenzo Fuller who had played the role of Sportin’ Life and conducted a recording of excerpts in Amsterdam in 1956. (This was the second European tour of the Blevin Davis and Robert Breen production. The first tour in 1952 visited Chicago, Pittsburgh and Washington, D.C., several European cities, and had William Warfield and Leontyne Price in the title roles.)

Perhaps Carter’s friendship with William Warfield and Leontyne Price helped him establish musical connections in New York as a pianist. Carter is clearly a friend of Warfield and Price—both premiered his vocal works, *Saetas Profanas*, and the *Cantata*, respectively. Warfield remembers moving into a house on Vandam Street in Greenwich Village in 1954 with his new wife, Leontyne Price. He recalls:

> There were many nights full of lively memories when we entertained. The soirées at Chez Warfield/Price became major informal social events—especially at New Year’s . . . The evenings would always end up with singing. Sometimes lounge-type singalongs, and sometimes *real* singing. A typical night might include Leontyne’s principal accompanist David Garvey sitting at our piano, and Leontyne and Betty Allen doing the confrontation scene from *Aida*. Or the young composer John Carter playing a cantata based on spirituals that he had written for Leontyne to sing, or entertaining us with a Rachmaninoff movement. It was all very stellar, and very casual. We’d put on records and people would dance—just friends and colleagues coming together for a glass of champagne. Many of those who came and went through our lives during those years—Marge and Gower Champion, Miles Davis, Nanette Fabray, Bobby Short, Roscoe Lee Brown, Samuel Barber, Gian Carlo Menotti, and Lena Horne—in memory seem almost like characters in a colorful parade. Whenever we meet these days, they always have a tale or two to share about something that happened “that night at your place, Bill, do you remember?”

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Carter turns up again as pianist in a series of Coffee Concerts, held at the Little Theatre, St. Martin’s Episcopal Church, from 1958 to 1963. Raoul Abdul, baritone and music critic, explains how and why he started the series:

When I first came to New York, I was both surprised and disappointed to find that the Harlem community, which had produced so many fine musicians, offered few opportunities for these artists to appear after they gained prominence. They were all performing downtown.

One afternoon, I sat in the studio of Dr. Clarence Cameron White and I listened with wide-eyed wonder as he spoke of Harlem’s glorious past. He spoke of the fine Educational Concert Series presented by Minnie Brown and Daisy Tapley and the Negro String Quartet with Hall Johnson, Marion Cumbo, Felix Weir, and Arthur Boyd. Where were these projects now?

It was this void that stimulated me to create Coffee Concerts, the four-event series which began in November 1958 in the Little Theatre of St. Martin’s Episcopal Church. The programs included: November 7—cellist Marion Cumbo, soprano Charlotte Holloman, and pianist Margaret Bonds; December 12—pianist Natalie Hinderas; January 16—bass-baritone Edward Lee Tyler and pianist Heinz Hammerman; and February 20—mezzo soprano Betty Allen.

Since I had come out of the “Karamu experience” (Karamu House is a an interracial center in Cleveland), I wanted these concerts to be a place where musicians and audiences of all races could come together to share the musical experience. The name Coffee Concerts was chosen because, following the programs, audience and musicians would meet for a cup of coffee.

I asked a number of community leaders to help me bring the series to the attention of the public. This committee was made up of Mrs. Count Basie, Margaret Bonds, Alfred Duckett, Nora Holt, Langston Hughes, Hall Johnson, and Dr. Clarence Cameron White. I assumed the post of director.

The programs which we offered were not a mere carbon copy of downtown concerts, but especially designed to meet the needs of our community. They featured the finest musicians available and subscriptions were available at a price everyone could afford. 36

Coffee Concerts continued to draw capacity audiences for a total of three seasons. Its final season was devoted to works by Black composers as well as compositions by white composers that reflected the Black spirit. After its final program in 1963, its loss was mourned by an editorial in the Amsterdam News. As far as I know, it was the only attempt to establish a professional subscription series in the Harlem community. 37

36 Abdul is quoting from his own article that was first printed in the New York Age, October 18, 1958.
In the first season of Coffee Concerts, Carter accompanied the soprano Charlotte Holloman in a piece that Holloman referred to as *Alleluia*. (An article in the *New York Amsterdam News* called the Carter composition *Litanies* and a concert listing in the *New York Times* called it “*Litanies* first performance.”)38 Other works on the program included a recently discovered piece by Samuel Coleridge-Taylor, *Variations in B minor for cello and piano*, played by Marion Cumbo, cello and Margaret Bonds, piano (the work had been found in the library of Minnie Brown, the cellist’s foster-mother), and vocal and piano works by Edward Margetson and Clarence Cameron White, performed by Raoul Abdul and Margaret Bonds.39

The second season of Coffee Concerts consisted of four events: a program of sonatas and *Lieder* performed by pianist Natalie Hinderas and mezzo-soprano Inez Mathews; an all-Bach Christmas program presented by pianist Armenta Adams, cellist Marion Cumbo, and baritone John Fleming; a concert version of the Jan Meyerowitz/Langston Hughes opera, *The Barrier*, with Paul Elmer, Charlotte Holloman, Laurence Watson, Brooks Alexander, and Constance Stokes; and a festival of classical Spanish music performed by Carol Brice, contralto, Leonid Bolotine, guitar, and John Carter, piano.40 A review of this concert states:

> John Carter, pianist, opened the program with a composition by Mompou “Dos Paisajes” [sic]. Mr. Carter brought out the overtones with imagination and skill. He played works by de Falla and Albeniz, giving them a spicy, peppery quality. He displayed good technique and a mastery of his instrument.41

The third and final season of Coffee Concerts included a work by Carter on the opening program, unnamed in the newspaper, but probably the *Cantata*. A string ensemble from the Cleveland Orchestra and contralto Georgia Davis were listed as participants. The program contrasted Dvorak’s “*American*” *Quartet* with Bartók’s *First String Quartet* and Afro-American

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41 “Third Coffee Concert was All-Spanish,” *New York Amsterdam News*, January 30, 1960, 15.
and Hungarian folksongs “sung in unusual settings for voice and piano.” A newspaper article in the *New York Amsterdam News* said the third season consisted of: “four programs, . . . [exploring] the theme of the Afro-American influence on serious music in the 20th century. Included are works by Antonin Dvorak, Maurice Ravel, Igor Stravinsky, Howard Swanson, Ulysses Kay, Hale Smith and John Carter.” Performers in this season included the cellist Kermit Moore, the pianists Eugene Mancini and Frances Walker, the soprano Rhea Jackson, and the choral conductor Edward Lee Tyler.

The next information about Carter is from four and a half years later, when he performed as a soloist and accompanist in a joint recital with Ruth Conway, in Woodstock, New York (August 5, 1967). Carter played a Bach *Adagio*; the Chopin *Sonata in B-flat minor, Op. 35*; and his own composition, *Valses pour les danseurs noirs*. Conway sang three Mozart *Lieder* and Carter’s works *Kodoku* and the *Cantata*. A review of this concert appeared in the *Woodstock Week*, beginning:

> When Music is present, one listens. Though concerts are many, music is not often present. Last Saturday night, music was present at the joint recital of Ruth Conway and John Carter. Its presence soothed nerves and stimulated imagination. The audience was given something real and they appreciated it. Mr. Carter communicated to his listeners very directly in his music. He is capable of expressing turmoil and struggle, though all veiled in refinement. In playing his own music, he is that rare pianist who, throughout the simple as well as the most complex passages, made you forget piano playing and only think of John Carter’s poems and fantasies. In the playing of Bach and Chopin, he had facility as well as fluidity of tone. His use of pedal is at times, excessive. In the last movement of Chopin’s B flat minor Sonata, this excess seemed paradoxically effective. But it was in his music, which is genuine music, that the pianist and the singer became inspired. And together, they made music.

Then, two years later, on May 30, 1969, at Goucher College in Baltimore, Carter performed the premiere of his not fully completed *Piano Concerto*, with the Baltimore

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43 Ibid.
44 Ibid.
Symphony under the baton of Brian Priestman. This was the first of five performances of the work (he was planning to add two middle movements) that included a series of outdoor concerts in the Baltimore area. Within the next two weeks, Carter performed the work with the same orchestra conducted by Priestman, in four more concerts, held at Fells Point, Druid Park, Federal Plaza, and Hinsdale Park. (Additional performances that did not include Carter’s work were given in Wyman Park Dell and Gardenville Park; perhaps a piano was not available at these venues). According to Priestman, audiences totaled 14,000 over the course of these performances.

After the performances, Priestman sent Carter a letter expressing appreciation for Carter’s work over the last several weeks. “You were at all times a most delightful colleague to work with, very helpful and considerate, and I am of course much indebted to you for having organized the material for the concerto.” Priestman expressed regret that there were no reviews, (saying that none of their outdoor concerts was covered by the critical press), and wished Carter luck with the middle two movements he was planning to add, remarking that he and the orchestra enjoyed playing it “very much.”

In e-mail exchanges with this author in September of 2010, Mr. Priestman wrote that he had no recollection of John Carter or of his concerto, except for “a very dim bell at the back of my ‘Medulla Oblongata’.” He recognized the above letter as his, and had papers of his own with the dates of the 1969 performances. Other works performed on the programs included Janacek’s Dances from Galanta, Sibelius’s Finlandia, Smetana’s Bartered Bride Dances, and even Copland’s Lincoln Portrait, with, as speaker, the former Governor of Maryland, whose uncle had

46 Mary Carroll Plaine, Principal librarian, Baltimore Symphony, e-mail message to Robards, September 20, 2010.  
49 Brian Priestman, letter to John Carter, June 18, 1969. (Archival material from RFC.)
heard Lincoln give the speech at Gettysburg.49 (See Appendix H4 and H5 for newspaper articles that include the programs of these concerts.)

It may have been prior to, or during this concert series in Baltimore, that Carter met the singer William Brown; the latter had also been a soloist in the series, singing Verdi and Strauss arias. (See Appendix H4 and H5 for programs.) In November 1969, Brown and Carter presented a concert of music of black composers, including “African chants, spirituals, art songs, blues and ballads, and a cantata” at Norfolk State College in Virginia.50

Johnnie V. Lee, Carter’s piano teacher, said this about Carter during the Black Music Center Seminar at Indiana University in 1969:

John is a very outgoing person with ideas on many things—a very alert mind—but he is modest about his own music. I think we should mention that he performed his piano concerto with the Baltimore Symphony, and wrote the second movement within a month. He is also, you see, a concert pianist, and a very excellent one. He also has accompanied William Brown, the tenor, on his tours. [Carter replied] Your teachers always like you.51

49 Brian Priestman, e-mail message to Robards, September 23, December 25, 2010.
51 de Lerma, Reflections on Afro-American Music, 98.
Musical Influences and Contemporaries

Carter remained close to Johnnie V. Lee throughout his life. Sometime after leaving Oberlin College, and presumably during or after his time with the US Special Services, Carter also studied piano with Olga Stroumillo. Stroumillo was a “great friend of Vladimir Horowitz from their youth in Russia”\(^{52}\) and later a close friend to Wanda Toscanini Horowitz, Horowitz’s wife and Arturo Toscanini’s daughter. Stroumillo had been an assistant to Rachmaninov in the 1930s and was a part of the rich legacy of Russian piano playing and teaching.\(^{53}\) One of her students, Robert DeGaetano asked Samuel Barber for insight regarding the unique sound of Rachmaninov playing his own compositions. Barber consulted Horowitz, who recommended that DeGaetano consult with Stroumillo. From her, DeGaetano “learned . . . how to replicate the thick, almost orchestral sound [Rachmaninoff] brought to the piano.”\(^{54}\)

Stroumillo was also an assistant to the famous Isabelle Vengerova, who was a founding member of the Curtis Institute of Music. Vengerova’s students included Samuel Barber, Leonard Bernstein, Lukas Foss, Abbey Simon, Gilbert Kalish, Leonard Pennario, Eugene Helmer, and Gary Graffman. When Vengerova died in 1956, Stroumillo joined the faculty at both Curtis and the Mannes College. (A 1956 Mannes catalog entry states: “Olga Stroumillo studied Piano with Mme. Reingeisen-Joffroy in Paris and with Isabelle Vengerova in New York. For many years she was Assistant to Mme. Vengerova. In 1926 [1956?], she joined the Mannes faculty as teacher of piano.”\(^{55}\) Elizabeth Walker, director of Library and Information Resources at the Curtis Institute of Music confirmed that school records listed Stroumillo as Vengerova’s

\(^{55}\) Andrew Toulas, Performing Arts, the New School Libraries, e-mail message to Robards, March 9, 2012.
assistant at Curtis in 1956-1957.56 School catalogs also list Vengerova as piano faculty until 1956 and Stroumillo as faculty in 1956-1957.57

We see from the caliber of Carter’s piano teachers, the institutions where they worked, the students they taught, not to mention the first person account by Carter’s college roommate, a highly esteemed pianist himself, that Carter was extremely talented as a pianist. Taking into account also his concerto performances with orchestras, and the reviews he received, Carter clearly had a growing career as a performer. Several individuals helped launch the next phase of Carter’s career, his transition from pianist to a reputed composer.

56 Elizabeth Walker, Director of Library and Information Resources, Curtis Institute of Music, e-mail message to Robards, March 8, 2012.
Carter the Composer

Carter began to make this transition during his move to New York in the late 1950s. He must have been largely self-taught; however he did study orchestration with Carlos Surinach. Before moving to the U.S. from his native Spain in 1951, Surinach studied music in Berlin, which included seminars with Richard Strauss. Dance companies such as Martha Graham, the Joffrey Ballet, and others frequently performed Surinach’s scores. (Carter himself wrote a ballet entitled Epigrams that was reportedly choreographed by Arthur Mitchell of the New York City Ballet.) Carter must have studied with Surinach when the latter was a visiting professor of composition at Carnegie-Mellon University in 1966-1967. In a 1987 interview, Surinach said that he only taught for two years in his life--1966-67 when he was at Carnegie Mellon University as a visiting professor for composition and in 1972-73 in the same capacity in Queens, New York. Carter would have studied with him in 1966-67, because Surinach recommended him to Howard Klein of the Rockefeller Foundation for the composer-in-residency post in 1968. Surinach referred to Carter as “his student,” who was “extremely talented” and “incidentally…was a Negro.”

One of Carter’s more broadly visible achievements was his appointment as composer-in-residence with the Washington National Symphony in 1968-69, funded by a grant from the

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58 Archival material from RFC.
62 Archival material from RFC.
Rockefeller Foundation on recommendation of Surinach and others. The process by which he was appointed the recipient of this grant and position is well documented in the Rockefeller Foundation Archives at the Kennedy Center. It represents notable achievement in Carter’s career, an important launching point to greater things, but is also mysteriously the last that we know of Carter as a performer, composer, or public figure of any kind.
The Rockefeller Foundation was established in 1913, as one of the largest general-purpose foundations in the United States, with a goal of achieving progress “on an international scale in the fields of public health, education, food production, population stabilization, and the arts.” Reaching into several countries in North America, South America, Africa, Europe, and Asia, the Foundation tackled problems of world hunger, assisted in the development of universities, supported research and teaching in medicine and science, and concentrated on improving educational opportunities and health care for disadvantaged communities. One venture undertaken by the Foundation was its Cultural Development Program, beginning in 1964, with grant monies given to both institutions and individuals in music, theatre and dance, and television. In 1968, Trustees of the Foundation approved a total of $42.6 million in new appropriations, with $2.1 million of this in the area of cultural development.63

Initially, the Rockefeller Foundation partnered with orchestras by creating residencies for them at nearby universities, allowing them to extend their orchestral season and create opportunities for young composers and new works:

If comparatively little new symphonic music is heard today, it is partly because little is being written, and conversely, little is written because the chances of its being played are slight. Orchestras often cannot afford the extra rehearsal time needed to add new works to their concert repertory; audiences, unused to contemporary idioms, do not demand to hear more modern music. In consequence, composers shy away from symphonic music, and the musical community suffers, particularly in music schools and university departments where today’s music potentially has its most knowledgeable and most sympathetic audience. Since 1964, The Rockefeller Foundation has participated in a promising approach aimed at resolving this deadlock: a considerable number of major symphony orchestras have prolonged their regular seasons by at least one week, during which they have taken up residence at nearby universities, to rehearse and perform new or seldom-heard works. Well-attended open rehearsals, symposia, broadcasts and tapings, additional chamber music concerts, and informal give-and-take between orchestras and audiences, musicians and composers, created the atmosphere of a small

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music festival on the campuses. In nearly every case, the conductors found new works that they later repeated in their regular subscription series.64

By 1970:

The music of more than 280 living Americans was performed under these circumstances by 18 orchestras. The support went for the performers, but it was the composers who benefited. From this group have come a number of composers, many of them black, who would never have been heard from under the symphony tradition.65

Shortly after establishing residencies linking orchestras and universities, the Rockefeller Foundation went about creating residencies linking individual composers and orchestras.

Expectations for these residencies were outlined as:

The resident composer will have an opportunity to take part in the orchestra's day-to-day work and observe its technical and artistic problems, which have some bearing on his creative work. In this way the composer will live in close association with the medium in which he is writing and the performers will have an opportunity to gain insight into the modern composer's thinking and orchestral directions.66

The Rockefeller Foundation hopes to underscore the importance of the symphony orchestra as a living and creative element in American music at a time when too many critics are ready to relegate it to museum status. Audiences responsive to new music are growing . . . several of the conductors and composers engaged in the program have undertaken community-oriented activities such as lectures and demonstration concerts to familiarize listeners with new idioms.67

The statement below reflects the successes and failures of the residencies, taken from the 1971 Rockefeller Foundation Annual Report, and explains why the residency program was discontinued:

In a further attempt to close the gap between composer and orchestra, the Foundation initiated a composer-in-residence program. Excellent young composers were linked with major orchestras in a creative way. Music was written, sometimes on commission; it was played, and a few composers began to achieve some national recognition. But the

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Foundation's hope that the orchestras themselves would contribute toward the support of composers was ill founded. Orchestras are experiencing financial crises which have done little to strengthen the hands of the daring or imaginative programmers. Conservative tastes prevail and, although many orchestra conductors indicated interest, their boards did not.

There is, perhaps, a special problem in introducing new music to audiences. Literate listeners to the music of the past must learn what amounts to a new language every few years. The continued experimentation by composers with methods of performances and notation can be as difficult and frustrating to the listener as to the performer. But the musical community ought not to break itself into groups and subgroups, with the avant-garde off in its own corner. For one thing, support patterns will not allow this.

The Foundation's designs to give the orchestras, and its patrons, a sense of participation in the creation of the new music did not succeed. The program of orchestral residencies on campus, however, did set patterns with several orchestras, which have led to a new awareness of possible liaisons between professional and academic organizations. In retrospect, Foundation-supported groups at universities such as Buffalo, Chicago, and Iowa helped the academically entrenched composers develop their own skills to a higher degree, and young musicians were taught to cope with the new notational problems. But wider audiences were not demonstrably created, nor did the new music find its way into the mainstream, as the new plays have done.68

The Rockefeller Foundation and Goucher College

The Rockefeller Foundation and Goucher College (Baltimore, MD) played a significant part in furthering Carter’s musical career as a pianist and composer. In fact, three of Carter’s major works were performed between 1966 and 1969 at Goucher College: the premiere of his piano concerto, and two performances of his *Cantata*, one with piano and a second with orchestral accompaniment.

On May 8, 1966, Adele Addison gave a recital as part of the Goucher College Concert Series in the Goucher College Center, in which she sang works by Schubert, Debussy, Wolf, Dallapiccola, and Carter’s *Cantata*. Addison was a major star by this time. Her Town Hall debut in New York had been in 1952, and she had appeared with many major orchestras throughout the world. Lukas Foss wrote *Time Cycle* for her, premiered with the New York Philharmonic under Leonard Bernstein, and she was one of four artists chosen by Bernstein to open the Philharmonic Hall in Lincoln Center in 1962.69 Adah Jenkins’ review of the Goucher recital noted:

> The novel feature of the concert was a cantata by John Carter, pianist and an Oberlin graduate. The intricate and difficult piano score was handled with the utmost artistry and skill by Brooks Smith whose accompaniments throughout the evening were most distinguished.70

Two years later, another Goucher College event brought Carter’s name to the fore. As mentioned earlier, the Rockefeller Foundation partnered with orchestras to create residencies at nearby colleges, extending the orchestra’s season and promoting “young, less-known American composers.”71 One such residency brought the Baltimore Symphony and Goucher College together. 1968 was the fourth consecutive season Goucher received this grant, that year in the

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amount of $19,500,\textsuperscript{72} so that in cooperation with the Baltimore Department of Education and the Maryland Arts Council, the orchestra could also make appearances at schools and educational centers throughout the Baltimore and Maryland area. Conductors included Dr. Paul Freeman, the first Negro to have won the International Mitropoulos Conducting Prize and recently appointed associate conductor of the Dallas Symphony Orchestra; Allan Miller, assistant conductor of the Baltimore Symphony Orchestra, Brian Priestman, its newly appointed resident conductor; Elyakum Shapira, its associate conductor for the past five years; Dr. Robert Hall Lewis and Karel Husa, composer-conductors, and Dr. Elliot W. Galkin. Galkin conceived the project and [was] responsible for the direction and administration of its activities.\textsuperscript{73}

The orchestra met daily for two weeks, in public readings of compositions by American composers, many of the works receiving their first performances. One aim of the project was to provide Maryland composers the opportunity for their works to be performed (among those composers were Allen Bonde of Hood College, Robert Hall Lewis of Goucher College, Theldon Myers of Towson State College, and Bruce Samet, a graduate student at Peabody). Seven black composers were also represented, including Ulysses Kay, George Walker, John McNeil (or John MacClean),\textsuperscript{74} Hale Smith, Heuwell Tircuit, Frederick Tillis, and Carter. Two public concert performances took place, with the most impressive works from the earlier reading sessions repeated in concert. The works on the May 29\textsuperscript{th} session were: Manga by Heuwell Tircuit; Carter’s Cantata (sung by mezzo-soprano Ruth Conway); Fantasia by Francis Thorne; Poem by Karel Husa; Paul Freeman and Brian Priestman conducted. A recording of this session is available in the Library of Congress.\textsuperscript{75}

\textsuperscript{73} "Fourth Year: Grant for Goucher," The Sun, May 25, 1968, A10.
\textsuperscript{74} The name is spelled differently in these two sources: “John McNeil” and “John MacClean.” Elliot Galkin, “Music Notes: ‘German Requiem’ at Goucher,” The Sun, (Baltimore), June 2, 1968, F13
\textsuperscript{75} “Fourth Year: Grant for Goucher,” A10.
In 1969, one year after the American Composers’ Project at Goucher, Carter gave the above-mentioned five performances of his piano concerto with the Baltimore Symphony Orchestra, conducted by Brian Priestman. Though Priestman was unaware of a review of Carter’s concerto or playing, Elliot Galkin of *The Sun* (Baltimore) had in fact reviewed the outdoor concert series as a whole. He noted the tremendous enthusiasm of the audience and high attendance--combating local notions that people were afraid to attend events after dark. Galkin praised the programming for its inclusion of American music, young performers (well-known by locals, but not big names), and for using the former mayor and governor, Theodore McKeldin, as narrator. Galkin praised these Baltimore Symphony concerts for the effort to “keep up with the times.”\(^{76}\)

Dr. Elliot Galkin was a knowledgeable musical figure and one of the most important musical figures in Baltimore at this time. He had master and doctoral degrees from Cornell, and had been a private student of Nadia Boulanger while studying at the Paris Conservatory under a fellowship awarded by the French Government. Dr. Galkin joined the faculty of Goucher College in 1956 and joined the faculty of the Peabody Institute in 1957, serving as its *Director* from 1977-1982. Additional service included working as music critic for *The Baltimore Sun*, as president of the Music Critics Association from 1975 to 1977, as director of the Baltimore Chamber Orchestra and as guest conductor with the Baltimore Symphony. He also wrote the book, *A History of Orchestral Conducting in Theory and Practice*.\(^{77}\)

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\(^{75}\) See Appendix D for the library record of a recorded rehearsal of the American Composer’s Project that includes Carter’s *Cantata*.


