Beyond the Spirituals: Harry T. Burleigh's *Five Songs of Laurence Hope*

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Written in 1915, *Five Songs of Laurence Hope* are considered by many to be Harry T. Burleigh's greatest achievement. The songs are fervent tales of love, rife with sexual desire and consummation; they warn of love's dangers, while celebrating lifelong companionship and grieving its loss. In contrast with the more straightforward style of Burleigh's familiar spiritual arrangements, the *Hope* songs are harmonically adventurous and Romantic, lush musical settings that match the sensuousness of the poetry. Elements of exoticism pervade the music, creating an Eastern flair that complements the poetry's Indian setting and would have quenched the early twentieth century audience's thirst for fantasies of distant lands.

This article provides information relevant to the performance and teaching of *Five Songs of Laurence Hope.* Included are short biographies of composer Harry T. Burleigh and poet Adela Cory Nicolson, details about the premiere and its reception, technical considerations, poem synopses, and thorough analysis of each song.

BIOGRAPHY OF COMPOSER HARRY T. BURLEIGH

Harry Thacker Burleigh (1866–1949) was born in Erie, Pennsylvania to a college educated mother and Union navy veteran who served during the Civil War. His earliest musical influence was his maternal grandfather, a freed slave named Hamilton Waters, who taught Burleigh the spirituals that would be so important to his popularity as a composer. In his teens, Burleigh worked as a lamplighter and newspaper deliverer, singing songs as he traveled his routes.

Burleigh's formal musical training began in 1892 when he enrolled at the National Conservatory of Music in New York. Among his teachers were Max Spicker, Victor Herbert, and most notably Antonín Dvořák, with whom Burleigh developed a mutually beneficial relationship. Dvořák employed Burleigh as his librarian and copyist, and Burleigh sang to Dvořák the slave songs his grandfather had passed down to him. According to Dvořák's biographer, H. C. Colles, Burleigh's voice was the inspiration for the *cor anglais* solo in the second movement of Symphony no. 9 ("New World").[1] The spirit of the music Burleigh sang to Dvořák can be heard throughout the piece.

In 1894, Burleigh won a coveted church position at St. George's Protestant Episcopal Church, where he would remain for more than fifty years. He later added another longstanding singing position at the synagogue, Temple

Emanu-el. Over the course of his career, Burleigh attracted considerable attention for his high baritone, singing in recitals for international audiences, including King Edward VII of England. Burleigh developed a strong relationship with Black British composer, Samuel Coleridge-Taylor, and many of Burleigh's recitals featured both his own music and that of Coleridge-Taylor.

As a composer, Burleigh gained fame as an arranger of spirituals. His arrangement of "Deep River" in 1917 brought him widespread recognition and respect. Among the singers who performed his music were Marian Anderson, Paul Robeson, Marcella Sembrich, Nellie Melba, John McCormack, Alma Gluck, and Oscar Seagle. Yet, according to Anne Key Simpson, "Burleigh's chief regret as a composer was this very situation, the 'too-little known art-songs.' In later life, he preferred to be remembered foremost as a composer in this genre, rather than as an arranger of spirituals alone."[2] His art song output includes numerous stand-alone songs and three song cycles in quick succession, *Saracen Songs* (1914), *Passionale* (1915), and *Five Songs of Laurence Hope* (1915).

In 1917, Burleigh was awarded the Spingarn Medal, given by the NAACP for outstanding achievement. An honorary doctorate followed from Howard University in 1920. His impact upon Black music and American music in general was substantial. As George R. Weintraub noted, through Harry T. Burleigh, "the sufferings and aspirations of a whole race expressed themselves in profoundly moving fashion."[3]

BIOGRAPHY OF POET ADELA CORY NICOLSON

Adela Cory Nicolson was born in England in 1865. When her father became the editor of the *Civil and Military Gazette* in Lahore, sixteen year old Adela moved to India, where she would remain for most of her adult life.[4] At 23, she wedded Colonel Malcolm Hassels Nicolson, who was stationed at various posts throughout northwest India during their marriage. From 1901 to 1903, the couple lived in north Africa and London, before traveling back to India for the final year of their life. In August of 1904, Colonel Nicolson died unexpectedly following surgery, and a depressed Adela Nicolson committed suicide two months later.

Nicolson published all of her works under the pseudonym Laurence Hope. Her first book of poetry, *Garden of Kama* (1901), was falsely published as translations of Indian poetry in an attempt, along with her male pen name, to legitimize her work. The book garnered praise. Thomas Hardy, for example, called her a "poetess who specialized in 'tropical luxuriance and Sapphic fervour'" and praised her "impassioned effusions."[5] Musical settings of four of her songs by Amy Woodforde-Finden brought to Nicolson an even wider audience.[6] In an era where sensual writings and exotica were being "consumed with unprecedented eagerness," Nicolson's poetry became a best seller.[7] Two books followed in the same style: *Stars of the Desert* (1903) and the posthumous *Indian Love* (1905). In their lyricism and sexual themes, her works show the influence of Algernon Charles Swinburne and the Pre-Raphaelites.

PREMIERE AND RECEPTION

The *Five Songs of Laurence Hope* were given their premiere by the great Irish tenor John McCormack along with pianist Edwin Schneider on March 19, 1916. Ten days prior, an announcement for the recital appeared in the *Musical Courier* magazine, alongside a review of the American premiere of Mahler's massive Eighth Symphony with the Philadelphia Orchestra and a report that famed dancer, Warslav Nijinksy, would be joining the Ballet Russe for their residency at the Met.[8] Despite being sick, McCormack sang the recital, adding "many encores without apparent difficulty."[9] The enthusiastic response from the audience required the last of the *Hope* songs, "Till I Wake," to be repeated. Two weeks later, McCormack and company were in Boston's Symphony Hall for a program that contained three of the *Hope* songs, "Till I Wake," "Worth While," and "The Jungle Flower," before another avid audience.