Carter the Composer-in-Residence

We see that the Rockefeller Foundation and its cultural initiatives played a substantial part in helping several orchestras, conductors, and young composers. How did Carter become a Rockefeller composer-in-residence, and did the appointment advance his career? The Kennedy Center/Rockefeller Archives hold detailed documentation of how Carter was chosen for this grant, letters of support for his candidacy, his correspondence with the Rockefeller Foundation, programs and publicity regarding his music, and most interestingly, the nature of his experience with the National Symphony.

In April of 1968, at the urging of William Meredith, a member of the English department at Connecticut College, Carter had applied for a grant from the Ingram Merrill Foundation but his application was late and unsuccessful. Meredith then wrote a letter to Gerald Freund in the Humanities Division of the Rockefeller Foundation, urging the Foundation to consider Carter for their residency program. Meredith writes:

I feel that his work and his attitude toward it are unusually promising, and would respond to the freedom and confidence that a grant would represent. But I don’t want to push my layman’s opinion, because I am so confident that your advisors in the field will agree when they see and hear his credentials.  

Meredith noted that Carter was listed in the telephone book, and provided the street address of 132 West 67th Street in Manhattan.

From this point on, most of the Rockefeller Foundation’s review of Carter’s abilities was taken over by Howard Klein, who was assistant director of the Arts programs and worked for the Rockefeller Foundation for twenty years, retiring in 1986. The New York Times called him “one

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78 William Meredith, letter to Gerald Freund, April 7, 1968, Archival material from RFC.

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of this country's most innovative and influential patrons of the contemporary creative artist."79 About this part of his career, Klein wrote: “I left the New York Times for work at the Foundation in mid-1967. I liked the anonymity of that work, being a person more interested in service than in personal recognition.”80 Klein called Elizabeth Winston, Leontyne Price’s public relations representative, in regard to Carter’s compositions. Price was in Milan, but put Klein in touch with David Garvey, Price’s pianist. Garvey could say only that Price had sung Carter’s Cantata “two or three times,” but referred Klein to William Warfield, Price’s former husband, for possibly more knowledge of Carter’s music.

In June of 1968, Howard Klein received a call from Carlos Surinach, Carter’s former composition teacher, recommending his compositional abilities.81 Klein also discovered that the conductor Paul Freeman had suggested Carter as a composer-in-residence candidate, following a performance of the Cantata with Ruth Conway and the Baltimore Symphony under Freeman’s baton as part of its 1968 residency at Goucher College, another Rockefeller Project. (By this time, the Cantata had reached a sizable audience, having been performed by Leontyne Price, Miriam Burton, George Shirley, Adele Addison.) Then Carter himself, in a personal meeting with Klein, confirmed his interest in being a candidate for the program. Klein found Carter to be “an intelligent, well-spoken man”82 and noted the performance history and publication of the Cantata, as well as the references he provided: William Warfield, Olga Stroumillo, Adele Addison, and Benjamin Steinberg.83 Within a week, Carter sent Klein a follow-up letter and additional material, and Klein responded by letter that he would indeed include Carter as a

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80 Howard Klein, e-mail message to Robards, March 27, 2012.
81 “Surinach is a highly sophisticated and intelligent musician. I’d take his evaluation seriously” is a handwritten comment from Rockefeller personnel (name is illegible) on the phone interview file. Archival material from RFC.
82 Ibid.
83 Ibid.
candidate for a residency as more orchestras became involved. At the time, the New York Philharmonic, Cleveland Orchestra, and Dallas Symphony had already decided upon composers. The final choice was left up to each conductor, “since he is the man who would work most closely with the composer.”85 Klein asked to have Carter’s orchestral scores in the event a conductor wanted to see his work.

By August 1968, the Rockefeller Foundation had identified the National Symphony, conducted by Howard Mitchell, as a potential participant in the residency program. Lloyd Simington, president of the orchestra, wrote to Klein on behalf of its managing director and music director, officially requesting to participate in the Rockefeller project, with Carter as the orchestra’s composer. In a phone conversation with M. Robert Rogers, the managing director of the National Symphony, Klein learned that Warner Lawson, Dean of Fine Arts at Howard University and member of the National Symphony Board of Directors, had brought Carter to the attention of Howard Mitchell, who had already determined that he “would like to use JC as creatively as possible,” and have him in residence for 36 weeks (the winter season) of the 45 week season, beginning September 30th.86 Klein noted, “The National Symphony is not, perhaps, one of the best, but it is good enough to receive winners of the Dimitri Mitropoulos competition,”87 and he was “satisfied that JC meets the standards set for previous composers-in-residence and [recommended] action be taken.”88 He added that Mrs. Martin Luther King, Jr. had also recommended Carter, though it was “not a musical” recommendation.89

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84 New York Philharmonic- Frederic Myrow (1939-1999); Dallas Symphony- Donald Erb (1927-2008); Cleveland Orchestra- José Serebrier, (b. 1938).
See Appendix F for a complete list of composer-in-residencies sponsored by the Rockefeller Foundation.
85 Archival material from RFC.
86 Ibid.
87 Ibid.
88 Ibid.
89 Ibid.
Details of this Rockefeller grant program left specific duties or routines to be worked out between each composer and conductor or orchestra. The Archives reveal that:

Mr. Carter [was] looking forward with great interest to his affiliation with the Symphony. This opportunity to become involved in the day-to-day operations of a major orchestra and the [to have] close association with skilled musicians of the orchestra at rehearsals [would] undoubtedly prove to be of great value to Mr. Carter, who [would] in effect become a part of the Washington National Symphony family. Mr. Carter [would] have some duties, but not so many that they would interfere with his creative work. While Mr. Mitchell [would] be under no obligation to play any of Mr. Carter’s compositions, there [would be] every likelihood that a work resulting from Mr. Carter’s year with the National Symphony would be scheduled.  

According to press releases, Carter would “attend all concerts and rehearsals, become familiar with its sound and possibly submit some scores to Howard Mitchell for consideration when programs are assembled.”

Carter would receive a stipend of $7500 for living expenses and $150 to cover moving costs to Washington D.C. He wrote Howard Klein from the Hotel Everett in Washington D.C. in October explaining that the expenses for moving three rooms of furniture to his new apartment would be between $300 and $390. He also mentioned that he would be in New York for several days in November while the orchestra was on tour, wanted to have lunch with Klein, and was “anxious to discuss the situation here in Washington.” He enclosed the Washington Post’s coverage of the first concert of the season.

To what “situation” was Carter referring? When he arrived in New York, Klein apparently had a viral infection, and Carter was not able to meet him in person. On returning to Washington D.C., however, he wrote Klein at his home address, obtained from Klein’s secretary. After exchanging pleasantries, Carter candidly described an undercurrent of racial tension he was encountering in Washington D.C:

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90 Archival material from RFC.
91 Ibid.
92 Incidentally, the orchestra opened its season with a mini-production of Wagner’s Die Walküre in a George Bernard Shaw adaptation, further adapted by M. Robert Rogers, the orchestra’s managing director. It received a scathing review by Paul Hume for its ridiculous cuts, amateurish staging, modern costuming and “plodding... passionless” music making under Mitchell’s baton, in spite of having fine, experienced singers. Paul Hume, “National Symphony Opens Season,” Archival material from RFC.
Your mention of the word apartheid in connection with Washington is exactly right. There was a party for about two hundred and fifty people after the first concert of the season and mine was the only black face there. The staff of the Symphony has been very friendly and helpful, but those at the top have been considerably cooler. I didn’t learn who was at this first party until I read about it in the local papers. I stuck pretty close to a girl in the publicity section, she pointed out several of the local princes.

There have already been small riots here. Both triggered in the usual way – that is – white policeman shooting a Negro in questionable circumstances.

Your advice, that I should introduce myself to the press here, has been very helpful. I’ll send you a reproduction of a great spread in the Washington Post. I extended your advice to include all of the important people here in the music world. Fortunately I’ve been lucky and well received by most of those that I have seen. In fact my trip to New York was for this purpose, to secure letters of introduction to them.

It is so difficult to convey the nuances of a complex situation such as this in a letter. Do you ever visit the composers in residence, in a sort of spot check, during the season of the project? In any event, I look forward to hearing from you. Sincerely, John Carter. P.S. I hope that you’re on the upswing with your virus.93

Klein made a handwritten note that he would try to make a quick weekend trip to Washington and that he thought the Foundation should follow up.94

In his interview with Alan Kriegsman of October 20, 1968 in the *Washington Post* (see Appendix G) Carter also spoke plainly about race. Their conversation had “turned to the status of the black musician in the white, long-hair world” and Carter commented:

You have only to glance at the whole picture . . . to see that it’s not good. It’s only as singers that Negroes have been able to achieve any prominence. Look at the National Symphony, which has one Negro player in the city where the population is over 60% black. The National Symphony is not any worse than any other orchestra in this respect, it’s just typical.95

The “one Negro player” that Carter spoke of was Ann Hobson (now Ann Hobson Pilot), harpist in the National Symphony from 1966 to 1969. When I communicated with her, she replied that she had no recollection of Carter, nor did she remember the *Requiem Seditiosam: In*...
Memoriam Medgar Evers, the only piece of Carter’s that the Symphony performed during his residency.\textsuperscript{96} Considering that Carter had been with the orchestra for a year, and was expected to attend every rehearsal to become familiar with its sound, it is surprising that they did not at least become acquainted, but perhaps this reveals the extent to which Carter was kept at the periphery of both professional and social gatherings, though he may also have not sought special attention.\textsuperscript{97}

In their interview, Kriegsman asked him, “What do you see as the future of the black musician in the United States?”

Carter smiled ruefully and said, “I’d have to be the oracle of Delphi to answer that one. The future of the black musician in America, it seems to me, depends entirely on the future of the black man in America, and who knows what that’s going to be? I can only tell you what Gunnar Myrdal said recently, speaking about the problem of eliminating the ghettos. ‘They’re talking of spending millions . . . when it’s going to take trillions. Still I haven’t given up hope yet . . .’”\textsuperscript{98}

About the resistance Carter had described in his letter to him, Howard Klein noted:

As HL feared, JC has had a few problems gaining acceptance with the orchestra. On his testimony, he has had no trouble discussing problems with the various players. Getting the ear of Howard Mitchell, the Music Director, has been more of a problem but his number one stumbling block has been M. Robert Rogers.\textsuperscript{99}

Throughout the first two months of Carter’s residency, Rogers was repeatedly “too busy” to see him. The Kriegsman interview finally earned Carter an audience with him, but Rogers was “perhaps understandably miffed” given the recent press.\textsuperscript{100} Carter had three grievances.

One was the general racial tension in Washington, which matched his experience as composer-in-residence. He brought a page one story from the \textit{Evening Star} as evidence of the racial

\textsuperscript{96} Ann Hobson Pilot, e-mail message to Robards, September 21, 2010, March 9, 2012.
\textsuperscript{97} In 1976 Abdul pointed out that while almost half of the personnel of the Symphony of the New World was Black, “a recent survey showed that among fifty-four American symphonic orchestras which hire 4,690 musicians on a regular basis, only 67 were from minority groups. In some cases, it has taken the threat of a lawsuit to get the management to even consider auditioning a Black instrumentalist.” Abdul, \textit{Blacks in Classical Music}, 206.
\textsuperscript{99} Archival material from RFC.
\textsuperscript{100} Ibid.
climate in the city and reiterated his own experience of being overlooked at a party. Secondly, he was receiving little recognition or even acknowledgment as composer-in-residence. He had to take it into his own hands to request his name be printed in the program along with the assistant conductors. (He had been getting billing as a “member of the orchestral family.”) Finally, it did not appear that Mitchell was considering any of Carter’s music to be performed by the orchestra. Carter presented a copy of a program from the New York Philharmonic showing that their composer-in-residence, Frederic Myrow, was having his work performed in May. Carter knew that the Rockefeller Foundation arrangement was intentionally loose regarding performance of his works by the National Symphony, but he wanted the orchestra to look at them.101

There are handwritten comments on the notes transcribed for Howard Klein concerning this conversation. Gerald Freund wrote: “There is extensive back file on National Symphony and the very problematical Mr. Rogers. This is the first I know of our making such a grant to the National Symphony which I could have opposed on grounds of orchestra quality, conductor quality, Board quality, and the anything but [kosher?] Mr. Rogers. See extensive Gerald Freund, MB, Paul Hume file.” Freund also writes, “Why don’t we pull Carter out? Let him go elsewhere for the year?”101

This might have materialized, except for what, unfortunately, occurred next. In January of 1969, Carter called Klein from a hospital bed at the Washington Hospital Center. He had what “first appeared to be acute appendicitis but which, under the knife, was discovered to be a stomach tumor which had ruptured. The operation was successful; the tumor appeared to be benign.”102

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101 Archival material from RFC.
102 Ibid.
Because Carter had requested to be a contract member of the Symphony, not an employee, he carried no health insurance from the Symphony. Klein, in touch with Rogers, said that the Rockefeller Foundation could probably help Carter financially, and asked if the Symphony would also help. Rogers categorically refused, saying that the National Symphony was in a “severe financial crisis” and that to try to raise funds would not make for good public relations. He did, however, agree to advance Carter the remaining amount of his grant, to keep him out of a financial crisis for the time being. Klein had Carter send an estimate of the hospital costs then gave additional money to the Symphony to cover this expense ($2069 in total). He felt badly that this situation had arisen, wished they had been better prepared for it, and resolved that in the future, composers would be included in the orchestra's own group medical plans. Clearly Klein was sympathetic toward Carter and wanted to help him, while Rogers was more concerned with saving money.103 Klein relayed this to me by e-mail in March of 2012:

The attention I paid to John Carter was typical of my relationship to all artists that we supported and others. I took them all seriously and our picking up his hospital bills was not untypical of how Rockefeller Foundation behaved then. By the way, in the 1960s, the culture there was to remain in the background and focus attention on the grantees -- a hangover from the 1920s and 30s when many large institutional grants were made almost anonymously. All orchestras at that time were having financial problems and few ever considered that repertory as part of the problem. Rockefeller chose only those orchestras that seemed like good fits with their program. Andre Previn in Pittsburgh liked it, so did Bernstein. Howard Mitchell on the other hand was a journeyman conductor at best, a schmoozer who knew the political ropes and held on to his post tenaciously. It was a great relief when he stepped down around the opening of the Kennedy Center. Rogers, like most orchestra managers, had his hands full simply balancing the books, bringing in donations and grants, and keeping things afloat. Of course he did not 'want' to pay John's $2,000 hospital bill, but they could well have afforded it and if he had thought about it, could have earned a little prestige by doing it. I can imagine a very sympathetic story in the Washington Post about it.104

A couple of weeks later, Klein intervened further on Carter's behalf by writing a gracious, but firm personal letter directly to Howard Mitchell, supporting Carter's desire to have some of

103 Archival material from RFC.
104 Howard Klein, e-mail message to Robards, March 27, 2012.
his music performed. After pleasantries he got to the point, noting that Myrow's piece was being performed under Leonard Bernstein with the New York Philharmonic and that Donald Erb's piece was being performed in Dallas. Without questioning Mitchell's authority, Klein did point out that:

> beyond the enormous benefit that this might be to Mr. Carter, is the fact that he is the first Negro ever to hold the position of composer in residence with a major symphony orchestra and recognition of his work by such an orchestra would come at a most propitious time.\(^{105}\)

Klein had the opportunity to discuss this directly with Mitchell and Rogers, when he attended a National Symphony Concert in Constitution Hall in February in which Aaron Copland was conducting the orchestra in *A Lincoln Portrait* with Mrs. Martin Luther King, Jr. narrating. Before the concert, Klein had met with Carter, who played him portions of the piano concerto he was “furiously” composing as well as a tape of the *Requiem Seditiosam* as performed by the Symphony of the New World. Klein was impressed with both and wrote in his notes, “In short, JC is a most musical musician and composer.” At the post-concert reception, Klein noted that Rogers and Mitchell were mostly busy with Copland and Mrs. King, but at a meeting the following morning, Carter, Klein, Mitchell and Rogers finally came together, “in a friendly atmosphere,” and were able to “discuss mutual problems and achieve a better working relationship for the coming months.”\(^{106}\) One wishes that this had happened at the beginning of the orchestral season instead of more than halfway through Carter’s residency. Klein’s notes on the meeting read:

> JC had felt not only neglected but that MRR was purposely avoiding him. HM had not been aware of JC’s sudden illness and the operation since he was in Russia at the time. Much of JC’s feelings were exaggerated and the result of a lack of communication rather than bad faith and after the meeting he told me as much. HM had hoped that JC would write “a ten minute curtain raiser” for him and had in fact mentioned this to JC several times.

\(^{105}\) Archival material from RFC.

\(^{106}\) Ibid.
months ago. Because of HM’s genial demeanor, JC had not thought the request a serious one. . . . JC was able to discuss his piano concerto and express the wish that a portion of it be played before the year is out. The reaction to this was that it might be performed during a special experimental series in the spring. JC said how helpful the residency had been in terms of discussing orchestration problems with the players. HM clearly has no sympathy with the avant garde. He seemed to perk up at HK’s description of JC’s music and possibly with this impetus might take a more personal interest in the composer.107

Rogers seemed to blame the Rockefeller Foundation for too “loose” an arrangement regarding the grant program.108 Perhaps he was using the Rockefeller Foundation as a bit of a scapegoat out of guilt for not doing more for Carter. But he was also not interested in extending the residency program if it meant the orchestra had to contribute monies, which, Klein noted, “ends any possible future interest we might have in this connection.” Klein also observed that the orchestra’s planned move to the new Kennedy Center would work against its finances since the new center would mean higher costs and about 900 fewer seats.109

Klein wrote a follow-up letter to Rogers within the week, again urging him to have Carter’s music performed. Klein noted how valuable the experience would be for Carter and that the orchestra would be making an important statement “in our racially troubled times by extending its services toward this talented Black composer.”110 Klein also appealed to the orchestra to promote contemporary music in general, whether by black or white composers.

It is clear that Klein had to advocate repeatedly and from many angles before the orchestra manager and conductor seemed willing to look at Carter’s music for possible performance. However, Klein’s intervention paid off when, within a mere ten days, Rogers called him and informed him that Mitchell had decided to play Carter’s Requiem in April, though

107 Archival material from RFC.
108 Ibid.
109 Ibid.
110 Ibid.
“in [Mitchell’s] opinion the music was not such that it would claim this honor were it not for other considerations which HK had pointed out in his last letter.”

Thus, seven months into Carter’s residency, the Washington National Symphony performed the Requiem Seditiosam: In Memoriam Medgar Evers on the first half of its programs on April 8, 9, 10 and 13, 1969 in Constitution Hall (two performances), Lisner Auditorium, and Philharmonic Hall at the Lincoln Center, respectively. Each program included the Paganini Violin Concerto in D, Op. 6, played by Itzhak Perlman, and after intermission, either the Elgar Symphony No. 1, Op. 55 or Dvorak Symphony No. 8, Op. 88. (See Appendix H1 for the programs.)

Reviews of the Requiem were positive. Alan Kriegsman of the Washington Post wrote at length on the work, praising its instrumentation. (See Kriegsman’s review in the next chapter, p. 65-66), and Donald Mintz of the Washington D.C. Evening Star was also highly complimentary, while deploring Constitution Hall’s relatively small audience:

Could it be that people stayed away from the unknown, represented in this case by John Carter, who is composer in residence with the orchestra this season, and Edward Elgar, who presumably needs no further introduction? Or perhaps the Paganini D major concerto, written primarily to extract money from the astonished bourgeoisie, has ceased to do so, its hitherto triumphant course finally arrested by that potent force—sophistication.

The Carter piece, which was written in 1966, is a set of variations on “Hold On,” which seems apt since the music was written as an homage to the memory of Medgar Evers. The title appeared on the program, but the subtitle was relegated to the program notes. The management is said to have claimed that long titles do not sell, a bit of news that will no doubt devastate Peter Weiss.

Squabbles over such things, however irritating (or titillating), have nothing to do with the music, which turned out to be a highly effective work in a conservative style. The piece is completely tonal, and the spiritual melody is rarely transformed in any way. The effect is accordingly rather simple. In the end, one is moved by the music (without regard to

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111 Archival material from RFC.
the association), perhaps because its clearly separated components are so satisfyingly balanced.

In 1969, race does, in fact, make a difference, whatever one’s prescriptions for the future may be. It is therefore a pleasure to see a black composer acknowledging applause before a major symphony orchestra for unfortunately the world of the orchestra is still almost entirely white.\textsuperscript{113}

Klein also attended the performance and noted:

\begin{quote}
. . . [it] was a decided success. . . . Dr. Mitchell led a professional performance of the score—this judgment mirrored by the composer, Carlos Surinach—but the spirit of the music eluded the conductor. JC writes with skill and feeling and orchestrates with the sensitivity and integrity of a composer with something to say as opposed to a composer who simply wants to show he knows how to orchestrate.\textsuperscript{114}
\end{quote}

Though Carter’s time with the National Symphony was drawing to a close, he was busy preparing for the premiere performances of his piano concerto in which he was the soloist with the Baltimore Symphony, in the orchestra’s series of free outdoor concerts discussed earlier.

Writing to Howard Klein in May of 1969, Carter relayed that he was still busy composing the second movement of the concerto in preparation for the forthcoming performances. He also enclosed Kriegsman’s review of the April concert performances of the \textit{Requiem Seditiosam}.

Still in D.C., Carter is next recorded in October of 1970, when Howard Klein wrote in a Foundation memo that he had dropped by to say he was going to Europe for an indefinite period, that he had been teaching in Washington’s Federal School, and that he continued to be asked for music by people who knew of him through his residency with the National Symphony. Klein added, “Unfortunately JC has not been able to capitalize on his year there, as I would have

\textsuperscript{113} Incidentally, Mintz praised Perlman’s playing, criticized the Paganini as a silly show-piece, and hoped that Perlman was adopting a temporary attitude of enthusiasm toward the piece for this concert. He went on to say this about Mitchell’s conducting Elgar’s First Symphony: “The piece seemed to make the audience a bit restless. The fault, most probably, was Howard Mitchell’s rather than Elgar’s. Though the music sounded well rehearsed, there was a certain monotony to the playing. Tone quality was rarely varied, and in time one began wondering how many double and triple pianos were being ignored. Moreover, it probably is necessary to think more about the various degrees of staccato than Mitchell seems to have done, and to ponder just how strong the metrical pulse should be in each section of the music. Still, it is time the piece arrived in Washington, and Mitchell and the orchestra deserve the thanks of those who were there last night and the presence of a sizable crowd tonight.”

\textsuperscript{114} Archival material from RFC.
hoped. But it was of great value to him.115 Carter also gave him some documents for the
Foundation’s files, including the letter from Brian Priestman, who conducted Carter in his
concerto performances with the Baltimore Symphony.

Recently, more than forty years after these events, Howard Klein shared his thoughts on
Carter with me:

I remember John Carter as being an unflamboyant person, modest, serious and capable.
Alas, when John was no longer involved with the Foundation, I moved on to other
projects and individuals. As you may know, Rockefeller's Composer In Residence
program was soon discontinued then reinstated at a later time. Norman Lloyd, the
director of the arts program under whom I worked, handled everything at that time -- you
will see his initials, 'NL,' on my diary notes and his signature on the grant actions that
provided the funds for John's hospital care. (Norman Lloyd was one of my teachers at
Juilliard, himself a composer and long-time associate of Martha Graham and William
Schuman.) As Norman's assistant, I did his grunt work, the interviews, trips, etc. I wish I
could provide some information about those 11 years from 1970 to John's really
premature death in 1981. I am touched and saddened to think that I, as you said, may
have had the most interaction with him over those years. His music deserved better as
did he himself. A lovely man… Good luck with all your work. It is important to
preserve and call attention to the good stuff. John Carter was as good as it gets.116

Carter’s presence on the faculty of Federal City College in 1970, as mentioned in Klein’s
memorandum above, is confirmed by the archivist of that institution,117 and remembered by
Hildred Roach, his colleague then, and still teaching there (now University of the District of
Columbia), as follows (see the other part of her email on p. 1-2):

Sorry that I cannot tell you where his former students are. Carter taught theory and piano
classes, but was at Federal City College only a short time. Surprisingly, he hastily
resigned from the position just before traveling to St. Louis for his Mother's funeral—
although I advised him against making that move. I saw him for a very short meeting
only once after that, and I always wondered where he went. To hear from you that he
fared well thereafter was a real joy for me, for he used to call me “Mother” whenever he
sought information about his new environment!118

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115 Archival material from RFC.
116 Howard Klein, e-mail messages to Robards, March 26 and 27, 2012.
117 Christopher Anglim, Associate Professor/Archivist/Reference Librarian, University of the District of Columbia (formerly Federal
City College), e-mail messages to Robards, March 12-14, 2012.
118 Hildred Roach, e-mail message to Robards, June 6 2011.
I have found one piece of evidence that Carter did actually go to Europe, following his remark to Howard Klein that he intended to do so. It is in the papers of Johnnie V. Lee, and specifically in her Afro-American Music course packet, which includes a list of former students and their accomplishments. As can be seen in the photocopy below, under John Carter’s name there appears, in parentheses, the statement, “now in Europe.”

In summary, we see that Carter was located in places and among people of highly developed musical talent, influence, and aspiration—at Oberlin College, as a house guest of William Warfield and Leontyne Price, in a piano studio led by important figures in piano pedagogy, and with fellow students that went on to become some of the most recognized names in American music as performers, composers, and conductors. The Rockefeller grant and residency could have been a remarkable jumping off point for his career as a composer. It seems likely that he could have benefited professionally from his relationship with the Rockefeller Foundation, Howard Klein, his musical contacts in New York and Washington D.C., and his relationship with the Washington National Symphony. His reputation as a composer was growing due to the immediate and lasting popularity of his Cantata, especially considering its premiere by Leontyne Price, and performances of this and other vocal works by William

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119 Tiger Swan, Information Literacy and Distance Learning Coordinator, Florida A&M University, e-mail message to Robards, May 17, 2012.
Warfield, Adele Addison, George Shirley, Betty Allen, Charlotte Holloman, and others. Even his new teaching post at Federal City College, perhaps the beginning of a home in academe, pointed to a long and successful career as a performer, composer, or both.

Carter obviously had education, social skills, musical talent and ingenuity, personal discipline and drive. It is a mystery and a tragedy that he died on July 24, 1981, in Hempstead, NY (Long Island) at the age of forty-nine.\textsuperscript{120} There are rumors surrounding his death, but no information that provides evidence or answers. I think it is best that we choose to let his music speak for him, and it is my hope that more of his music will surface for future performance and publication.

\textsuperscript{120} “Social Security Death Index,” Accessed March 5, 2012, http://www.genealogybank.com (Full URL not disclosed for reasons of account privacy.)
A secure, complete catalogue of Carter’s compositions cannot yet be assembled, but a provisional list is offered in Appendix B and below, and a chronology of performances of his known works appears in Appendix C.

Without doubt, Carter’s best-known work is his *Cantata* for voice and piano or orchestra. It is his only work in print, published in 1964 by Southern Music Publishing; the orchestral version is available for rental from Theodore Presser Co. The work has been widely performed, but there is little awareness among musicians, and even less in the general public, that he wrote anything else.

Thus, one of the first difficult tasks in this study was to establish what other works Carter might indeed have written, and whether or not their scores had been published. In fact, Carter wrote substantially more music than the *Cantata*, and though never published, his other works were performed with some regularity at the time of their composition. On the basis of concert reviews, programs, published biographical information, and works registered with the American Society of Composers, Authors and Performers (ASCAP), I have established that Carter wrote the following works before 1970, the year of the last specific information about his musical activities. The following works received premiere performances as documented in newspaper reviews: *Litanies/Alleluia, Cantata, Saetas Profanas, Requiem Seditiosam: In Memoriam Medgar Evers*, and the *Piano Concerto*. Though exact dates of composition are not known regarding *Emblemes, Valses pour les danseurs noirs, Kodoku*, and a piano transcription of *Requiem Seditiosam: In Memoriam Medgar Evers*, these works were performed on either a May 1967 program of all-Carter works or an August 1967 program on which Carter also performed.
solo piano works. Listed below are the works are in presumed chronological order, their likely
dates following the titles. Some works were registered with ASCAP (mostly in 2002), and their
registration dates are in square brackets.

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>ASCAP Registration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alleluia</td>
<td>1958</td>
<td>[no ASCAP registration]</td>
</tr>
<tr>
<td>Litanies</td>
<td>1958</td>
<td>[no ASCAP registration]</td>
</tr>
<tr>
<td>Cantata for voice and piano</td>
<td>1959</td>
<td>[ASCAP 1967]</td>
</tr>
<tr>
<td>Cantata for voice and orchestra</td>
<td>1968?</td>
<td></td>
</tr>
<tr>
<td>Saetas Profanas</td>
<td>1965</td>
<td>[ASCAP 2002]</td>
</tr>
<tr>
<td>Requiem Seditiosam: In Memoriam Medgar Evers (orchestra)</td>
<td>1966</td>
<td>[ASCAP 2002]</td>
</tr>
<tr>
<td>Requiem Seditiosam: In Memoriam Medgar Evers (piano solo)</td>
<td>1966-67?</td>
<td></td>
</tr>
<tr>
<td>Epigrams</td>
<td>1966-67?</td>
<td>[no ASCAP registration]</td>
</tr>
<tr>
<td>Valses pour les danseurs noirs</td>
<td>1966-67?</td>
<td>[ASCAP 2002]</td>
</tr>
<tr>
<td>Piano Concerto</td>
<td>1969</td>
<td>[no ASCAP registration]</td>
</tr>
</tbody>
</table>

To date, ASCAP has listed not only the above six works under the name John Daniels Carter, but a further fourteen under the same name. Eight of these were actually written by a
living composer also named John E. Carter (without the middle name Daniels), with whom I
corresponded. One more ASCAP listing entitled *Spirituals*, registered in 2002, is probably by
the same composer.

What to make of the remaining five works? Their titles and ASCAP registration dates are:

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121 These works are: Alleluia Our Lord is Risen, Born in Bethlehem, Dawn, God's Going to Build up Zion's Walls, How Beautiful upon the Mountains, I Sing of a Maiden, Nativitas, Surely He has Borne our Griefs.

122 John E. Carter, the living composer, has written *Spirituals for Piano*, Hope Publishing Co. ISBN 978-5558590777.
Amor y Desenga O Argentina  [ASCAP 2002]

Cortège Funèbre de la Princesse de Clève 123 [ASCAP 2002]

Fallen Prince  [ASCAP 2003]

Guerre  [ASCAP 2003]

Service of Chin  [no ASCAP registration date]

According to John Carter, my correspondent, these are not his compositions. Fallen Prince is, in fact, almost certainly by yet a third composer named John Carter (1929-1991), a jazz clarinetist, whose work The Fallen Prince is found in a recorded album of his compositions. 124 In any case, I have not discovered evidence in programs, reviews, concert listings, or public relations releases of the 1950s and 60s that they are the works of John Daniels Carter, and it seems unlikely that he would have written them in the 1970s. Nevertheless, the fact that the four remaining ASCAP registrations were in the year, or succeeding year of the registrations of five of his known works leaves open the small possibility that they, too, were his compositions. I was told by my correspondent, John E. Carter, that the nephew of the subject of this study was attempting to collect royalties from works written by both his uncle, John Daniels Carter and the living composer, John E. Carter. Therefore it is feasible that this nephew registered the nine works listed above with ASCAP in 2002 and 2003, at the time of this reputed royalty dispute. 125 Further research may provide a clear answer.

123 The listing in ASCAP contains no diacritical markings.
124 John Carter: Castles of Ghana (Roots and Folklore: Episodes in the Development of American Folk Music # 2) (Gramavision 79423).
Carter’s Musical Style

Several writers have given us their view of Carter’s compositional style. Allison Smith describes his harmonic language as “controlled dissonance, quartal harmonies and chord clusters working together to obscure tonality.”126 Hildred Roach points more broadly to the harmonic, thematic and tonal components of his style, and the use of these, as well as rhythmic elements, to characterize a “subject:”

melodic and harmonic imitation, thematic interchange and motive relationships which bridge polytonalities and tonal structures rather than atonal examples affected by the times. At intervals, his full chords, chromatics, extended intervals, clustered tones, dissonances and consonances together obscure the major or minor feeling only temporarily. Chords built in fourths, fifths, and other unusual combinations prevail in alternation with the traditional. Melodic, rhythmic and harmonic repetitions are used as effective descriptions of the subject.127

Roach also comments on Carter’s sensitive instrumentation, pleasing stylistic innovation, and intentional connection to his African-American heritage.

His sensitivity in writing provides a just presentation of the instruments in his list of works, a freshness of style and a beckoning of the lively aspects at his disposal. Both emotional and serious in content, Carter has borrowed from the blues (especially for the "Valses"), the spirituals and from the era in which he lives in order to mold his compositions.128

Howard Klein observed Carter’s independence from current compositional orthodoxies, as well as the accessibility, folk roots, and fine orchestration of his music:

JC’s music is not doctrinaire being affiliated neither with the avant garde of Luciano Berio or the serialist establishment of Milton Babbitt. His music is accessible with vigorous rhythms and identifiable melodies springing from folk sources (the last movement of the concerto is cast in the current popular dance rhythm, the bugaloo). A tape of the Requiem Seditiosam. In Memoriam, Medgar Evers as played by the Symphony of the New World, showed JC to be a gifted orchestrator who achieves big

127 Roach, Black American Music, 240.
128 Ibid.
string sonorities and who handles the winds and brass well. In short, JC is a most musical
musician and composer.  

Another reviewer focused on Carter’s expressivity and imagination:

Mr. Carter communicated to his listeners very directly in his music. He is a poet who is
more evocative of imagination than passion. He is capable of expressing turmoil and
struggle, though all veiled in refinement. This was demonstrated in his two vocal works
(Kodoku and Cantata) as well as the complex, impressionistic and Parisian Valses for
piano, with traces of blues in the first waltz.  

To these descriptions, we may add a few other elements of Carter’s style not mentioned
above: the use of complex meters; a preference for multi-movement works, and for introductory
solo piano sections, virtuosic piano writing, and blending of common forms of Western music
(suite, air, toccata, waltz, vocalise) with forms drawing from an African/African-American
heritage (blues, spirituals, bugaloo).

Regarding the African-American elements in his music, Carter himself is on record.
When asked by Alan Kriegsman of the Washington Post “what he regarded as the principal
formative influence on his music,” he replied:

Negro music, all of it—spirituals, shouts and hollers, work songs, funeral music; jazz too,
but in a minor way. However, I am trying to do something quite different from the usual
spiritual adaptations or settings one hears, which I think are mostly awful. There are
exceptions, of course. Hall Johnson for instance. I think I’ve benefited greatly from
studying his work. But my own approach is something else.

My purpose in using Negro melodies is to preserve the spirit of the original, which is,
after all, unique, but at the same time to bring them into the mainstream of Western
music. In other words, my compositions are as distant from the conventional spiritual
‘arrangements’ as, say, Bartok’s music is from traditional Hungarian tunes.

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129 Archival material from RFC.
130 (no title), The Woodstock Week, August 10, 1967, (Rockefeller Archives).
Individual Works: Performances, Reviews, and Other Data

Carter’s works will be discussed here in their likely chronological order, as given above on p. 43 and in Appendix B.

*Litanies/Alleluia*

(1958, Voice and piano, Alleluia was probably part of Litanies)

*Litanies*, called a “song cycle” in a review, was sung by the soprano Charlotte Holloman on a program of music by black composers, at the Little Theatre (St. Martin’s Episcopal Church) in New York on November 7, 1958. According to the review, it was "the first performance anywhere of a song cycle by John Carter." Other performers on the program were pianist Margaret Bonds, baritone Raoul Abdul, and cellist Marion Cumbo playing works by Samuel Coleridge-Taylor, Edward Margetson and Clarence Cameron White. This was the Coffee Concert series started by Raoul Abdul, baritone, music critic, and writer for the *New York Amsterdam News*. Abdul introduced Holloman to Carter for this concert. Talking with Holloman, I discovered that the work she sang was not entitled *Litanies*, but *Alleluia*. About this *Alleluia*, Holloman said:

Raoul had just decided to present these concerts. He drew up a plan and then he said he wanted to do an inaugural program. He presented this. I’ve got a young man who’s doing a composition. The composition might lend itself to your voice very well. I wonder if you might look at it. So I said, all right. But there was nothing to look at. He played it on the piano.

Perhaps Carter intended *Alleluia* to be a segment of *Litanies* or it was an independent work.

Whatever the case, Holloman gave me a vivid description of how she learned the piece.

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133 Ibid.
134 “Raoul Abdul was the one who told me he had been in the hospital. [Abdul was a] music critic for the Amsterdam News [and] used to come to Washington frequently; I used to have lunch with him.” Charlotte Holloman, conversation with Robards, March 16, 2012.
135 Ibid.
I did the first performance and last performance that I know of John Carter’s *Alleluia*. He had not written down one note. He taught it to me by rote. I was doing coloratura work and it was extremely difficult. He never wrote it down that I know of. I don’t think it was part of the *Litanies*. I’ve never seen the *Litanies* . . . he taught it to me note for note. We had at least five or six rehearsals. Sometimes I used to think because he didn’t write anything down, he was making it up on the spot and it wouldn’t be the same thing I had sung before. But I want to tell you it was extremely well received. I only sang it that one time.136

The account seems to confirm that Carter had a habit of either not finishing pieces, or not working under deadlines, since at a later point he mentioned that while writing his piano concerto in 1969, he had never worked under a deadline before, and found it "disturbing and exciting."137 That *Litanies* might not have been finished at this point could well explain the *Alleluia* Holloman sang, whether or not it was part of the other work and especially considering that Carter had not even written out the *Alleluia*. Later she contacted Carter to see if he had published the *Alleluia*:

I wanted the [score] very much because I did a debut in London, when I did, I was asked after the debut at Wigmore Hall to do a concert for the American Embassy.138 They wanted everything American. I tried to find [Carter] and couldn’t. I was told he was under treatment in the hospital. I left him alone. I stayed in Europe about six years. When I returned I was very anxious to try to find him again. I called the number which I had and he answered. I was shocked. I didn’t know if he remembered me, but I was anxious to find out if [Carter] ever wrote the *Alleluia* down—or has it been published. ‘Oh of course, all those songs have been published.’ I don’t think he was right. When I did try to find something published, it was the spirituals. After that I understand he went back in the hospital. That’s the only time I had any association with him. I don’t know anyone else who would have known him so well.139

Holloman suspected that Carter may have had odd ways of working, and believed Abdul had told her about Carter's first hospitalization. But she was unaware that he had been hospitalized again for the ruptured stomach tumor in 1969. To what I could tell her, she responded:

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137 Archival material from RFC.
139 Charlotte Holloman, conversation with Robards, March 16, 2012. [Carter probably assumed that Holloman was asking about the *Cantata*, published in 1964.]
You couldn’t put any pressure on him. I think that he was kind of institutionalized, he sort of took off and hibernated there. He worked very strangely. I couldn’t, I didn’t have a great rapport with him. But we made music somehow. He was a fantastic musician. In that short while he impressed me very much. I’m glad you are doing this project. He does need recognition.

By 7 January 1960, however, Carter appears to have completed *Litanies*, or at least a number of its sections/songs, because on that date the work was sung under that title by the soprano Miriam Burton, with Carter at the piano, in a recital at Carnegie Hall. The recital was reviewed in the *New York Times* by Eric Salzman, who mentioned that Burton sang "some chant-like Litanies" by John Carter, accompanied by the composer. Curiously, an earlier announcement of the recital in the *New York Times* made no mention of *Litanies*, but did state that the program would include Carter's *Cantata Sacra*, noting that this would be its first New York performance. Salzman, however, did not mention the *Cantata* in his review, but after the above-quoted phrase continued, "She [Burton] opened her program with works of Purcell, Duni and Bach with the assistance of Nancy Cirillo, violinist, and John Solum, flutist. Except in the Carter work, Jonathan Brice was the excellent piano accompanist." It is likely that the *Cantata* was scheduled but later replaced by the now expanded *Litanies*, perhaps including the *Alleluia*. It is possible that the *Cantata* was too difficult for Ms. Burton to learn in time for the concert, or to do it justice vocally. Salzman noted that her voice "showed a little strain at the tip-top of her range."
Cantata
(1959, Song cycle for voice and piano; 1968? Voice and orchestra)

Carter’s Cantata is the work best known (and in many cases the only one known) among singers, pianists, and teachers of art song, spiritual arrangements, and African-American music. It has the reputation of a tour de force for both voice and piano, and has proved appealing for concert performance or for use in church services. It consists of five parts: A brief piano prelude, followed by sophisticated arrangements of the spirituals Peter go ring dem bells, Sometimes I feel like a motherless child, Let us break bread together, and Ride on King Jesus.

Carter dedicated the Cantata to “Miss Annajo Harris.” Who is Miss Harris? I found a record of an “Annajo Harris” who was a music teacher in Kansas City, Missouri in the mid 1940s-1950s. As described by her student, Terry Lee Strother:

The late Miss Annajo Harris was another adult encouragement in my childhood. She offered and provided me free piano and music theory lessons. She knew my parents could not afford to pay for lessons for me. We did not have a piano at my house, so I practiced on the grand piano at Carver Center across from my house. It was from Miss Harris that I first learned about and gained an ardent love and appreciation for classical music and opera. I was introduced to Bach, Beethoven, Mozart, Chopin, Schumann, and other greats. I took piano lessons for about three and a half years. I wish I had practiced more and taken it more seriously.145

I assumed Ms. Harris was the mother of Miss Annajo Harris (now Anna Harris Madison), who was mentioned to me by Dalton Baldwin (Carter’s roommate at Oberlin College) as a classmate of Carter’s at Oberlin, an African-American singer who also composed, was “very gifted,” and had been “close friends” with Carter.146 Baldwin suggested that I try to find this

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“Jody Harris” as he called her.\textsuperscript{147} The mother-daughter relationship was confirmed by an article in a Denver newspaper, stating that the younger Ms. Harris (first name “Anna Jo” according to the newspaper) was from Kansas City, Mo, was the daughter of a music instructor, and a senior majoring in music at Oberlin College in the fall of 1953.\textsuperscript{148} Oberlin College informed me that she was in the class of 1952 but did not graduate.\textsuperscript{149} Additional newspaper articles reveal that she was a fashion model, won a beauty contest, had been a student at the Conservatory of Kansas City and was talented in ballet, piano, organ singing, and painting.\textsuperscript{150} The author has made attempts to contact Ms. Harris, born sometime between 1931 and 1932 but has thus far been unsuccessful in locating a current address.

Carter explained the work himself on a few occasions. He told reporter Alan Kriegsman this in an interview:

\begin{quote}
“Cantata” is a 5-movement suite for voice and orchestra (or piano), cast in such forms as rondo and toccata. It makes use of traditional Negro melodies, but they are considerably transformed by the idiom of the suite. The spiritual, “Ride On, King Jesus,” for example, appears in 5/4 meter. “Do you know DeFalla’s Seven Spanish Folk Songs?” Carter asked. “What I was attempting in ‘Cantata’ was along those same lines.”\textsuperscript{151}
\end{quote}

At the Black Music Center Seminar at Indiana University in 1969, Carter said this:

\begin{quote}
\textit{Cantata} is based on a few well-known spirituals. I was always curious that Black composers rarely concerned themselves with this music. They’ve been arranged, but Black composers have not cared for their folk music as have Chopin or Bartók, for example. Even the arrangements seem timid, and have always been brief. This is not the way you hear them when the choruses sing them; the arrangement may look as if the performance would last only two minutes, but the chorus sings for five. This is what I decided to do with this material, with one movement for each of the five spirituals. The first, for piano alone, is the \textit{Prelude}. Second is a rondo, based on \textit{Peter, Go Ring Them}
\end{quote}

\begin{footnotes}
\item[147] Dalton Baldwin, conversation with Robards, March 6, 2012.
\item[148] “Anna Jo Harris is 3\textsuperscript{rd} in Nat’l Beauty, Talent Tournament of Shriners,” \textit{Plaindealer} (Denver, CO), August 8, 1953, 1.
\item[149] Louisa Hoffman, Archival Assistant, Oberlin College Archives, e-mail to Robards, March 13, 2012.
\end{footnotes}
Bells. Sometimes I Feel Like a Motherless Child is third, as an air, and then comes Let Us Break Bread Together. The last movement is a toccata, Ride on, King Jesus. The first performance was given by Leontyne Price, at Constitution Hall.152

The soprano Bernardine Oliphant, who sang the Cantata at this conference, asked Carter if we should “approach it in the classical manner, as if it were Mozart or Bach?”153 She noted that this had been her way of handling the piece, and that she did find it very approachable. Carter replied:

Frankly, I don’t want to meddle with the artist, like there’s the score and the artist has to recreate the music. You know, when you look at the music and come to your conclusions, you’ll find others will treat it differently. And why shouldn’t they, as long as the general indications are observed? I’ve heard you sing, and I know anything you decide to do will be fine.154

In response to another question, “How do you manage to indicate exactly what you want in the score, and you did change the spiritual tunes, didn’t you?” Carter said:

Almost any composer has got to leave latitude for the artist’s interpretation. No matter what he wants to do, the notation has its limitations. As for the melodies, a lot of spirituals are pentatonic, and twelve minutes of five-note melodies might not be too interesting so I’ve not hesitated to alter the melodies. It is interesting that the concert singers usually perform the music straight, unchanged, while all sorts of nuances and subtleties arise spontaneously from the choral groups, and arrangements have never captured these.155

Carter did not finish the Cantata until late March or early April of 1959, according to his account of his conversation with Leontyne Price:

I was at a Christmas dinner several years ago with Miss Price and she asked what I was writing and I told her. She asked me to play it for her, but I told her I couldn’t, it wasn’t finished . . . ‘I’ll sing it in two weeks at Constitution Hall,’ she told me, ‘if you’ll mail it to me on the road.’ I did and she did.156

152 de Lerma, Reflections on Afro-American Music, 97-98.
153 Ibid, 98.
154 Ibid.
This premiere occurred on April 5, 1959 and was reviewed by Paul Hume. It is interesting to note that Hume lists the work as “Cantata Sacra, in five parts, each based on a Negro spiritual.”157 By the time the Cantata was published in 1964, Carter seems to have shortened the name to Cantata. Hume notes that the piano prelude faintly suggests Were you there?158 and goes on to say:

The songs retain the spirit of the spirituals, though they have been concertized, symphonized as it were. John Carter is the composer, and he was present to thank Miss Price and [pianist David] Garvey for their brilliant account. The closing of the “Ring dem bells” and Garvey’s playing of the final toccata were two of the day’s breathtaking tours de force.159

This is high praise, given Hume’s effusive acclaim of the other works on the concert and of Miss Price’s legendary and overall artistry.

By the time of Carter’s residency with the National Symphony, the Cantata had also been performed by Leontyne Price in Los Angeles, and in performances that Carter himself accompanied—with Miriam Burton at Carnegie Hall, with George Shirley in Brooklyn and Texas,160 and with Adele Addison at a dinner in honor of Indira Gandhi, Prime Minister of India.161 Leroy Hurte, in a review of Leontyne Price’s Los Angeles premiere of the work said:

While space will not permit the reviewing of each of the 20 or more songs she sang, mention must be made of the “Cantata Sacra” by the young Negro composer, John Carter. Mr. Carter took a group of Negro Spirituals and gave them a modern, atonal sounding, dissonant setting with the accompaniment (exceptionally well done by David Garvey), and yet the vocal line was maintained within its traditional melodic context. The effect was somewhat like singing “Every Time I Feel the Spirit” (which was one of the Spirituals sung) in one key and playing it perhaps twice as fast at the same time in another key. Strangely enough, the true feeling of the Spirituals was not lost. However, to the ear not used to extreme dissonances, the work might require a few more hearings.

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158 Were You There is a spiritual depicting the Passion of Christ.
160 A biographical note about Carter in the Archival material from RFC says: “JC has written two orchestral works, Cantata and Requiem Seditiosam. Cantata has been published by Southern Music and was first performed in 1966 in Norway and Denmark. Last year the Met Opera tenor, George Shirley, sang it in Texas. Paul Freeman recently conducted the work in Baltimore and Ruth Conway, a New Yorker, sang.”
161 “Symphony To Do Work Of Carter,” 22.
for comfort. The program was further highlighted by the rarity of an encore at intermission time, and by a standing ovation by a very enthusiastic audience.\textsuperscript{162}

In 1965, Carter accompanied George Shirley in a recital performance of the \textit{Cantata} in New York. (Charles Wadsworth accompanied the rest of the program.) In her review, Perdita Duncan wrote:

The work, based on traditional Spirituals, was an exciting experiment. The melodic threads of the Spirituals were interwoven in a most intricate pattern, which caused the religious message to be lost in a refined classicism. Yet Mr. Shirley managed to capture the essence of the work. Charles Wadsworth gave a sympathetic and understanding support as accompanist.\textsuperscript{163}

George Shirley recalled:

I coached \textit{Cantata} with John in NYC and performed it numerous times in recital. I also performed the orchestral version at. I believe, Texas Tech University. I first was introduced to \textit{Cantata} when Leontyne Price sang it in recital at Constitution Hall ca. 1957. John was a masterful pianist, a very bright fellow who had his act together, as they say. . . . I wish you every success in your attempt to find John's compositions, and I regret not being of more meaningful assistance to you in this regard. His worthy talent was rewarded with recognition accorded only a few, and it would be a shame if his works are left to languish.\textsuperscript{164}

Carter gave two more New York performances of the \textit{Cantata} in 1967 with Ruth Conway. Conway also performed the orchestral version of the \textit{Cantata} with Paul Freeman conducting in Baltimore. Of Conway's performance at the All-Carter recital in New York's Lincoln Center, Perdita Duncan wrote:

Although Leontyne Price introduced the closing \textit{Cantata} at Constitutional Hall in Washington, D.C., Ruth Conway, who sang the work at this performance, did not give the traditional Negro melodies: \textit{Peter go Ring a Dem Bells; Sometimes I Feel Like a Motherless Child; Let us Break Bread Together; Ride on King Jesus}, the emotionalism necessary to move the audience. While Mr. Carter did not employ more than suggestions of the melodies in this \textit{Cantata}, there were enough to be recognizable. Miss Conway did not quite capture the inner essence of the work. This is only a criticism of casting, aside from that it was a gem of a program.\textsuperscript{165}

\textsuperscript{164} George Shirley, e-mail message to Robards, October 21, 2010.
Though she seems to have forgotten that she reviewed a New York performance of the work in 1967, the same critic reviewed Beatrice Rippy, soprano and Carol Hollister, piano at Town Hall in 1969:

She gave the first New York performance of John Carter’s “Cantata,” based on traditional Spirituals, which were transfigured by the composer’s use of the classic forms of the Suite. . . . Miss Rippy’s sense of style and controlled singing captured the inner essence of this work and brought warm and enthusiastic applause from the audience.\textsuperscript{166}

Additional promotional material related to the \textit{Cantata} that was compiled by Carter’s management:

Traditional Negro melodies are transfigured by the composer’s use of the classic form of the Suite.\textsuperscript{167}

the most intriguing piece of musical composition I have seen in a long time . . . will be the highlight of any recital. The composer takes the theme and treats it in every possible way imaginable, both rhythmically and musically. NATS bulletin (from performances by Price)\textsuperscript{168}

literally exciting. He takes the spiritual as a jumping-off point and creates driving, impelling music. Los Angeles Mirror-News\textsuperscript{169}

breathtaking tours de force. Paul Hume, Washington Post\textsuperscript{170}

While earlier reviews contain characterizations such as “atonal . . . dissonant . . . exciting experiment . . . intriguing . . . suggestions of the melodies” (of the spirituals), it is interesting to note that later reviews of the \textit{Cantata} include descriptions such as “literal setting . . . modern harmonizations . . . sanitized gospel music . . . based on Afro-American religious folksongs . . .”

Thus by the 1970s the \textit{Cantata} is no longer seen as \textit{avant garde}. Note the following review by Donal Henahan of a Harlem Philharmonic outdoor performance on a Memorial Day program in 1972:

\textsuperscript{167} Archival material from RFC.
\textsuperscript{168} Ibid.
\textsuperscript{169} Ibid.
\textsuperscript{170} Ibid.
John Carter’s “Cantata,” with Patricia Pates as mezzo-soprano soloist proved to be a fairly literal setting of spirituals, supported by modern harmonizations whose details were sometimes hard to discern in the poor acoustical conditions.\(^{171}\)

A review of Leona Mitchell in recital at the Kennedy Center in Washington D.C. in 1984:

John Carter’s *Cantata* based on spirituals was a plodding affair, sanitized gospel music beautifully sung but artistically questionable.\(^{172}\)

And Mitchell’s New York recital debut (Alice Tully Hall) reviewed by Raoul Abdul in 1987:

In terms of temperament, she seemed more at home in Rodrigo’s *Cuatro Madrigales Amatorios* and John Carter’s *Cantata* (based on Afro-American religious folksongs). There were sharply drawn vocal characterizations in the Rodrigo set and religious exaltation in the Carter. The audience responded with hearty approval.\(^{173}\)

Mark Adamo (best known as composer of the operas *Little Women* and *Lysistrata*, as well as other orchestral and choral works), but writing as music critic for the *Washington Post*, reviewed a recital given by soprano Marymal Holmes in 1994:

Traditional spiritual arrangements, by William Burleigh [H.T.?], Hall Johnson and Undine Smith Moore, shared a program with John Carter’s heady, kinetic “Cantata.” . . . When Marymal Holmes, flinging forth the last phrase of the “Cantata,” sings, “No man can-a hinder me”—and starts that “me” on a tiny, pearly F-natural that snowballs into a silvery, coruscating forte—well, no man can hinder her, indeed.\(^{174}\)

Frank Milton McCoy’s review of the Southeast Symphony at Southwest College (California) in 1991, with Lynda Anders, soloist and Yvette Devereux, conductor, is of a different nature. That the orchestral version often overpowers the voice, has also been noted by this author:

*Cantata for Voice and Orchestra* . . . was not a good choice for this program as the [selections] did not offer enough contrast. The songs did not display Ms. Anders’ voice to full advantage, and the orchestral accompaniment was often much too loud for the vocal parts. This discrepancy was attributed, in part, to the fact that the musicians and the soloist did not have sufficient rehearsal time in order to perfect the music. Based on familiar spirituals, the *Cantata* included Sometimes I Feel like a Motherless Child and


*Peter, Go Ring-a Dem Bells.* The tones were very dissonant, and the music and the vocal line did not always agree. Why John Carter, the composer, chose to use claves, wood blocks, etc. to gain rhythmic effects in *Peter, Go Ring-a Dem Bells* in his score left me in a quandary. Bells or chimes would have been so much more realistic and effective.175

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Saetas Profanas\textsuperscript{176} 

(1965, Voice and piano)

\textit{Saetas Profanas} was premiered at Carnegie Hall on February 14, 1965 by William Warfield, baritone, and Warren Wilson, piano, with Carter in attendance. Thereafter, Warfield included \textit{Saetas Profanas} on several recitals (See Appendix C for an incomplete but substantial list of dates and locations of live performances.) After this author’s unsuccessful attempts to secure the score of this unpublished work from Warfield’s estate, and from pianist Robert Ray, who does own a manuscript copy, I received a copy from Ormand Jones, who had performed the work on his senior trombone recital with pianist, Don Stillwell in 1977 at Southern Missionary College (now Southern Adventist University), Collegedale, Tennessee.\textsuperscript{177} As far as Mr. Jones and I are aware, he is the only soloist to have performed the work besides William Warfield, whom Mr. Jones had approached for a copy of the score after hearing him sing it in recital.\textsuperscript{178} I have included a manuscript copy of the piece in Appendix I to encourage others to study, perform and enjoy the work.

The Spanish \textit{saeta} is a genre of sacred song in Spain that is associated with Holy Week, especially in Seville and Corpus Christi, where it is sung along the all-night street parades:

in an atmosphere of fervour and vitality, intermixed with deep reverence and joy. The \textit{saetas}, whose \textit{coplas} (stanzas) range from four to six octosyllabic hemistichs (perhaps derived from the ancient \textit{romances}), deal with themes from the Passion, the death of Christ and the sorrows of the Virgin.\textsuperscript{179}

\textsuperscript{176} Note that a misspelling of the title as \textit{Saetas Profanos} occurs in several reviews and in the manuscript score (Appendix I).
\textsuperscript{177} Ormand Jones, e-mail message to Robards, September 17, 2012.
\textsuperscript{178} Jones wrote: “The music department brought William Warfield to the campus for a recital program and a workshop on the development of the Negro Spiritual. At the recital, I was very moved by his performance of John Carter’s "Saetas Profanas", and after the workshop I asked him where I could buy a copy of the music. He responded, "You're a singer?" I replied "No, a trombone player." He thought for a moment, and said, "It would work well on trombone, wouldn't it?" He told me that the piece was unpublished, but that if I wrote him at the University of Illinois at Urbana-Champaign, where he taught voice, he would send me a copy. I did, he did, and I used the song on my senior recital program.” Ibid.
“Saetas” meaning “darts,” or “arrows” may also idiomatically mean “spontaneous outbursts,” which are “profane” in Carter’s work. He may have wished to distance his work from the religious context of the saeta, or conversely to call attention to its passion within the secular realm. In a review of William Warfield’s performance of Saetas Profanas, Lewis Segal described the work as “a depiction in anguished vocalise of Christ’s sufferings.”

Several other reviews of Warfield’s performance of this work exist.

Raymond Ericson:

As fine as anything was the wordless singing that he contributed to Mr. Carter’s Saetas profanas. This is an effective vocalise in a dramatic Spanish-Moorish style, although it might sound better in a higher voice range. Mr. Carter was on hand to take a bow. So was the venerated and distinguished recitalist Roland Hayes, after the performance of his setting of spirituals. (New York, 1965).

Perdita Duncan:

It was like a tone painting with some of the melodic ideas borrowed heavily from South American composers. (New York, 1965).

T. Willis:

The new work, John Carter’s 1965 Saetas Profanas, was unimpressive. A meandering piano introduction led to hum and vowel vocalizing in the style of Rachmaninoff’s Habanera [sic]. Toward the end there were impassioned cries, presumably the Christian’s reaction to the paganization of the Spanish saeta processions. We remain unconvinced. (Chicago, 1965).

Earl Calloway:

A series of clashing chords, contrasting melodic tranquility, a change of key submerged in tonal color characterized the long introduction of John Carter’s “Saetas Profanas” which Mr. Warfield was singing here for the first time. The vocalise by this gifted young Negro composer began in a low meditative moan and by the time it reaches its climax, we have heard every emotional utterance the troubled human heart can vocally express,

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which finally ends in an exasperating shrill. It demanded a flexible voice and William Warfield utilized his with ease. (Chicago, 1965).\textsuperscript{184}

Paul Hume:

A striking novelty came with Warfield’s singing of Saetas Profanas by the young American composer, John Carter. This is a vocalise inspired by the strange contradictions to be seen and heard during many Spanish religious festivals. Carter uses the coloratura devices associated with the saeta to give the singer brilliant vocalising display. This very device, however, most cruelly exposes Warfield’s besetting problem. His voice, rich and eloquent in the lower and middle range, becomes tight, strained and insecure to the point of absolute lack of control at the top. This marred almost everything he sang in a concert which was otherwise an impressive array of song. It is a fatal blemish. (Washington D.C., 1966).\textsuperscript{185}

Carmen Elsner:

In addition to his Purcell, Schubert, and Faure songs, which were lustrous and rich with detail, Warfield took on with notable success a contemporary vocalize, John Carter’s “Saetas Profanas.” The problem with a vocalise—it’s sung without words—is that it is certain to resemble an exercise unless done most carefully and expertly. In the Carter work, which Warfield had premiered nearly two years ago in a Carnegie Hall recital, he had to bring forth the color and flavor of a religious procession in Spain. His interpretation seemed to have more of a Mexican-Indian flavor than that of pure Spain, but his tonal colorations were exciting. (Wisconsin, 1966)\textsuperscript{186}

Robert Finn:

In items that suited his voice best—Schubert’s “In Der Ferne,” some [Faure] songs, John Carter’s “Saetas Profanas” and a closing group of spirituals, Warfield was simply spellbinding . . . Carter’s “Saetas Profanas” is a most impressive affair, an impressionistic vocalise rising at the end to a high pitch of emotion after a fairly conventional start. The piece must not be easy, as it contains many difficult leaps and numerous notes in the voice part that seem quite unrelated to the piano harmony underneath. Warfield sang it superbly. (Cleveland, 1966).\textsuperscript{187}

Perdita Duncan:

It was a song without words, Impressionism of Debussy, elusive and sensitive. It was sung with a tender regard for the melodic impact. (New York, 1966).\textsuperscript{188}

\textsuperscript{187} Robert Finn, “Warfield Voices Full Commitment,” Plain Dealer, (Cleveland, OH), April 22, 1966, p. unknown.
Mr. Warfield brought a sensitive lyricism to “Saetas Profanes,” a song without words. His vocalise was done with precise refinement as his rich and vibrant baritone threaded through the emotional characteristics of the song. (New York, 1967).  

Program notes from the 1967 New York recital that Duncan reviewed:

A modern example of the enduring Saeta of Spain. These saetas or “arrows to God” appear with all their characteristic contradictions. The arrogant blasts of trumpets, the imperious rolls of drums merge with songs of reverence, piety and passion. Saetas Profanas was introduced by William Warfield at Carnegie Hall.  

Additional promotional material regarding Saetas Profanas compiled by Carter’s management:

worked up both melodically and harmonically into a vivid song of protest. (Harriet Johnson, New York Post)  

the most commanding, the most intriguing, the most fascinating number heard during the evening . . . This was a tremendous offering. (Hagerstown, Va. Evening Mail)  

excited everyone (Delta County Independent, Colo.)  

A tremendous offering (Hagerstown, Va. Evening News)  

grows in intensity and fervor, reaching a tremendous climax for both voice and piano. (Norfolk, Va. Ledger-Star)  

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190 Archival material from RFC. Program notes, May 16, 1967.
191 Archival material from RFC.
192 Ibid.
193 Ibid.
194 Ibid.
195 Ibid.
In May 1966, the *New York Amsterdam News* said of the *Requiem* that it is “a series of free variations on the spiritual “Hold On” [and] was composed by Mr. Carter as an homage to NAACP Field Secretary Medgar Evers, assassinated in Jackson, Miss., June 12, 1963, as the result of his efforts to secure school desegregation and voter registration.”

To help prepare the *Requiem* for performance, the American Musical Center had given Carter a grant, which provided 60% of the $1000 cost to have the parts copied. Carter noted that the work lasts only 11 minutes and that the expense is:

. . . just one of the many reasons why young composers shy away from orchestral composition. It is very time-consuming, extremely costly and a terrific gamble as far as performance is concerned. Most conductors are primarily interested in the masterpieces of the past, and neither conductors nor the public seems [sic] much interested in new music.

The *Requiem Seditiosam* was first performed by the Symphony of the New World, formed by its conductor, Benjamin Steinberg, to provide black musicians with orchestral opportunities that had been “scandalously hard to find elsewhere,” and “with the unique concept of cutting through the taboos which [then existed] in most symphonies against minority groups . . . while maintaining artistic excellence.” It was in existence from May 6, 1965 to

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January 2, 1974. One early supporter was Leonard Bernstein, as seen in a letter he wrote in 1965 to Donald Engle, Director of the Rockefeller Fund for Music:

Dear Mr. Engle: It is a pleasure for me to be able to recommend The Symphony of the New World for a sizable grant. I have not actually heard the orchestra perform. But I have heard and known Mr. Steinberg, who conducted one of my theatre works 15 years ago (Peter Pan). He is extremely able and gifted; and I am sure that under his guidance the orchestra will flourish. Most important of all, of course, is the sociological impetus behind the project – a truly integrated symphony orchestra. The success of this project will certainly stimulate more of the same, and may provide us with our first big step out of the unfair and illogical situation in which we now find ourselves with the Negro musician. Respectfully yours, Leonard Bernstein.

It had taken 25 years for Steinberg to fully realize his dream of an interracial orchestra. As early as 1940, Steinberg along with two African-American conductors, Dean Dixon and Everett Lee, had attempted to form an orchestra specifically for black musicians, “who were almost entirely excluded from the symphonic stage.” Lee was the first African-American to conduct a Broadway musical, when he filled in for the conductor of Carmen Jones in 1945. “Following this [debut] Leonard Bernstein invited [Lee] to conduct On the Town, the first time a black conductor led an all-white production.” Financial difficulties forced Dixon and Lee eventually to pursue careers abroad.

According to an article in The Black Perspective in Music, Clarissa Cumbo, the wife of cellist Marion Cumbo, had also been involved in several attempts to organize performing opportunities and institutions for musicians of color in the 1940s and 1950s. In 1966, she...
organized the Friends of the Symphony of the New World, with membership of over 150, and asked for the help of “all who wish to support the principles of high artistic standards and equal opportunity for qualified musicians.”  

When Carter’s Requiem Seditiosam was performed in New York’s Philharmonic Hall in May of 1966, there were 88 musicians in the orchestra, of which 41 were Black and 12 were Asian.

The orchestra included graduates of Juilliard, Curtis, Manhattan, New England Conservatory and Eastman, as well as former hands with the Philadelphia Orchestra and the NBC Symphony. It has been featured worldwide on both the Voice of America and the Armed Forces Radio and critics have called it, for both artistic and sociological reasons, a major development in the musical history of the United States.

(According to a survey conducted by the Symphony of the New World and the National Urban League in 1974, less than one percent of more than 10,000 musicians in symphony orchestras in the nation were members of minority groups.)

The program of the May 1966 performance of Carter’s Requiem included Beethoven’s Symphony No. 2 and featured Gwendolyn Sims, a young singer who had studied at Oberlin and pursued advanced studies abroad, in part on a Rockefeller grant; this was her New York debut as soloist with orchestra. An earlier “low-cost” performance had been given under sponsorship of the Harlem Cultural Council at City College the day prior to the stated premier. Regarding the Requiem, Perdita Duncan, in her review of the Philharmonic Hall concert, remarked:


Sims was a 1963 winner of the Lilli Lehmann Medal of the International Mozarteum Foundation in Salzburg, and sang leading roles in Germany and Austria. “Mayor, Wife Patrons For New World Symphony,” 20.

Ibid.
The work opened with statements from Spirituals, with a jazzy beat, then moved into a quiet mood. There were no atonal passages, only a sensitive lyricism and deeply poetic content that had a subdued intensity.\footnote{Duncan, “Music in Review: Symphony of the New World,” 22.}

Allen Hughes, reviewing the same concert in *The New York Times* wrote:

\ldots a set of free variations on the spiritual *Keep Your Hand on the Plow, Hold On* . . . the music is rather fragmentary and its facile orchestration has a slightly commercial sound. There are some suggestions of Aaron Copland’s triadic style in the fabric of the work.\footnote{Allen Hughes, “Symphony Celebrates First Anniversary,” *New York Times*, May 9, 1966, 46.}

The only other orchestral performance of the *Requiem* of which I am aware was by the National Symphony Orchestra, during Carter’s year as its composer-in-residence. Howard Klein attended the Washington premiere performance and wrote:

It is not a crowd pleaser with a brilliant finale but an imaginative and moving set of variations of the spiritual ‘Hold-ON.’ Stylistically one could point back to the Brahms “Variations on a theme of Haydn.” There is in the work the programmatic sense of a man’s struggle with his destiny. But in that struggle we hear faith, courage and vitality in the early variations and fear and death in the later ones. The *Requiem* is a memoriam to Medgar Evers, the slain civil rights leader and as such is a fitting tribute.\footnote{Archival material from RFC.}

Alan Kriegsman reviewed the same performance:

Despite the composer’s express wish and for reasons comprehensible only to the Symphony’s helmsmen, the second half of the title, referring to a slain civil rights leader, was suppressed in the printed program (though not in the notes). The omission is the more anamolous since there is nothing perceptibly bitter, morbid or mutinous about the composition. A set of variations on the spiritual, “Hold On,” it is couched in a vigorous, diatonic idiom that has echoes of Ravel, Piston, Ives and others, but also a cohesive stamp of its own.

An unadorned statement of the spiritual tune leads to progressively more intricate manipulation that alternates in mood between fervid assertion and idyllic calm. These are no cookie-pattern variations; the theme is treated freely and all but loses its identity here and there, though its presence as flavor and underpinning remains constant. Perhaps the most striking thing about the score at first hearing is the extraordinary skill of its instrumentation, resulting in a beautifully defined, varied panoply of orchestral color. Altogether, a splendid piece.\footnote{Alan Kriegsman, “Twin Peaks,” *The Washington Post*, April 9, 1969, C7.}
Mr. Carter’s *Requiem*, which began the evening is a neo-Romantic evocation, a work which recalls Sibelius and Vaughan Williams in the opulence of its instrumental textures and colorful harmonies. It, like the Dvorak opus, received a reading from the orchestra which was warm and assertive.\(^{215}\)

Other performances of the *Requiem* came in the form of a piano transcription. Alan Kriegsman, in two articles in the *Washington Post*,\(^{216}\) Hildred Roach, in her book *Black American Music*,\(^{217}\) and April 1969 program notes from the Washington National Symphony (see Appendix H1),\(^{218}\) report that pianist Julius Katchen played this transcription, though Roach acknowledges she is unsure if this information came directly from Carter or from the *Washington Post*.\(^{219}\) However, I found no concert reviews of his performances, and Katchen’s widow, Arlette Katchen had no recollection of them. In a personal letter to the author dated October 8, 2010, Ms. Katchen wrote:

> Julius Katchen never rendered any work by Carter. Furthermore he had no scores of any of Carter’s work[s]. The Washington Post must have mixed up the names of pianists! (Happens to the best) As a matter of fact the last modern work that Julius learnt [sic] was the Copland piano concerto which he played in London with the London Symphony conducted by Pierre Monteux in Mar 1960.\(^{220}\)

Whether or not Katchen actually played the transcription, Carter did play his piano version in a concert of all-Carter works on May 16, 1967. Program notes from this concert stated: “‘Rebellious Requiem’ was written in homage to Medgar Evers, the civil rights leader, assassinated in Mississippi. This piano transcription was preceded by an orchestral version

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\(^{218}\) Marcia Farabee, e-mail message to Robards, September 20, 2010.

\(^{219}\) Hildred Roach, e-mail messages to Robards, June 6, 2011 and February 27, 2012.

\(^{220}\) Arlette Katchen, personal letter to Robards, October 8, 2010.
introduced by the Symphony of the New World at Philharmonic Hall.” Perdita Duncan’s comment on that performance:

Mr. Carter played the “Requiem Seditiosam” as a piano solo. Written in homage to Medger Evers, the slain civil rights leader, the piano transcription was not as effective as the orchestral version, which was introduced by the Symphony of the New World at an earlier date. Yet Mr. Carter produced the tolling of the bells in the closing passages with his refined pianism.

After fruitless efforts to locate this piano transcription, I decided to create my own piano transcription of the piece, for performance on April 30, 2012 at the University of Illinois in conjunction with two lecture recitals about John Carter’s life and music (see Appendix J). (The author’s piano transcription is printed in chapter three, pages 92-102.) The original work for orchestra has not been published, but a score of it is available on loan from the Bagaduce Music Library in Maine.

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221 Archival material from RFC.
223 Werner Torkanowsky, the late conductor of the Bangor Symphony, donated the score to the Bagaduce Library. Howard Klein wrote this in an e-mail to me (March 28, 2012): “I knew Werner Torkanowsky well during the time he was conductor of the New Orleans Symphony. My family and I visited him several times at his home in Hancock, Maine. He was interested in contemporary music and was himself a composer. He set texts by Elie Wiesel -- I forget the title -- and premiered it with the NO Phil. So I am not surprised that he had John Carter’s Requiem score.”
Epigrams

(1966-67? Ballet)

All that is known about this work is that it was a ballet choreographed by the dancer, Arthur Mitchell, of the New York City Ballet.\(^{224}\) As Carter was studying composition with Carlos in 1966-1967, it is likely that he composed those works, along with Epigrams, at that time. (See Ch. 1, p. 19 Carter the Composer)

Kodoku

(1966-67? Song cycle for voice and piano)

Kodoku (the word might be translated as "alone," "solitary," "isolated") is a song cycle on Japanese texts, sung by soprano Adele Addison with Carter at the piano on the all-Carter recital given on May 16, 1967 at the New York Public Library at Lincoln Center (see Appendix H2). Program notes from this recital and another recital performance of the work by mezzo-soprano Ruth Conway and Carter in Woodstock, New York on August 5, 1967 (see Appendix H2 and H3), note that Adele Addison premiered Kodoku in Detroit.225 Perdita Duncan’s review of the performance in the New York Amsterdam News gives this description of the work:

The long drawn [out] piano introduction in the “Kodoku” was a preface to the brief and muted Japanese texts, which Miss Addison sang with superb diction, capturing the melancholy mood with an emotional depth. As the program notes described a philosophical calmness innate in the work. Miss Addison’s expressive phrasing gave the work a soft tenderness.226

A review of Conway’s performance in Woodstock, NY, 1967 noted:

A remarkable piece of inward contrast based on brief Japanese texts, [Conway's] soft entrance was very, very beautiful, her tranquil moments very enchanting, and the stormy parts soaring.227

In a telephone conversation, Adele Addison told me the following about Kodoku and her relationship with Carter:

I don’t remember if there were five [movements of Kodoku]. They were not on the level of his cantata. One or two of them were interesting. They were not that great of compositions. The Cantata was by far his best piece. . . . I knew John when he lived here in the city [New York] before he went to Washington. I don’t know whether he came here after Oberlin or what . . . He played for me, and all that . . . It was very strange. I knew John. He was not a person you could . . . even knowing him I never learned much about him. I never knew that he wrote a lot of music.228

227 (no title), The Woodstock Week, August 10, 1967, (Rockefeller Archives).
228 Adele Addison, conversation with Robards, October 9, 2010.
**Emblemes**

(1966-67? Solo violin, in five parts)

This work was also part of the May 1967 all-Carter recital in Lincoln Center (see Appendix H2). It was performed by the violinist Stanley Hoffman. Program notes about the piece (presumably written by Carter) state, "Five sonorous emblems. First performance." A review of the concert by Perdita Duncan in the *New York Amsterdam News* notes, "There were many fragmented musical motifs, although the work was described as five sonorous emblems." We again see Carter’s preference for multi-sectioned pieces in this work and the next, *Valses pour les danseurs noirs*.

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229 Archival material from RFC. Program notes, May 16, 1967.
**Valses pour les danseurs noirs**

(1966-67? Solo piano)

This work, too, was performed on the all-Carter program of May 16, 1967, at Lincoln Center (see Appendix H2). The program notes call it, "A chain of waltzes in which the mystique of the Viennese dance and the ambiance of negritude clash and commingle." Duncan, in her review of this recital, wrote:

> In the “Valses Pour Les Danseurs Noirs,” Mr. Carter’s motifs did not capture a true negritude until the third waltz, when there was a more pronounced rhythmic beat. The fourth waltz had shades of Ibanez [Albéniz], Debussy and Villa-Lobos, with a dash of Russian seasoning and a pinch of old Vienna.

Hildred Roach also notes that “Carter has borrowed from the blues (especially for the *Valses*).”

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Piano Concerto

(1969, Movements I and IV were performed; II and III are unfinished)

Carter was working on the Concerto during his time as composer-in-residence with the National Symphony and finished two movements in time to perform it with the Baltimore Symphony Orchestra in 1969 (see Ch. 1, Carter the Pianist and Carter the Composer). As cited in connection with Litanies, Carter wrote to Howard Klein in May of 1969 concerning his work on the Concerto: “I’ve never worked with a deadline in mind before. It’s disturbing and exciting.”\(^{234}\) According to Hildred Roach, he was still working on it during the time of her interview with him in 1970, while he was teaching at Federal City College.\(^{235}\)

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\(^{234}\) Archival material from RFC.

\(^{235}\) Hildred Roach, e-mail messages to Robards, June 6, 2011 and February 27, 2012.
Chapter Three: Further Observations on Three Works

Carter’s Musical Style and Saetas Profanas

Many elements of Carter’s musical style are present in this work: virtuosic piano writing, a lengthy piano introduction, repeated thematic material that has a vocal quality, traditional harmonies with added dissonance, writing without bar lines, ostinato rhythmic patterns, and clearly defined sections that are played without pause. The form of the piece may be described in four sections:

**Introduction: 4/4**

The lengthy piano introduction begins with a relentless, clanging series of chords that continues suddenly *pianissimo* as the main motive is introduced.

Ex 1: *Saetas Profanas* p. 2, system 2
Part 1:

The next section is written without bar lines. The piano introduces the main theme in unison octaves then repeats the theme in a single octave (page 3). The voice then enters with a lengthier, embellished version of the theme which it repeats as the piano accompanies with chords and a few brief countermelodies (pages 4-5). There is a short transition to the next section (page 6, system 1-2).

Part 2: 6/4

This section (pages 6-10) utilizes a rhythmic pattern to accompany the theme as shown below.

Ex 2: Saetas Profanas, p. 7, system 1

Part 3: 6/8

The final section of the piece (pages 10-end) utilizes a pattern of 3+3, 3+3, 2+2+2 to accompany the theme.

Ex 3: Saetas Profanas, p. 11, system 4
A Brief Musical Analysis of the Cantata


The following are Gaeddert’s notes on the Cantata:

Traditional Black Spirituals: Vocal melodies in traditional key structure (with somewhat dissonant accompaniment) . . . for soprano or tenor, preferably a big voice capable of many colors . . . succession of moods projected by the traditional spirituals; yearning, mournful, prayerful, and exultant.

Voice: traditional melodies embellished; high tessitura in spots
Piano: virtuoso technique in modern idiom for first and last sections; much perpetual motion; broken-chord triplet figures with counter-melody; last section mostly in 5/4; chord clusters; brilliant finish.
Difficulty: rhythms; endurance for high tessitura; ensemble.
Uses: very effective work for the right singer; must have both musical security and a deep feeling for the spirituals used; good rhythmic sense required; excellent program ender.236

In her book, Black American Music: Past and Present, Hildred Roach comments on Carter’s musical style and the Cantata as follows:

His Cantata for voice and piano shows his style of simplicity of ideas with a complex foundation of techniques . . . and shows a developing style mixed with either no meter at all, or with polymeters ranging from 8/8 to 5/4. Carefully marked with dynamic extremes and directions for performance, the piece makes use of barless measures, improvisational effects producing a flow of interesting rhythms from the simple to the complex. The work . . . gives a feeling of direction and character . . .237

Within the scope of this study, my own comments regarding the Cantata will be limited to a summary of observations related to performance. I will not reprint portions of the score, as it is readily available for purchase (Southern Music Publishing) or rental (Theodore Presser), and

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may be found in various libraries. I will offer brief comments about the orchestral version of the 
*Cantata,* particularly in how it differs from the voice/piano version.

If the opening *Prelude* is paired with the *Rondo,* any of the resultant four movements may
be excerpted for stand-alone performance. The entire orchestral version of the *Cantata* is one
step lower than the voice/piano version. All keys mentioned below reflect the voice/piano
version.

**Prelude**

The opening prelude exists of one page (four systems) of solo piano writing, without bar
lines. A repeated three-note motive of a rising fourth and descending half step form the basis of
this introduction. Carter creates a serious, contemplative, yet urgent mood and begins to
acclimate the ear to the dissonances in his harmonization. Theoretically the piece begins in E
minor, rising to a final chord of F# minor and shifts to G major for the opening of the *Rondo.*
These key centers are not clearly discernible to the ear. Carter uses bar lines in the *Prelude* in
the orchestral version, marked *Modéré: soutenu et avec une grande souplesse* (Moderate:
sustained and with a lot of suppleness/flexibility). The notation of the orchestral version clarifies
the writing of the last three whole note chords with half note suspensions. Did Carter intend the
pedal to hold the sound of the chords through the rests? According to the orchestral version, the
answer is no; there are two beats of silence before the second and third chords. Also, the final
chord does not contain a *fermata* on the last half note A, but lasts a total duration of four beats
before two beats of rest end the measure.

Ex 4.1: ending of *Prelude,* piano version
Ex 4.2: ending of *Prelude*, orchestral version

![Enchaînez](image)

The *Prelude* moves immediately to the *Rondo* with no pause. (In the piano version, the closing fermata of the prelude is marked *breve* and the *Rondo* begins *L’istesso tempo*. In the orchestral version, Carter writes *enchaînez* in the final bar of the *Prelude*.)

**Rondo (Peter go ring dem bells)**

The three-note motive from the prelude begins the *Rondo*, though by now the motive is a rising fourth and descending whole step. The opening page of the *Rondo* is still without bar lines, and the voice sings freely, though rhythmically. (The orchestral version does have bar lines, with the direction *suivez le solo* (follow the singer). In the orchestral version, the four quarter notes of “Bells! Bells! Bells! Bells!” is marked *le double plus lent* (twice as slow), so the performer could begin the *ritenuto* on this phrase rather than on “Ring a dem . . .”

After the freely flowing introduction, the movement breaks into an *Allegro* in 8/8—one bar of 3 + 3 + 2 then one bar of 4/4. (The orchestral version clearly marks this 3 + 3 + 2; 2 + 2 + 2 + 2 pattern, so the pianist may wish to lightly accent this beat pattern in the accompaniment. The orchestral version is marked *mème mouvement et très accentué* (the same tempo and very accented) at the beginning of this 8/8 section.)
Ex 5: *Rondo*, mm. 5-6 of the first *Allegro* section:

A playful piano interlude alternates between compound and duple meters, with open fifth bell chords continuing throughout, punctuating the melody. (The last four bars of this piano interlude differ in the orchestral version slightly.) When the voice returns in the next section, there is a wonderful syncopation. Interestingly, in the orchestral version this section is marked *au movement plus vite que le premier* “animé” (a faster tempo than the first “animated”). It is also interesting to note that Carter alters the text of the verse each time it returns throughout the movement, allowing different rhythmic combinations and emphasis: “Peter, go ring dem bells (Oh) Peter…Peter go ring a dem bells…Oh Peter go an ring dem bells…Peter ring dem bells.”

A key change introduces a more subdued verse (“Wonder where my mother has gone? Heard from heaven today”) in A minor with a more sustained vocal line, slower harmonic rhythm and countermelody in bass octaves in the piano. This section is not slower, however. The piano version is marked *più mosso e sempre pianissimo* and the orchestral version is marked *encore plus vite et très lointain* (still faster and very distant).

Returning to A major, the livelier motor rhythms also return. The piano version says *Con gioia assai* and the orchestral version, *en animant avec grande joie et élan jusqu’à la fin* (enliven, with great joy and momentum to the end). Clearly this is to be sung and played with spirit, verve, and yet with a sense of pacing. In a brief *coda*, Carter creates a huge buildup of sound. It is important to observe the *piano subito* in the three bars of piano solo. (The orchestral
version has three bars of pianissimo string tremolo chords here.) This allows for a six bar crescendo before the fortissimo bar of Andante e molto sonoramente. The piece ends in virtuosic display from both performers—the voice sustaining a high A over a long crescendo, the piano tolling huge crashing chords that reach higher and higher ending with three chords that span the entire range of the piano keyboard.

Recitative (Sometimes I Feel Like a Motherless Child)

Carter begins with a melodic motive in the piano that appears a total of five times. This movement is most interesting for its reharmonization of the tune and subtle changes in melody and phrase length or word stress. In my opinion, observing the vocal rhythms and varied phrase lengths as Carter wrote them will result in the liberamente espressivo that he requests, but this is a matter of personal interpretation. The orchestral version is marked lent et sombre. There is an interesting unison flute, english horn, cello solo in the middle section that is quite different from the piano version.

Ex 6: Sometimes I Feel like a Motherless Child, mm. 13-15
Carter writes *encore plus retenu* (still more restrained) for the final statement of “True believer” in the orchestral version. The singer could lengthen the high note on “True,” then resume tempo for “a long way from home.”

**Air (Let us break bread together)**

It is effective if one establishes a feeling of one large pulse per bar in the 3/4 piano introduction of this *Andante con moto*. This creates a quick enough tempo to accommodate the singer’s breath line with a feeling of cut time when the singer enters in 4/4. It also allows the ending of the song to be played quite briskly, without sounding like an *accelerando* to assist the singer. This movement has a recurring tension/release or dissonance/resolution gesture.

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**Toccata (Ride on King Jesus)**

The rhythmic *ostinato* in the piano immediately creates a kinetic (and kinesthetic) energy in this 5/4 treatment of the popular spiritual, *Ride on King Jesus*. The orchestral version bears the directions, *Très vif, bien rythmé et en animant avec une violence surtout dans l’expression* (Lively, rhythmic and animated, with above all, violent expression). The *Toccata* and *Peter go ring dem bell* reveal Carter’s pianistic ability. The pianist must take care to thin out the voicing when the singer descends to the bottom of the staff, so that the singer may be heard. Playing *senza pedale* helps. A more lyrical section is in 4/4 with a muttering, blurry piano rumble under
the singer’s vocal line and clear half note chords over the voice. The vocal line is long, sustained, without syncopation, and the total texture is dreamy or trancelike, punctuated by reminders of the 5/4 ostinato in between verses. The opening material returns and the work drives relentlessly toward a huge ending, *Rivoltoso e marcato assai* (Rebellious and very marked), repeating the text, “No man” seven times before finishing with “can a hinder . . . me” with a triumphant piano finish reminiscent of the ending of *Peter go ring dem bells*.

Ex 8.1 final two measures, *Peter go ring dem bells*

Ex 8.2 final two measures, *Ride on King Jesus*
Creating a Piano Transcription of *Requiem Seditiosam: In Memoriam Medgar Evers*

The work is in the key of E minor and is scored for 3 flutes, (including 2 piccolos); 2 oboes, 1 english horn, 2 Bb clarinets, 1 bass clarinet (Bb), 2 bassoons, 1 contrabassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, harp, and strings. Percussion includes claves, maracas, xylophone, celeste, snare drum, bass drum, 2 suspended cymbals, cymbals, tam-tam, güiro, and tabor. There are seven variations on the theme, based on the spiritual, *Keep Your Hand on the Plow, Hold on.*

My first priority in creating this transcription was to produce a faithful rendering of the orchestral work that is also idiomatic to the piano. To this end, I made slight alterations to some figures. At no time did I change Carter’s pitch material or the shape of the musical gesture or phrase. Appendix I contains my transcription of the *Requiem.* Following are several examples of orchestral passages that required consideration of idiomatic piano writing rather than direct note for note transcription:

1. The use of non-pitched percussion.

   Ex 9.1 mm. 182-183, snare drum part (orchestral score)

   ![Ex 9.1 mm. 182-183, snare drum part](image1)

   Ex 9.2 mm. 182-183 (piano transcription)

   ![Ex 9.2 mm. 182-183](image2)
2. String techniques: chords played in a *tremolo* by the entire section.

Ex 10.1 mm. 193-195, orchestral score
Ex 10.2 mm. 193-195, piano transcription

3. Extended techniques in the winds and brass. In this example, the trumpet is required to double-tongue, which I treated as broken octaves in the piano transcription.

Ex 11.1 m. 210, trumpet part (orchestral score)

Ex 11.2 m. 210, piano transcription
4. Thick orchestral textures when all sections are playing a separate *ostinato*

Ex 12.1 mm. 184-189, orchestral score
Ex 12.2 mm. 182-189, author’s piano transcription
Ex 12.4 mm. 281-285, orchestral score
Ex 12.5 mm. 267-285, author’s piano transcription
5. Voicing that exceeds the range that a pianist can reach. To transcribe this for piano, I re-voiced chords or used grace notes.

Ex 13.1 mm. 128-131, orchestral score

Ex 13.2 mm. 128-132, author’s piano transcription
Piano Transcription of *Requiem Seditiosam: In Memoriam Medgar Evers*
Requiem Seditiosam: In Memoriam Medgar Evers
(originally for orchestra)

John Carter (1932-1981)
arr. by Casey Robards (b. 1976)
bellicosamente e brillante (l'istesso tempo)
Chapter Four

Conclusion

At the beginning of this study I posed three questions:

1. Why is John Carter’s life so shadowy and difficult to document? Can new biographical information still be uncovered?

2. What music other than the Cantata did he write?

3. Does what can be assembled of his opus, including the Cantata, deserve further investigation?

I believe I have answered these questions. Carter’s life is shadowy because his work, during his creative years, did not receive adequate attention, due in part to his lack of publication, in part to his race, perhaps in part to his own health; and because he died at the relatively young age of forty-nine. He appears to have either given up musical activity just as his career might well have flourished, for unknown reasons chose privacy for some ten years, or have lost touch with his networks in the United States after moving to Europe. It has been demonstrated that new biographical information could indeed be found. The files in the Rockefeller Archives were particularly revealing regarding Carter’s association with the Rockefeller Foundation and his year as composer-in-residence with the National Symphony. The people I found who knew him personally, provided me with valuable information that had not been previously available. Although they shared only brief remembrances of Carter, their comments began to offer insights into Carter’s personality and musicianship. There is much evidence that he was a first-rate pianist, serious composer, respected colleague, and that he had the potential to become a household name among musicians and composers. Although distinctly talented, intelligent,
articulate, and musically and socially connected, it seems that Carter was also a private person, not given to much boasting or self-promotion.

He seemed to be a hard worker, yet ended up with a very small number of musical compositions to his name. It is not yet clear, however, to what extent illness and hospitalization curtailed his ability to work and perhaps led to his early death. Certainly, racism caused obstacles in his life and career as an African-American intellectual, musician and composer in the 1950s and 1960s. The final 10 years of his life remain a mystery. He seems to have disappeared from public life, from artistic life, and only rumors and speculation remain as to the cause of his death.

Carter’s Cantata was without doubt his most popular composition (see Appendix C for a provisional compilation of performances, and Appendix D for recordings of the Cantata). But we can now see that Carter’s musical output went beyond the Cantata, and included orchestral works, a ballet, a piano concerto, solo pieces for piano, a solo work for violin, and several song cycles. Were it not for his strange disappearance from public life and his early death, it is likely that we would have more knowledge of his music, not to mention access to his scores. It is hoped that the success of his Cantata will lead to publication of his other works, if and when the manuscripts surface. There is a chance that Carter himself may have held these works back from publication, or that it was the fame of Leontyne Price that allowed the Cantata to be published in the first place. Carter’s first cousin, Ceja Cieran, would like to bring more of his works under copyright, and arrange for their publication.238 Regarding the last question, it is my hope that this study has also pointed to Carter’s significant gifts as a composer, his melodic, harmonic, and

238 Cieran has “relatively recently copyrighted Cantata for Voice and Piano, Cantata for Orchestra, Requiem Seditiosam (dedicated to the memory of Medgar Evers, and written at the time of his brutal murder during that period of the Civil Rights Movement), and Valses pour les Danseurs Noirs.” Ceja Cieran, personal letter to Robards, December 25, 2011. 
expressive skills, and his successful merging of European and African-American idioms, leading to the conclusion that whatever of his music has been and will be uncovered, is eminently worthy of further investigation.
Recommendations for Further Research

Many questions remain unanswered regarding Carter’s life and music and deserve further research. Is it possible to find Carter’s birth certificate in St. Louis and identify his mother’s name? How did Carter pay for his education at Oberlin and why did he leave before graduating? How did he meet his financial needs when he lived in New York and Europe? What were the circumstances of his hospitalization in the late 1950s or early 1960s? Is there anyone still residing near Carter’s listed New York address that knew him personally? What brought him to Hempstead (Long Island, N.Y.) at the very end of his life? Was his premature death related to his earlier illnesses? Certainly, Carter’s first cousin, Ceja Ciaran, is the most promising source of further information regarding all of these questions.

There are several questions to be answered regarding the performance of Carter’s music, and I have made initial attempts to resolve these queries. It would be interesting to know whether the Bangor Symphony performed the Requiem under the direction of Werner Torkanowsky, and if so, how Mr. Torkanowsky obtained a manuscript of it. Efforts should be made to contact Arthur Mitchell (I have not been successful) to inquire about his alleged choreography of Epigrams and its performance by the New York City Ballet. I await reply from Adele Addison, who may well possess a copy of Kodoku. A question remains about how did Carter meet Julius Katchen and whether Katchen played the piano transcription of the Requiem.

A number of other persons could have further information regarding Carter and his music, and new attempts to make contact with them should not be delayed. They are: Leontyne Price, who was Carter’s friend and premiered his Cantata; Anna Jo Harris Madison, who was the dedicatee of the Cantata; Alan Kriegsman, formerly with the Washington Post, who interviewed Carter and reviewed his concerts; and any former students of the late Johnnie V. Lee, or the late
Jack Radunsky, two of Carter’s piano teachers. It might also be possible to find students of
Carter’s from Federal City College in 1970 and musicians from the Washington National
Symphony, Baltimore Symphony, and Symphony of the New World who knew Carter. Perhaps
the most welcome outcome of this study would be that more of Carter’s music is performed—as
much as exists in manuscript—will be made available to the public and the community of
musicians and scholars, by those who possess any of it, in scores, parts, or drafts.
Appendix A

Chronology of the Life of John Daniels Carter (1932-1981)

April 19, 1932  Born in St. Louis Missouri to John Hannibal Carter and his wife.
January 1948  Studied piano with Johnnie V. Lee for one term at Florida A&M University
June 1, 1949  Graduated from Jack Yates High in Houston, Texas.
1949-1954  Attended Oberlin College as a piano major.
Studied with Jack Radunsky, Was roommates with Dalton Baldwin.
Left after the first semester of his last year.
Met Anna Jo Harris, to whom he dedicated the Cantata.
Won two piano competitions, playing the Liszt Piano Concerto No. 1 in E flat with the Chattanooga Symphony and Gershwin’s Rhapsody in Blue with the Atlanta Symphony.
approx. 1954-1957?  Studied piano with Olga Stroumillo.
Friends with Leontyne Price and William Warfield. Visited their house on 9 Van Dam St in Greenwich Village.
February 1957  Accompanied concert performance of Porgy and Bess in Carnegie Hall for WLIR Radio (duo piano with Reginald Bean).
November 1958  Raoul Abdul introduced the soprano Charlotte Holloman to Carter.
Holloman premiered Alleluia with Carter at the piano.
1959  Completed Cantata in late March/early April.
April 5, 1959  Leontyne Price premiered the Cantata in Constitution Hall, Washington DC. David Garvey was the pianist. Carter attended the concert.
1960  Performed Spanish solo piano music on Coffee Concert series.
1961?  Hospitalized.
1963  Had work performed on final Coffee Concert series.
February 14, 1965  Saetas Profanas premiered at Carnegie Hall, William Warfield and Warren Wilson. Carter was at the concert.
1966-67  Studied composition with Carlos Surinach.
Appendix A continued

Chronology of the Life of John Daniels Carter (1932-1981)

1966?
Receives grant from American Music Center to copy parts to
_Requiem Seditiosam: In Memoriam Medgar Evers_.

May 1966
_Requiem Seditiosam: In Memoriam Medgar Evers_ premiered by
the Symphony of the New World, Philharmonic Hall, New York.

May 1967
Recital of Carter’s works presented at the New York Public Library at
Lincoln Center (Library and Museum of The Performing Arts).
Performers are Adele Addison, Ruth Conway, Stanley Hoffman, William
Warfield, and John Carter.

August 1967
Gave recital as solo pianist and accompanist for Ruth Conway,
Works included _Valses pour les danseurs noirs, Kodoku, Cantata_.

May-June 1968
Participated in Goucher College American Composers’ Project.

October 1968
Moved to Washington D.C.

1968-1969
Received composer-in-residence grant from the Rockefeller
Foundation to partner with the Washington National Symphony.

January 1969
Had surgery for appendicitis and doctors discover a (benign) ruptured stomach
tumor.

April 8,9,10,13,
_Requiem Seditiosam: In Memoriam Medgar Evers_ was performed by the 1969
Washington National Symphony in programs including the violinist Itzhak
Perlman, conducted by Howard Mitchell. Concerts took place at
Constitution Hall, Lisner Auditorium and Philharmonic Hall at Lincoln
Center.

May-June 1969
Premiere of his _Piano Concerto_ at Goucher College then performed the work in
four more outdoor concerts in the Baltimore area with the Baltimore Symphony.

November 1969
Accompanied the tenor William Brown in concert at Norfolk State College.

1970
Mentioned to Howard Klein that he is planning to go to Europe for
an indefinite time.

1970
Taught at Federal City College.

1970, 1971?
Resigned from teaching, went home for his mother’s funeral.

July 24, 1981
Died in Hempstead, New York.
Appendix B

Provisional List of Carter’s Works

Likely Chronological Order

*Litanies (Alleluia?)* 1958*

*Cantata for voice and piano* 1959*

*Saetas Profanas* 1965*

*Requiem Seditiosam: In Memoriam Medgar Evers* (orchestra) 1966*

*Epigrams* 1966-67?

*Kodoku* 1966-67?

*Valses pour les danseurs noirs* 1966-67?

*Emblemes* 1966-67?

*Requiem Seditiosam: In Memoriam Medgar Evers* (piano solo) 1966-67?

*Cantata for voice and orchestra* 1968?

*Piano Concerto* 1969*

(Movements I and IV were performed; II and III are unfinished)

*date of premiere*
Appendix B continued

Provisional List of Carter’s Works

By Genre

Vocal works:
- Litanies/Alleluia (high voice and piano)
- Cantata (high voice and piano)
- Cantata (medium voice and orchestra)
- Saetas Profanas (medium voice and piano)
- Kodoku (high voice and piano)

Instrumental Works
- Emblemes (violin solo)
- Valses pour les danseurs noirs (piano solo)
- Requiem Seditiosam: In Memoriam Medgar Evers (piano transcription)

Orchestral Works
- Piano Concerto (movements I and IV were performed, II and III are unfinished)
- Requiem Seditiosam: In Memoriam Medgar Evers

Ballet (instrumentation unknown)
- Epigrams

As Listed in ASCAP files under John Daniels Carter,
Probably not by Composer under Study (See p. 44)

Amor Y Desenga O Argentina
Cortège Funèbre de la Princesse de Clève
Fallen Prince*
Guerre
Service of Chin
Spirituals

*There is a work entitled The Fallen Prince on the album by jazz clarinetist, John Carter (1929-1991). John Carter: Castles of Ghana (Roots and Folklore: Episodes in the Development of American Folk Music # 2) (Gramavision 79423)
Appendix C

Selected Live Performances of Carter’s Works

Alleluia (intended to be part of a work entitled Litanies?)

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>St. Martin’s Episcopal Church</td>
<td></td>
<td></td>
<td>Raoul Abdul, baritone, Marion Cumbo, cello and Margaret Bonds</td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/8/1960</td>
<td>Carnegie Hall</td>
<td>Miriam Burton</td>
<td>John Carter</td>
<td>Purcell, Duni, Bach, Berg, Debussy, De Falla</td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td></td>
<td></td>
<td>Nancy Cirillo, violin, John Solum, flute</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jonathan Brice accompanied for all but Carter’s work</td>
</tr>
</tbody>
</table>

Cantata (voice/piano or voice/orchestra)

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td>+*4/5/1959</td>
<td>Constitution Hall,</td>
<td>Leontyne Price</td>
<td>David Garvey</td>
<td>Mozart, Wolf, Debussy, Barber</td>
</tr>
<tr>
<td></td>
<td>Washington D.C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>+2/2/1960</td>
<td>Philharmonic Auditorium</td>
<td>Leontyne Price</td>
<td>David Garvey</td>
<td>Handel, Schubert, Cilia, Poulenc, Barber, Carter</td>
</tr>
<tr>
<td></td>
<td>Los Angeles, CA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Community project headed by. Raoul Abdul and Dr. Theodore R. Stent</td>
<td></td>
<td></td>
<td>Kermit Moore, cello; Eugene Mancini, Frances Walker; piano; Rhea Jackson, soprano; Edward Lee Tyler, choral conductor</td>
</tr>
<tr>
<td></td>
<td>Explores the theme of the Afro-American influence on serious music of the 20thc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Advisory Committee: Samuel L.M. Barlow, Margaret Bonds, Oliver Daniel, Lorraine Hansberry, Nora Holt, Langston Hughes, Hale Smith, Kermit Moore</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11/7/1965</td>
<td>Waltann School of Creative Arts, Brooklyn Academy of Music</td>
<td>George Shirley</td>
<td>John Carter</td>
<td>Handel, Marx, Bellini, Milhaud, Bruch, Carter Charles Wadsworth, piano</td>
</tr>
</tbody>
</table>

*Premiere
+ Work referred to as Cantata Sacra
### Appendix C continued

*(Cantata)*

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist or Orchestra</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/1966</td>
<td>Plaza (NYC)</td>
<td>Adele Addison</td>
<td>John Carter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dinner in honor of Her Excellency, Indira Gandhi, Prime Minister of India</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5/8/1966</td>
<td>Goucher College Center, Baltimore, MD</td>
<td>Adele Addison</td>
<td>Brooks Smith</td>
<td>Schubert, Wolf, Debussy, Dallapiccola</td>
</tr>
<tr>
<td>5/29/1968</td>
<td>Goucher College Residency, Baltimore, MD</td>
<td>Ruth Conway</td>
<td>Baltimore Symphony</td>
<td>Thorne, Husa <em>(Paul Freeman, conductor)</em></td>
</tr>
<tr>
<td>4/5/1969</td>
<td>Town Hall, NY</td>
<td>Beatrice Rippy</td>
<td>Carroll Hollister</td>
<td>Schubert, Respighi, Debussy, Carter</td>
</tr>
<tr>
<td></td>
<td>In review, listed as first NY performance of the Cantata</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12/4/1970</td>
<td>El Camino College, Los Angeles, CA</td>
<td>George Shirley</td>
<td>Paul Lydon</td>
<td>Mozart, Britten, Coleridge Perkinson, Howard Swanson, Hall Johnson</td>
</tr>
<tr>
<td>3/5/1971</td>
<td>Ganz Hall</td>
<td>Dorothy Williamson</td>
<td>Yvonne Lindsey</td>
<td>Lena McLin, WG Still, Edward Margetson, Rogie Carter, Arthur Cunningham</td>
</tr>
<tr>
<td></td>
<td>Chicago Musical College, Roosevelt University</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

student and faculty performances directed by Dr. David Larson, asst. dean and prof of choral music at CMC
### Appendix C continued

**Cantata**

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist or Orchestra</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/13/1972</td>
<td>Tully Hall, NY</td>
<td>Betty Jones</td>
<td>Robert Jones</td>
<td>Beethoven, Dvorak, Schoenberg, Carter</td>
</tr>
<tr>
<td>5/29/1972</td>
<td>Central Park Mall, NY</td>
<td>Patricia Pates</td>
<td>Harlem Philharmonic</td>
<td>Schubert, Swanson, Copland</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Karl Hampton Porter, conductor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>American Baltimore, MD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5/25/1973</td>
<td>Wilshire Ebell Theater</td>
<td>Philura Williams</td>
<td>Bernice Lawson</td>
<td>operatic arias</td>
</tr>
<tr>
<td></td>
<td>Los Angeles, CA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11/9/1975</td>
<td>Sisters Chapel, Atlanta</td>
<td>Laura English Robinson</td>
<td>?</td>
<td>Charpentier, Verdi, Bach, Rorem</td>
</tr>
<tr>
<td></td>
<td>Sponsored by Harlem Opera Society</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6/14/1976</td>
<td>Westwood Playhouse</td>
<td>Delcina Stevenson</td>
<td>Sharon Davis</td>
<td>Handel, Mozart, Puccini, Nin, Menotti, Schubert, Gershwin, Villa Lobos</td>
</tr>
<tr>
<td></td>
<td>Los Angeles, CA</td>
<td></td>
<td></td>
<td>David Atkins, clarinet</td>
</tr>
<tr>
<td>10/21/76</td>
<td>Music Hall California State College</td>
<td>Saundra Hall</td>
<td>Hansonia Caldwell</td>
<td>Bonds, Dett, Cunningham, Still, Hall Johnson, Hale Smith</td>
</tr>
<tr>
<td></td>
<td>East Berlin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 1979</td>
<td>Paramount Theatre</td>
<td>Leona Mitchell</td>
<td>Lawrence Wong</td>
<td>arias, Obradors (Mitchell excerpted <em>Ride On King Jesus</em>)</td>
</tr>
<tr>
<td></td>
<td>Oakland, CA</td>
<td></td>
<td></td>
<td></td>
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## Appendix C continued

### (Cantata)

<table>
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<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist or Orchestra</th>
<th>Program included works by</th>
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</thead>
<tbody>
<tr>
<td>March 1981</td>
<td>Carnegie Recital Hall (New York recital debut)</td>
<td>Cheryl Kirk</td>
<td>Gary Green</td>
<td>Hall Johnson, Boatner, Burleigh and others</td>
</tr>
<tr>
<td>May, 1982</td>
<td>Salem United Methodist Church, New York</td>
<td>Geanie Faulkner</td>
<td>William Farley Smith</td>
<td>Handel, Gottschalk, Foster, Strauss, Bonds, Da Costa, Bernstein</td>
</tr>
<tr>
<td>12/7/1984</td>
<td>Kennedy Center Concert Hall Washington DC</td>
<td>Leona Mitchell</td>
<td>Lawrence James Wong</td>
<td>Beethoven, Verdi, Meyerbeer, Carter</td>
</tr>
<tr>
<td>1/16/1995</td>
<td>Alice Tully Hall, New York Marilyn Horne Foundation- 2nd benefit concert</td>
<td>Bridgett Hooks</td>
<td>?</td>
<td>Rachmaninoff, Carter after intermission, all of the guests performed for one another (including Helen Donath, Marvis Marvin, Hakan Hagegard, Ms. Horne, Pinchas Zukerman, John Browning, Tracy Dahl, and Hermann Prey)</td>
</tr>
<tr>
<td>5/10/2000</td>
<td>Windsor of Savoy, Savoy, IL Two Mother’s Day Recitals</td>
<td>Ollie Watts Davis</td>
<td>Casey Robards</td>
<td>Copland, H. Johnson</td>
</tr>
</tbody>
</table>
### Appendix C continued

**Cantata**

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/29/2000</td>
<td>Carter Metropolitan C.M.E. Church, Danville, IL</td>
<td>Ollie Watts Davis</td>
<td>Casey Robards</td>
<td>Still, B.J. King, Bonds, H. Johnson</td>
</tr>
<tr>
<td>3/2/2002</td>
<td>Faith United Methodist Church, Champaign, IL</td>
<td>Ollie Watts Davis</td>
<td>Casey Robards</td>
<td>Puccini, Strauss, Quinet, Debussy, Loewe, Gershwin, Kern</td>
</tr>
<tr>
<td></td>
<td>Sigma Alpha Iota Benefit Recital</td>
<td></td>
<td></td>
<td>Dumn Harris, soprano; Reid Alexander and Jo Ellen DeVilbiss, piano</td>
</tr>
<tr>
<td>6/23/2002</td>
<td>Ascension Lutheran Church, Landover Hills, MD</td>
<td>Randye Jones</td>
<td>Francis Conlon</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Art of the Negro Spiritual Voice Recital Part One</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8/17/2002</td>
<td>St. Peter’s Episcopal Church, Charlotte, NC</td>
<td>Shanka Falls</td>
<td>Casey Robards</td>
<td>Handel, Mozart, Brahms, Berlioz, Gershwin, Uzee Brown</td>
</tr>
<tr>
<td>8/18/2002</td>
<td>Friendship Baptist Church, Gastonia, NC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11/3/2002</td>
<td>Smith Memorial Hall, Annual Fall Concert: University of Illinois Black Chorus</td>
<td>Ollie Watts Davis</td>
<td>Casey Robards</td>
<td>Still, Burleigh, Bonds, Betty Jackson King, Hall Johnson</td>
</tr>
<tr>
<td>1/15/2003</td>
<td>Kaskaskia College (IL), Lecture Recital: The African-American spiritual as art songs in settings for solo voice and piano</td>
<td>Ollie Watts Davis</td>
<td>Casey Robards</td>
<td>Still, Burleigh, Bonds, Betty Jackson King, Hall Johnson</td>
</tr>
<tr>
<td>2/13/2003</td>
<td>Skirball Cultural Center, &quot;An Evening of Style and Grace&quot; Heritage month tribute</td>
<td>Yolanda West</td>
<td></td>
<td>Still, S Coleridge-Taylor, Bonds, Barbara Sherrill</td>
</tr>
<tr>
<td>3/2/2003</td>
<td>Virginia Beach Christian Church, Virginia Beach, VA (Tidewater)</td>
<td>Billye Brown Youmans Lisa Crawford</td>
<td></td>
<td>Barber, hymns</td>
</tr>
</tbody>
</table>
## Appendix C continued

### (Cantata)

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/8/2003</td>
<td>Cross in the Woods, Indian River, MI</td>
<td>various</td>
<td>Casey Robards</td>
<td>Bonds, Still, Burleigh, H. Johnson, Hayes, Betty Jackson King</td>
</tr>
<tr>
<td></td>
<td>“An Evening of Spirituals”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/23/2009</td>
<td>Pilgrim Congregational Church, Oak Park, IL</td>
<td>Shanka Falls</td>
<td>Casey Robards</td>
<td>Handel, Mozart, Brahms, Berlioiz, Faure</td>
</tr>
<tr>
<td>3/26/2011</td>
<td>University of Iowa conference</td>
<td>Randye Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lecture recital comparing three settings of ‘Let us Break Bread’</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6/20/2012</td>
<td>Hall Auditorium, Bay View, MI</td>
<td>Risa Renae Harmon</td>
<td>Casey Robards</td>
<td>Vaughn Williams, Gershwin</td>
</tr>
<tr>
<td>11/3/2012</td>
<td>Kulas Recital Hall, Oberlin Conservatory, OH</td>
<td>Karen Slack</td>
<td>Casey Robards</td>
<td>Schumann, Strauss, Musto, others</td>
</tr>
</tbody>
</table>

Additional Cantata performances were reported to have been in Norway and Denmark as well as a performance by George Shirley in Texas, according to a file in the Rockefeller Archives.

Other performances of Cantata include: Students of Eugene Thamon Simpson; Hildred Roach and Nelda Ormond; Diane Bolden-Taylor; Bernadine Oliphant and Carol Stone at a 1969 IU conference.
### Saetas Profanas (voice and piano)

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/7/1965</td>
<td>Rockford College</td>
<td>William Warfield</td>
<td>Warren George Wilson</td>
<td>Ravel, others</td>
</tr>
<tr>
<td></td>
<td>“Creativity and the Negro” Arts Festival</td>
<td></td>
<td></td>
<td>Schubert, Mozart, Purcell, spirituals</td>
</tr>
<tr>
<td>4/21/1966</td>
<td>Kent State University</td>
<td>William Warfield</td>
<td>Warren George Wilson</td>
<td>Hammerschmidt, Purcell, Faure, Brahms, spirituals</td>
</tr>
<tr>
<td>5/16/1965</td>
<td>Orchestra Hall, Chicago (First Chicago performance)</td>
<td>William Warfield</td>
<td>Warren George Wilson</td>
<td>Moussorgsky, Brahms, Hammerschmidt, Purcell, Roland Hayes</td>
</tr>
<tr>
<td>11/12/1966</td>
<td>Wisconsin Union theater</td>
<td>William Warfield</td>
<td>Warren George Wilson</td>
<td>Purcell, Schubert, Hall Johnson, arias, Ol’ Man River</td>
</tr>
<tr>
<td>11/13/1966</td>
<td>Madison, WI</td>
<td>William Warfield</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>158th Anniversary Reunion of the ABC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5/16/1967</td>
<td>Library-Museum of the Performing Arts at Lincoln Center New York City</td>
<td>William Warfield</td>
<td>John Carter</td>
<td>All-Carter Recital</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Kodoku, Cantata, Valses pour les danseurs noirs, Emblemes</em></td>
</tr>
<tr>
<td>*Premiere</td>
<td></td>
<td></td>
<td></td>
<td>Ruth Conway, Adele Addison, Stanley Hoffman</td>
</tr>
</tbody>
</table>

*Premiere
**Appendix C continued**

*(Saetas Profanas)*

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Singer</th>
<th>Pianist</th>
<th>Program included works by</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>sponsored by the Congregational Church of Christian Fellowship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/18/1979</td>
<td>Herbst Theater, Civic Center in San Francisco</td>
<td>William Warfield,</td>
<td>Robert Ray**</td>
<td>Purcell, Mozart, Brahms, Tchaikovsky, Ibert, Britten, Hayes, Hall Johnson</td>
</tr>
<tr>
<td>2/1/1985</td>
<td>Preston Bradley Hall</td>
<td>William Warfield</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Classic Black,” a series of 22 free performances, films and lectures commemorating Chicago Public Library Cultural Center Black History Month.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Pianist Robert Ray performed this work several times with Warfield not listed in this appendix.**

**Requiem Seditiosam: In Memoriam Medgar Evers (orchestra)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Performed by</th>
<th>Additional performers and works performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>*5/8/1966</td>
<td>Philharmonic Hall, New York of the Symphony of the New World</td>
<td>Symphony of the New World</td>
<td>Beethoven Symphony #2, Strauss <em>Till Eulenspiegel</em></td>
</tr>
<tr>
<td></td>
<td>Premier of <em>Requiem Seditiosam</em></td>
<td></td>
<td>Gwendolyn Sims, soprano</td>
</tr>
<tr>
<td></td>
<td>Marion Cumbo, chairman of the First Anniversary Concert Drive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5/7/1966</td>
<td>Repeat &quot;low-cost&quot; performance sponsored by the Harlem Cultural Council</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Premiere*
Appendix C continued

*Requiem Seditiosam: In Memoriam Medgar Evers* (piano solo)
*Valses pour les danseurs noirs* (piano solo)
*Emblemes* (violin solo)

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Performed by</th>
<th>Additional performers and works performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/16/1967</td>
<td>Library-Museum of the Performing Arts, Lincoln Center, New York</td>
<td>John Carter, piano</td>
<td>All-Carter recital</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stanley Hoffman, violin</td>
<td></td>
</tr>
</tbody>
</table>

*Kodoku* (song cycle on Japanese texts)

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and City</th>
<th>Performed by</th>
<th>Additional performers and works performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/16/1967</td>
<td>Library-Museum of the Performing Arts</td>
<td>Adele Addison, soprano</td>
<td>All-Carter recital</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Carter, piano</td>
<td></td>
</tr>
</tbody>
</table>

*Piano Concerto* (Two movements. Carter planned to add two more middle movements.)

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Performed by</th>
<th>Additional performers and works performed</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>5/30/1969</em></td>
<td>Goucher College, Baltimore, MD</td>
<td>Baltimore Symphony Orchestra</td>
<td>Copland <em>Lincoln Portrait</em>, several light orchestral pieces, operatic arias</td>
</tr>
<tr>
<td>6/6/1969</td>
<td>Fells Point</td>
<td>Paul Freeman, conductor</td>
<td>Jeannette Walters, soprano; William Brown, William Brown, tenor</td>
</tr>
<tr>
<td>6/8/1969</td>
<td>Druid Park</td>
<td>John Carter, piano</td>
<td>see Appendix H4 and H5 for programs</td>
</tr>
<tr>
<td>6/12/1969</td>
<td>Federal Plaza</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6/15/1969</td>
<td>Hillsdale/Hillside? Park</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Premiere
Appendix D

Selected Recordings of Carter’s *Cantata*

*Let it Shine; 19 spiritual masterpieces*
Laura English-Robinson, soprano
Walter Huff, piano
Spiritual arrangements by Work, Jr., McLin, Hall Johnson, Ralph Simpson, Whalum, Betty Jackson King, Bonds, Uzee Brown, Jr., Charles Lloyd, Jr., Florence Price, Robert Morris, Raymond Chenault
Aca Digital
1995

*Sence You Went Away*
Ray Wade, tenor
Susan Gray, piano
Other works by Hailstork, Wahlum, Capers, Dent, Leslie Adams, Hancock.
Other performers include: Christina Clark, Anita Johnson, Louise Toppin, (soprano); Sam McKelton, James Patterson, Alvy Powell, Darryl Taylor, (tenor); Timothy Jones, (baritone); James Patterson, (bass-baritone);
Michelle Beaton, Byron Burford, Patrick O’Donnell, Jorge Parodi, Louise Toppin, (piano)
Albany Records
1998

*Cantata*
Henry Pleas, tenor
Rachel Jenson, piano
Includes works by Beethoven, Strauss, Liszt, Owens, Barber
Henry Pleas
2003

*Here’s One*
Ollie Watts Davis, soprano
Casey Robards, piano
(Includes spiritual settings by Still, H. Johnson, Burleigh, B.J. King, Bonds. and Carter’s *Sometimes I Feel like a Motherless Child*)
KJAC Publishing
ISBN: 1-929561-04-0
2003

*Come Down Angels*
Randye Jones, soprano
Francis Conlon, piano
AhhJay Records
2003

*Wigmore Hall Live Recital*
Christine Brewer, soprano
Roger Vignoles, piano
Live recital recording includes works by Wagner, Strauss, Wolf, Britten, H. Johnson, Merrill
Catalog Number: WHLive0022
2007
Appendix D continued

Selected Recordings of Carter’s Cantata

_Climbing High Mountains_
Osceola Davis, soprano
Byron Sean, piano
Added orchestration by Peter Link
Other works by Hummel, Hall Johnson, Margaret Bonds, Wilbur Hatch, Roland Hayes, Betty Jackson King, Lillian Jay, Weatherly and Adams.
Watchfire Music
2008

Recording of a rehearsal during the Goucher College American Composer’s Project.

**Reference Type:** Audiovisual Material

**Record Number:** 40

**Year:** 1968

**Title:** Baltimore Symphony Orchestra Rockefeller project (sound recording): May 29, 1968

**Date:** May 29, 1968

**Type:** Music Sound Recording

**Performers:** c. R. C. Paul Freeman, sop; Brian Priestman, conductor; Baltimore Symphony Orchestra; Guillermo Perich, viola

**Short Title:** Baltimore Symphony Orchestra Rockefeller project May 29, 1968

**Contents:** Manga/Heuwell Tircuit (6:35) -- Cantata/John Carter (Ruth Conway sop, Paul Freeman, conductor) (16:29) -- Fantasia/Francis Thorne (20:14) -- Poem/Karel Husa (Guillermo Perich, viola) (22:04)


**Accession Number:** LC Control No 2002657882

**Notes:** Title from original tape container. From the Elliott Galkin Collection; catalogued from information supplied by Elliot Galkin and recording engineer (italics are mine)
Appendix E

Reviews Concerning Carter in the Rockefeller Foundation Archives
"Cantata"

- "the most intriguing piece of musical composition I have seen in a long time...will be the highlight of any recital. The composer takes the theme and treats it in every possible way imaginable, both rhythmically and musically."
  NATS Bulletin
  (From performances by Leontyne Price)

- "literally exciting. He takes the spiritual as a jumping-off point and creates driving, impelling music."
  Los Angeles Mirror-News

- "breathtaking tours de force."
  Paul Hume, Washington Post

"Saetas Profanas" (From performances by William Warfield)

- "Fine as anything was the wordless singing that he contributed to Mr. Carter's 'Saetas Profanas.' This is an effective vocalise in a dramatic Spanish Moorish style."
  Raymond Ericson, New York Times

- "I worked up both melodically and harmonically into a vivid song of protest."
  Harriet Johnson, New York Post

- "the most commanding, the most intriguing, the most fascinating number heard during the evening...This was a tremendous offering."
  Hagerstown, Va. Evening-Mail

- "excited everyone."
  Delta County Independent, Colo.

- "grows in intensity and fervor, reaching a tremendous climax for both voice and piano."
  Norfolk, Va. Ledger-Star
A versatile musician, Mr. Carter is a gifted pianist and has received considerable recognition as a composer.

He has played with symphony orchestras; his "Requiem Seditiosum" received its orchestral premiere at Philharmonic Hall--Lincoln Center.

The recipient of a grant from the American Music Center; his "Canzona" has been published both for Voice and Orchestral and for Voice and Piano.

His song cycles have been sung widely by such luminaries of the concert and opera world as Adele Addison, Betty Allen, Martina Arroyo, Leontyne Price, George Sherrill and William Warfield.

He is being presented in a concert of his own works at Lincoln Center in May (1967).

POSITIONS

by JOHN CARTER

1967, at 8:30 immission Free

for piano

satisfaction 1 by the

for violins

once and piano

ar with all of drums

y William

Japanese poems

beautiful, delicate and poetic

for piano

tude clash

once and piano

he Suite.

JUDITH DELMAN

135 West 79th Street

New York, N.Y. 10024
Appendix F

Other Rockefeller Foundation Composer-in-Residence Recipients, 1966-1970

<table>
<thead>
<tr>
<th>Name</th>
<th>Orchestra</th>
<th>Year</th>
<th>Amount of grant</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Amram</td>
<td>New York Philharmonic</td>
<td>1966</td>
<td>approx. 8,500*</td>
</tr>
<tr>
<td>Thomas Wirtel</td>
<td>Dallas Symphony Orchestra</td>
<td>1966</td>
<td>approx. 8,500*</td>
</tr>
<tr>
<td>Alan Hovhaness</td>
<td>Seattle Symphony Orchestra</td>
<td>1966</td>
<td>approx. 8,500*</td>
</tr>
<tr>
<td>Lester Trimble</td>
<td>New York Philharmonic</td>
<td>1967</td>
<td>7,800</td>
</tr>
<tr>
<td>Donald MacInnis</td>
<td>Atlanta Symphony Orchestra</td>
<td>1968-69</td>
<td>10,400</td>
</tr>
<tr>
<td>Donald Erb</td>
<td>Dallas Symphony Orchestra</td>
<td>1968-69</td>
<td>10,000</td>
</tr>
<tr>
<td>José Serebrier</td>
<td>Cleveland Orchestra</td>
<td>1968-69</td>
<td>7,750</td>
</tr>
<tr>
<td>John Carter</td>
<td>National Symphony Orchestra</td>
<td>1968-69</td>
<td>7,650</td>
</tr>
<tr>
<td>Frederic Myrow</td>
<td>New York Philharmonic</td>
<td>1968-69</td>
<td>7,500***</td>
</tr>
<tr>
<td>T.J. Anderson</td>
<td>Atlanta Symphony Orchestra</td>
<td>1969</td>
<td>approx. 10,000**</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1970</td>
<td>7,500</td>
</tr>
<tr>
<td>Russell Smith</td>
<td>Cleveland Orchestra</td>
<td>1966</td>
<td>approx. 8,500*</td>
</tr>
<tr>
<td></td>
<td>New Orleans Philharmonic Symphony</td>
<td>1969</td>
<td>approx. 10,000**</td>
</tr>
<tr>
<td>Edward Applebaum</td>
<td>Oakland Symphony Orchestra</td>
<td>1969</td>
<td>approx. 10,000**</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1970</td>
<td>236</td>
</tr>
</tbody>
</table>

* In 1966, the four composer-in-residence grants awarded totaled $33,800.

**In 1969, the five composer-in-residence grants totaled $45,245. The individual awards were given to José Serebrier, John Carter, Anderson, Smith and Applebaum.

***Myrow also received $4,600 from the Rockefeller Foundation in 1967 “to pursue creative work in musical composition.”
Appendix G

Alan Kriegsman Article of October 20, 1968 in the Washington Post
Symphony Gets Composer-in-Residence

By Alan M. Kriegsman

THE WASHINGTON National Symphony will have a "composer-in-residence" this season, for the first time. The honor has fallen upon 31-year-old John Carter, who will attend the orchestra's rehearsals, discuss his musical ideas and problems with the conductor and players, and generally steep himself in the techniques, resources and possibilities of orchestral music.

The composer-in-residence program was set up by the Rockefeller Foundation a few years ago, in an attempt to steer young composers toward the writing of orchestral works. Under the terms of the program, the Foundation canvasses conductors of the National's major choral ensembles for suggestions as to promising candidates. Ultimately, the conductors choose and appoint the residents from a list approved by the Foundation.

"The program does not obligate either the composer or the orchestra to any specific agreement on performance," Carter told me in a leisurely chat the other day. "But of course, I don't intend to sit around twiddling my thumbs, and I have hopes that something concrete will emerge from my presence. In any case, the most of us, resident composers have generally had a piece performed by the orchestra; it would certainly be nice if that happened here."

BORN IN St. Louis, Carter attended the School of Music at Oberlin College, where he majored in piano under Jack Radinsky. After Oberlin, during his career with the U.S. Army, he won two competitions resulting in solo appearances. He played the Liszt E Flat Concerto in Chattanooga, and the Rhapsody in Blue in Atlanta. Upon his discharge, Carter moved to New York City, which he now calls home. There he has busied himself both in performing and developing his long-standing interest in composition.

Carter's music has been performed throughout the United States and in Europe by such noted artists as Leon Lyte Price, Martino Arroyo, Betty Allen, Adele Addison and William Warfield.

"I asked what he regarded as the principal formative influence on his music, he replied, "Negro music, all of its spirituals, shouts and ballads, work songs, funeral music, jazz too, but in a minor way. However, I am trying to do something quite different from the usual spiritual adaptations or settings ones hear, which I think are mostly awful. There are exceptions, of course. Hall Johnson, for instance. I think I've benefitted greatly from studying his work. But my own approach is something else."

"My purpose in using Negro melodies is to preserve the spirit of the original, which is, after all, unique, but at the same time to bring them into the mainstream of Western music. In other words, my compositions are as distant from the conventional spiritual "arrangements" as, say, Bartok's music is from traditional Hungarian tunes."

AS AN EXAMPLE, Carter cited his "Canzata," a piece given its first performance by Leonyte Price in Washington's Constitution Hall. "I was at a Christmas dinner a few years ago with Miss Price and she asked what I was writing and I told her. She asked me to play it for her, but I told her I couldn't, it wasn't finished," the composer recalled. "I'll sing it in two weeks at Constitution Hall; she told me, 'If you mail it to me on the road, I did and she did.'"

"Canzata" is a 5-movement suite for voice and orchestra (or piano), cast in such forms as rondo and toccata. It makes use of traditional Negro melodies, but they are considerably transformed by the idiom of the suite. The spiritual, "Ride On, King Jesus," for example, appears in 5:4 meter. "Do you know Falla's Seven Spanish Folksongs?" Carter asked. "Was I attempting in 'Canzata' was along those same lines."

Among Carter's orchestral works is the "Requiem Sodiosum: In Memoriam, Madagascar, Etc.," a tribute to the murdered civil rights leader first performed by the Symphony of the New World in New York's Philharmonic Hall. This orchestra, conducted by Benjamin Steinberg, was organized recently to provide orchestral opportunities for black musicians, an opportunity that has been so long avoided as hard to find elsewhere. The Requiem has also been performed in transcription by pianist Julius Kalten. Carter received a grant from the American Music Center to aid him in the preparation of the work for performance. "The grant," he said, "took care of only 60 per cent of the $1,000 it cost to have parts copied, and the piece is just 11 minutes long."

"This is just one of the many reasons why young composers shy away from orchestral composition. It is very time-consuming, extremely costly and a terrific gamble as far as performance is concerned. Most conductors are primarily interested in the masterpieces of the past, and neither conductors nor the public seem much interested in new music."

Carter has also composed a suite, entitled "Epigrams," which was choreographed by the New York City Ballet's Arthur Mitchell. His other compositions include solo pieces for violin and piano, and a variety of songs.

OUR CONVERSATION turned to the status of the black musician in the white, long-haired world. "You have only to glance at the whole picture," Carter remarked, "to see that it's not good. It's only as singers that Negroes have been able to achieve any prominence. Look at the National Symphony, which has one Negro player in the city where the population is over 60 per cent black. The National Symphony is not any worse than any other orchestra in this respect, it's just typical."

"What do you see as the future of the black musician in the United States?" I ventured. Carter smiled ruefully and said, "I'd like to have the oracle of Delphi to answer that one. The future of the black musician in America, it seems to me, depends entirely on the black man in America, and who knows what's going to be? I can only tell you what Gunnar Myrdal said recently, speaking about the problem of eliminating the ghettos. "They're talking of spending millions," he said, "when it's going to take trillions. Still, I haven't given up hope yet...""
Appendix H

Programs and Program Notes
Appendix H1

Program Notes from the Washington Symphony, April 1969
wife are now residents of New York City, where he was graduated from the Juilliard School of Music as a pupil of the noted Ivan Galamian.

**JOHN CARTER** came to the Washington National Symphony under the terms of the Rockefeller Foundation program for young composers. The Foundation seeks suggestions on promising young composers from conductors of the major symphony orchestras around the country. The conductors appoint their composers-in-residence from a selection approved by the Foundation. Mr. Carter is the National Symphony's first such composer.

He attends rehearsals, discusses his musical ideas with the music director and orchestra personnel and thereby gains practical experience of the resources and possibilities open to him in orchestral writing.

Mr. Carter was born in St. Louis and attended the Oberlin College School of Music, where he majored in piano. During his U.S. Army career he won two competitions which were rewarded with solo appearances in Chattanooga, where he played Liszt's E-flat Concerto, and in Atlanta, where he performed Gershwin's Rhapsody in Blue.

The Requiem Seditiosum, dedicated to the memory of Medgar Evers, was first performed by the Symphony of the New World, an orchestra which was recently established in New York to offer training opportunities to black musicians. The Requiem, for which Mr. Carter received an assistance grant from the American Music Center, has also been played in transcription by the celebrated pianist Julius Katchen.

**NEXT WEEK** the Washington National Symphony makes a tour of New York State under Howard Mitchell, returning to Washington the following week for performances of Vaughan Williams's Dona Nobis Pacem and Beethoven's Ninth Symphony on April 22 and 23. The soloists will be Theodor Uppman, Salvador Novoa, Phyllis Curtin and Helen Vanni, with the Catholic University Chorus.
TUESDAY, APRIL 8, 1969 AT 8:30 P.M.
WEDNESDAY, APRIL 9, 1969 AT 8:30 P.M.
IN CONSTITUTION HALL

WASHINGTON NATIONAL SYMPHONY
HOWARD MITCHELL, Music Director

THIRTY-EIGHTH SEASON

HOWARD MITCHELL conducting
ITZHAK PERLMAN, Violinist

PROGRAM

CARTER Requiem Seditionem *

PAGANINI Violin Concerto No. 1 in D major, Op. 6
Allegro maestoso
Adagio espressivo
Rondo: allegro spiritoso

MR. PERLMAN
INTERMISSION

ELGAR Symphony No. 1 in A-flat major, Op. 55 *
Andante, nobilmente e semplice - allegro
Allegro molto
Adagio
Lento - allegro - grandioso (poco largamente)

* Washington Premiere

These Constitution Hall concerts are played in honor of
Mr. Milton W. King
A Major Sponsor of the Washington National Symphony

Sterling Piano

THE USE OF CAMERAS AND TAPE RECORDERS IS NOT PERMITTED AT THESE CONCERTS.

Have taste will travel

Vat 69 Gold Globetrotter Fifth

Packs flat
THURSDAY, APRIL 10, 1969 AT 2:00 P.M.
IN LISNER AUDITORIUM

WASHINGTON NATIONAL SYMPHONY
HOWARD MITCHELL Music Director

THIRTY-EIGHTH SEASON

HOWARD MITCHELL conducting
ITZHAK PERLMAN, Violinist

PROGRAM

CARTER  Requiem Seditionam*

PAGANINI  Violin Concerto No. 1 in D major, Op. 6
         Allegro maestoso
         Adagio expressivo
         Rondo: allegro spiritoso

MR. PERLMAN

INTERMISSION

DVORAK  Symphony No. 8 in G major, Op. 88
         Allegro con brio
         Adagio
         Allegretto grazioso
         Allegro ma non troppo

* First time at these concerts

Stokowy Piano

RCA Victor and Westminster Records.

THE USE OF CAMERAS AND TAPE RECORDERS IS NOT PERMITTED AT THESE CONCERTS.

For instant a
effective, immed.
By morning that p.
and
The active et
To give you an eter
Worth it? You’ll
Washington National Symphony

HOWARD MITCHELL, Music Director

Sunday Afternoon, April 13, 1969, at 3:00
Thirty-eighth Season

Howard Mitchell, Conductor

ITZHAK PERLMAN, Violinist

CARTER
*Requiem Seditiosam

PAGANINI
Violin Concerto No. 1 in D major, Op. 6
  Allegro maestoso
  Adagio espressivo
  Rondo: Allegro spiritoso
  ITZHAK PERLMAN

INTERMISSION

DVORAK
Symphony No. 8 in G major, Op. 88
  Allegro con brio
  Adagio
  Allegretto grazioso
  Allegro ma non troppo

*First time at these concerts

Steinway Piano

RCA Victor and Westminster Records

M. Robert Rogers, Managing Director

Joseph Levitt, Assistant Director

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Members of the audience who must leave the auditorium before the end of the concert are earnestly requested to do so between numbers, not during the performance.
Requiem Sinfonias: In Memoriam Megder Evers

JOHN CARTER
Born in St. Louis, 1837

Rebellious Requiem: In memory of Megder Evers was written in homage to the civil rights leader, who was assassinated in Mississippi while engaged in voter-registration activities. It is a series of variations on the spiritual "O Sacred Head Now Wounded." The first performance was given by the Symphony of the New World, Benjamin Steinberg conducting, at Philharmonic Hall, May 1966.

Violin Concerto No. 1 in D major, Op. 6

NICCOLO PAGANINI
Born in Genoa, 1782
Died in Nice, 1840

Niccolo Paganini is almost a legendary figure among violinists, and indeed was so even in his own day almost a century and a half ago. There is no doubt that he possessed unrivaled technical virtuosity, though it obviously cannot be confirmed by recorded performance or living memory, since he died one hundred and twenty-nine years ago. Certain it is that his technical advancement beyond his predecessors and contemporaries was prodigious in magnitude, range, and style as well as double stops. Contributory elements to his legendary reputations were his personal appearance and his showmanship. Berlioz described him as "a man with long hair, piercing eyes, a strange and haggard face—a genius, a titan among the giants."

Born in Genoa in 1782, when Mozart was twenty-six and Beethoven a boy of twelve, Paganini was first taught by his disciplinarian father. He made his public debut at the age of nine, embarked on his first concert tour at thirteen and soon thereafter began traveling for the violin. It was not long, however, before he rebelled against parental discipline and began to kick over the traces. After a few years, romantic virtuosity in twenty-three was an outstanding success on the concert stage. For the next eight years he held the post of music director at the court of Prince of Lucca (Napoleon's sister), but in 1813, after his first appearance in Milan, he embarked on an enormously successful concert tour in Northern Italy, where he concentrated his efforts, both musical and amatory, for the next nine years. In 1828 he made a spectacular debut in Vienna, and during the next four years toured Germany, France and the British Isles with tremendous musical and financial success. Soon after this he retired to Nice and at the age of fifty-eight he died in Nice from cancer of the lungs, bequeathing his Guarnerius violin to the city of Genoa and a fortune equivalent to nearly half a million dollars to his son.

Paganini's outstanding technical skill led him to compose especially difficult pieces for his own performance in order to create public excitement. Among his compositions are seven violin concertos and the twenty-four caprices, some of which were used later by Schumann, Brahms, Liszt and Rachmaninov. The D-major Concerto begins with a dramatic introduction to the equally dramatic entrance of the solo violin. Among the several appealing melodies in this movement there is only outstanding theme—a song-like melody of considerable length. After its first presentation it undergoes brilliant elaboration, mainly in the solo violin. Throughout the entire movement, and indeed throughout the entire Concerto, the orchestra functions more as contrasting instrumental background than as an integral part of the composition as in the earlier Mozart and Bach concertos. New themes are handled by the solo violin, until it brings back the broad main theme in a straightforward presentation. A long cadenza follows before the movement closes with full orchestral chords.

The slow movement opens with string chords, soon to be followed by an emotional outpouring from the violin to soft rhythmic accompaniment. The Finale, which trips lightly over the surface of the musical stage from the very first bar, patiently displays both the virtuosity of Paganini and that of the solo violinist, who is called upon to meet the most difficult technical de-

Symphony No. 8 in G major, Opus 88

ANTONIN DVOŘÁK
Born in Nelahozeves, Czechoslovakia, 1841
Died in Prague, 1904

The widespread popularity of Dvořák's New World Symphony has lasted for nearly a century. Dvořák wrote the New World symphony opus by about four years. Dvořák commenced work on it during the summer of 1891. The Symphony was among other things, a New World opus by about four years. Dvořák commenced work on it during the summer of 1889, enlisting the sentiment of the New World Symphony was the feeling that he had not entirely clear, it is often referred to as the New World Symphony. The obvious explanation is that the score was published by an English firm, Novello; whatever the reason, it is not particularly important, except for the light it sheds upon such mundane things as composer-publisher relationships, things completely removed from the creative act itself, but which sometimes have an important effect on the mysterious gift. Dvořák had a favorable contact with Novello, also the publisher of Brahms, but Simrock wanted their piece, complaining that he lost money on Dvořák's large scores. After much bickering, the composer was offered 1,000 marks. Dvořák declined and ultimately Novello got the Symphony, and another major work, the Requiem. The Symphony offers few problems for the listener. As one Czech biographer has written, "It is a simple lyric song of the beauty of the country for the country's consolation. It is a lively expression of a genius who can rejoice in the fertility of his own farmlands."

"Hymn of the child of the land" to this work, for its London premiere in April, 1892. The Musical Times noted that the new Symphony was "delightful to the Provincial Symphony, nothing like the Provincial Symphony, and the influence of rural sights and scenes like the Provincial Symphony.

A half century later, a New York critic wrote that the music was "of a new life and a new sound, a new light and a new tone."
Washington National Symphony

1968-69 Season

HOWARD MITCHELL, Music Director

LLOYD GEISLER, Associate Conductor

FARHAD MECHKAT, Assistant Conductor

ARMANDO SARRO, Personnel Manager

JOHN CARTER, Composer-in-Residence

VIOLINS
Werner Lywen
Concertmaster
Andres Archila
Art. Concertmaster
Milton Schwartz
Cecil H. Herrett
Ralph Pfister
Crystal Gutchell
Quiho Matsuini
Wayne Angel
Bela Martay
Andrew Makris
William Hasseum
Edmundo Berillo
Frank Gusparo
Florencio Reyes
Patricia W. Nultemeier
Virginia Harpham, Principal
Donald Radding
William Brunis
Janet Rogers
Rafael Salazar
Jacqueline Anderson
Samuel Levy
Andreas Lindbergs
Harry Cherkauskas
Jane Flowers
Herbert Sokolove
Cynthia Marlows
Sheldon Lampert
Edwin S. Johonnot

VIOLAS
Richard Parnas, Principal
Nicholas Marlows
Abe Cherry
Leo Inakado
Peter Lindemann
Carlos Quin
Ramond Scavelli
Michael Yacocone
Murray J. Labman
William Foster

VIONEONCELLOS
John Martin, Principal
Lane Anderson
Morris Kirshbaum
Eugenia A. Sleazak
James H. Kuykendall
Catharina Maints
Marcy Schneckhardt
Robert J. Blatt

BASSOONs
Kenneth Pasmanick, Principal
Linda Harwell
Larold Langdell
Joseph Reines

DOUBLE BASSOON
Joseph Reines

FRENCH HORNs
John W. Wunderlich, Principal
George F. Parker
William Armess
L. William Kuyper
Douglas Stevens

TRUMPETS
Llloyd Geisler, Principal
Charles Brady, Co-principal
David Flowers
G. Harrison Bowling

TROMBONEs
Armand Sarro, Principal
John Marcellus, Co-principal
Robert D. Inka
Robert Kraft, Bass Trombone

SAXOPHONE
William R. Wright

Tuba
David L. Braggner

TIMPANI
Fred Begun, Principal

PERCUSSION
Frank Anthony Ann, Principal
Frank Sinatra
John A. C. Kane

PIANO AND CELESTA
Russell Woollans

LIBRARIANS
Vernon Kirkpatrick
Andreas Lindberg
Appendix H2

Library and Museum of the Performing Arts Program, May 16, 1967
COMPOSITIONS
by
JOHN CARTER
Tuesday, May 16, 1967, at 8:30
Admission: Free

PROGRAM

ADELE ADDISON
RUTH CONWAY
STANLEY HOFFMAN
WILLIAM WARFIELD
JOHN CARTER

REQUIEM SEDITIONIS
"Requiem Seditious" was written in homage to Medgar Evers, the civil rights leader, assassinated in Mississippi. This piano transcription was preceded by an orchestral version introduced by the New World Symphony at Philharmonic Hall.

EMBLEMES
Five somberly enigmatic
First performance.
Mr. Hoffman

SAETAS PROFANAS
A modern example of the enduring Saeta of Spain. These saetas or "arrows to God" appear with all their characteristic contradictions. The arrogant blasts of trumpets, the impetuous rolls of drums merge with songs of reverence, pity and passion. "Saetas Profanas" was introduced by William Warfield at Carnegie Hall.

INTERMISSION

KODOKU
The brief and muted Japanese texts of this song cycle examine with philosophical calmness the melancholy of human existence. "Kodoku" was introduced by Adele Addison in Detroit.

VALESSE POUR LES DANSSEURS NOIRS
A chain of waltzes in which the mystique of the Viennese dance and the ambience of ordeals clash and commingle.

CANTATA
"Cantata" was introduced by Leonyns Price at Constitution Hall, Washington, D.C.
"Cantata" was introduced by Leonyns Price at Constitution Hall, Washington, D.C.

PRELUDE
Rondo
Toccata
Air
Recitative
Miss Conway

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Appendix H3

Maverick Sunday Program, August 5, 1967
MAVERICK SUNDAY CONCERTS

Maverick Concert Hall
Woodstock, New York

52nd Year Series
SATURDAY, AUGUST 5, at 8:30 P.M.

SONG and PIANO RECITAL

RUTH CONWAY, Mezzo-Soprano
JOHN CARTER, Pianist-Composer

* * *

PROGRAM

Adagio for Piano
Bach

Three Lieder for voice and piano
Mozart

Unglückliche Liebe
An Chloe
Un moto di gioia

Sonate Op. 35 for piano
Chopin

Grave - Doppio movimento
Scherzo

Marche Funebre
Presto

- INTERMISSION -

Kodoku for voice and piano
John Carter

The brief and muted Japanese texts of this song cycle examine with philosophical calmness the melancholy of human existence. "Kodoku" was introduced by Adele Addison in Detroit.

Valses pour les Danseurs Noirs
John Carter

for piano

A chain of waltzes in which the mystique of the Viennese dance and the ambiance of negritude clash and commingle.

Cantata for voice and piano
John Carter

Prelude Rondo Air Recitative Toccata

Traditional Negro melodies are transfigured by the composer's use of the classic form of the Suite.

"Cantata" was introduced by Leontyne Price at Constitution Hall, Washington, D.C.

* * *

* SMOKING ON TERRACE ONLY *

Single Admission $2.50
Block of 10 Season Tickets $20.00, good for all performances
Students $1.25
Special group rates
Appendix H4

Elliot Galkin Article of June 1, 1969 in *The Sun* (Baltimore)
Music Notes

Four Outdoor Concerts Set

By ELLIOTT W. GALKIN

FOUR outdoor concerts by the Baltimore Symphony Orchestra and a performance of one of Bach's masterpieces, the Mass in B Minor, will constitute this week's musical offerings in the city.

This afternoon at 3 o'clock, the Baltimore Symphony will present the first of this week's four free concerts. The event, sponsored by the National Brewing Company, the Equitable Trust Company, the Committee for Downtown, the Greater Baltimore Committee, and the City of Baltimore, will take place in Patterson Park.

The programs this week, and their times and locations are as follows:

This afternoon at 3 o'clock:

- National Anthem
- Overture to "Rienzi" (Wagner)
- Emperor Waltz (Strauss)
- They Call Me Mimi (Puccini)
- On My Father's iPad (Percival)
- On My Beloved Daddy (Percival)
- Sinfonia India (Chavez)
- Stars and Stripes

Saturday, at 7:30 P.M., at Federal Plaza:

- Overture to "Light Cavalry"
- Little Train of Capirotada
- Villa Lobos
- Spring (Glazunov)
- Selections from "Harry Janos"
- Ravel
- Dance of the Riders

Next Sunday, at 3 P.M., at Druid Hill Park:

- Marche Joyeuse (Chabrier)
- Voi la Spiga (Mascagni)
- Tu Qui Santisti (Menotti)
- William Brown, tenor
- صغيرة

- Sinfonia India
- Chavez
- Stars and Stripes

Bach Society at Goucher

Next Sunday evening at 8:30 o'clock, the Bach Society of Baltimore under the direction of George Woodhead, will terminate its 10th anniversary season with a performance of the B minor Mass in the Krukaar Auditorium on the Goucher College campus.

Soloists will be singers all well-known to Baltimore audiences. They are Jane Lillienstein, Jeannie Peterson, Gwendolyn Skeens and Virginia Dietrich, sopranos; Jeannie Kent and Patricia Bruchalski, altos; James Bell, bass, and Ann Flacchavento, principal violinist of the Bach Society Orchestra.
Appendix H5

Elliot Galkin Article of June 8, 1969 in *The Sun* (Baltimore)
Music Notes

Six Concerts Close Season

By ELLIOTT W. GALKIN

A Lincoln Portrait.........Copland
Thunder and Lightning Polka, . Strauss
Sinfonia India .............Chavez
Stars and Stripes ..........Sousa

Thursday, at 7:30 P.M., at Federal Plaza:
National Anthem, .
Cuban Overture .......... Granados
Spirituals ..................Gould
Thunder and Lightning Polka, . Strauss

Del Miel Belloni Spiriti, from "La Travestia"............Verdi
Quoeto O Quella, .
from "Rigoletto"............Verdi

Piano Concerto ............. Carter
(John Carter, pianist)

"Jupiter" from "The Planets", Hol
Rheinische Symphonie.......Beethoven
Sinfonia India .............Chavez
Stars and Stripes ..........Sousa

Friday, at 7:30 P.M., at Wyman Park Dell:
National Anthem
Overture to "The Light
Cavalry" .............Sullivan
Spring from "The Seasons".
Gliere

Del Miel Belloni Spiriti, from "La Travestia"............Verdi
Quoeto O Quella from "Rigo-
letto" .
William Brown, tenor

Solter's Song from "Der
Grie'
Finlandia .............Sibelius
A Lincoln Portrait ..........Copland
Cavatina from "Faust" .....Gounod
Di Rigorina from "Der Rosen-
kavalier" ..........Richard Strauss

William Brown, tenor

Dances Africaines .......Villa Lobos
Jazz Passionata .............Anderson
Sinfonia India .............Chavez
Stars and Stripes
Saturday, at 7:30 P.M., at Gardenville Park (Radeke
avenue and Gardenwood
road):
National Anthem
Overture to "The Light
Cavalry" .............Sullivan

Del Miel Belloni Spiriti, from "La Travestia"............Verdi
Quoeto O Quella from "Rigo-
letto" .
William Brown, tenor

"Dances Africaines .......Villa Lobos
Little Train of Caliphas
Villa Lobos
Piano Concerto ............. Carter

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Appendix I

Manuscript of *Saetas Profanas*

**Notes on performance:**

p. 3, system 3: Carter’s original manuscript read “count au movement,” probably a misspelling of “court” (referring to the length of the fermata) coupled with “au movement” referring to the tempo after the fermata.
un peu plus lent et très libre

clair et sonore

tenant au mouvement

doux et sans rigueur
Commençer un peu au-dessous du mouvement

En dehors plus intense
le sentiment du début

joueurs très solide

Très vif et bien vital
En animant avec une violente intensité dans l'expression
très solide et très marqué

dans une sonorité bien retentissante

Serrez

legato

sec et dux

courte

courte

A sec
Appendix J

Outline of Two Lecture Recitals

University of Illinois
Urbana, IL
Smith Memorial Room
April 30, 2012
3:30pm and 4:30pm

Lecture Recital One:

Biographical overview of Carter’s life
  Early life and education
  Musical influences
  Carter, the pianist
  Carter, the composer
  Carter, the teacher

Requiem Seditiosam: In Memoriam Medgar Evers
  Discuss history of the piece including premiere, performances, and reviews
  Perform my own piano transcription of the work

Lecture Recital Two:

Carter, composer-in-residence with the Washington National Symphony
  Detailed timeline of 1968-1969

Overview of Carter's music and musical style
  Complete works
  Notes on individual works including reviews, performances, musical elements

Cantata for voice and piano
  Discuss history of the piece including premiere, performances, and reviews
  Discuss and demonstrate musical elements of the piece
  Play excerpts of orchestral version
  Perform the Cantata in its entirety

Conclusion and Recommendations
Works Cited

Archival Material


Books


Journals


Dissertations


Scores


Newspaper Articles


Finn, Robert. “Warfield Voices Full Commitment.” *Plain Dealer*, (Cleveland, OH), April 22, 1966.


Newspaper Articles (no author citation)

“Anna Jo Harris is 3rd in Nat’l Beauty, Talent Tournament of Shriners.” Plaindealer, (Denver, CO), August 28, 1953.


“Kansas Citians Fashion Production Pleases 1,700.” *Plain Dealer*, November 28, 1952.


“Nobles off to Imperial Shrine Meet in Denver.” *Plaindealer* (Kansas City, MO), August 14, 1953.


“Third Coffee Concert was All-Spanish.” *New York Amsterdam News*, January 30, 1960.


Online Resources


**Blogs**


Additional Source Material used in Appendices

Online Resources


Newspaper Articles


______. “Music Notes: Four Outdoor Programs Set.” The Sun, June 1, 1969, D18.

______. “Music Notes: Five Orchestral Programs Set.” The Sun, April 9, 1969, D14.


Hughes, Alan. “Miss Rippy’s Songs Have Easter Notes.” *New York Times*, April 7, 1969, 47.


“Mrs. Robinson to Perform at Sisters Chapel.” *Atlanta Daily World*, November 6, 1975, 5.


“Program Set for Recital by Warfield.” *Morning Star* (Rockford, IL), March 5, 1965.


“Tenor William Brown to Return This Fall.” *The Evening Independent* (St. Petersburg, FL), September 2, 1971.


“William Warfield Here in Concert.” *Sun Reporter*, (San Francisco, CA), March 15, 1979, 4.


Recommended Bibliography

Books


Scores


**Journal Articles**