Reviews for the Burleigh premiere were largely positive. A *Musical America* review, reprinted in the June 1916 issue of the NAACP magazine, *The Crisis*, noted that Burleigh "handled cleverly the exotic Eastern themes . . . and his gift of melody is strikingly apparent in the 'Jungle Flower.'"[10] *The Opera Magazine* mentioned the songs' "successful suggestion of the oriental atmosphere."[11] H. T. Parker of the *Boston Transcript* enjoyed Burleigh's "vein of fresh melody that is individual, fra-

grant . . . he has sensibility, humor and even imagination; and he shuns our molasseslike sentimentality as though it were the plague upon our songs that it really is."[12] A *New York Times* review from the day after the concert was mixed. Though the critic considered the songs "well-made" by a "practiced hand," he opined that the piece was "not a strongly individual product that goes into the highest class."[13]

A later review of Burleigh's works by Hiram K. Moderwell in the *Boston Evening Transcript* included a flattering description of the *Hope* songs: "The 'Five Songs of Laurence Hope' probably represent Mr. Burleigh's best work. Here are haunting melodies, accompaniments rich in detail, yet not overwritten, striking bits of delineation, and much skill in the wedding of music to words. In sheer emotional effectiveness these songs must receive high rank."[14] In the prefatory note for the *Hope* songs score, musical editor for the *New York Tribune,* H. E. Krehbiel, praised their "artistic distinction," noting that "we have had occasion to learn how adept Mr. Burleigh is in imbuing music with his own national voice, and it is a pleasure to observe that the idiom of the East is also at his command."[15] Indeed, Burleigh had created a powerful and evocative song cycle.

VOCAL CONSIDERATIONS FOR *FIVE SONGS OF LAURENCE HOPE*

Since Burleigh himself was a singer and adept at writing for voices, it is no surprise that *Five Songs of Laurence Hope* fits the tenor voice remarkably well. With an overall range of D_3–$B\flat_4$, the cycle as a whole is suitable for a graduate level singer or higher. Individual songs, particularly "The Jungle Flower" and "Kashmiri Song," are appropriate for the advanced college-aged singer.

Nothing precludes a soprano from singing the cycle. Since the poet was a woman—even if she were writing from a male perspective—a female voice could also be appropriate, and sopranos will find no more difficulty in the range or tessitura than would a tenor. Baritones and mezzo sopranos capable of sustaining a higher tessitura could consider singing individual songs, as well. For example, "The Jungle Flower" peaks at F_4, and with its alternate lower notes, "Kashmiri Song" reaches only $F\sharp_4$, within the range of many mezzos and baritones.

Sections with *fortissimo* high notes may be the most difficult technical moments in the cycle. Singers should be careful not to oversing, especially given the highly Romantic style of the music. Notably, climactic phrases in "Worth While," "Kashmiri Song," and "Among the Fuchsias" lend themselves to pushing. Conversely, the *piano* $B\flat_4$ in "Till I Wake" is quite challenging, requiring an ability to float high notes. The general delicacy of this song, especially after so many strong moments earlier in the cycle, requires technical proficiency.

The cycle provides ample opportunities to work on the technique of *legato* singing. Long, flowing lines require appropriate phrasing and direction, as well as a properly metered release of air. The cycle's medium tessitura can facilitate range extension without overtiring in the lead-up to high notes. Additionally, with both *fortissimo* and *pianissimo* moments, the cycle challenges the singer to manage a well produced tone over a wide dynamic range. Lastly, due to the impassioned poetry, the songs can be a valuable tool for working on dramatic presentation in an art song setting.

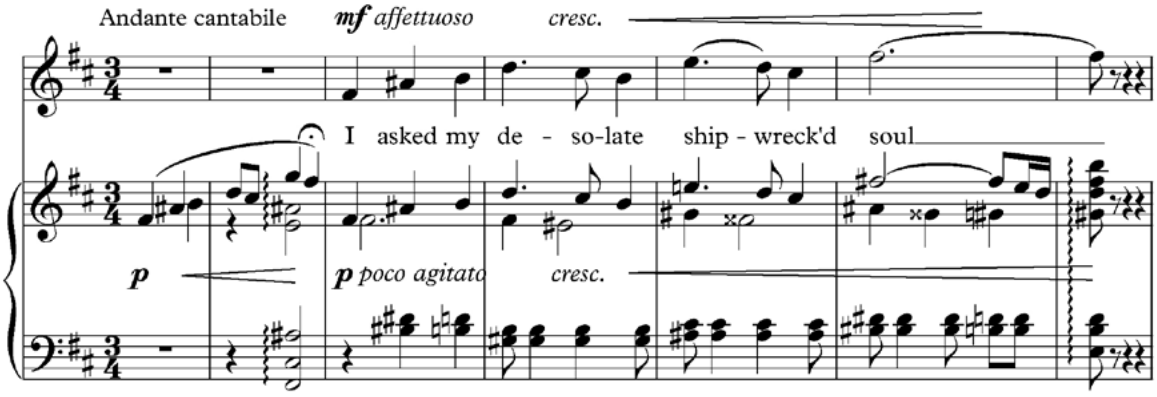
SONG ANALYSIS

"Worth While"

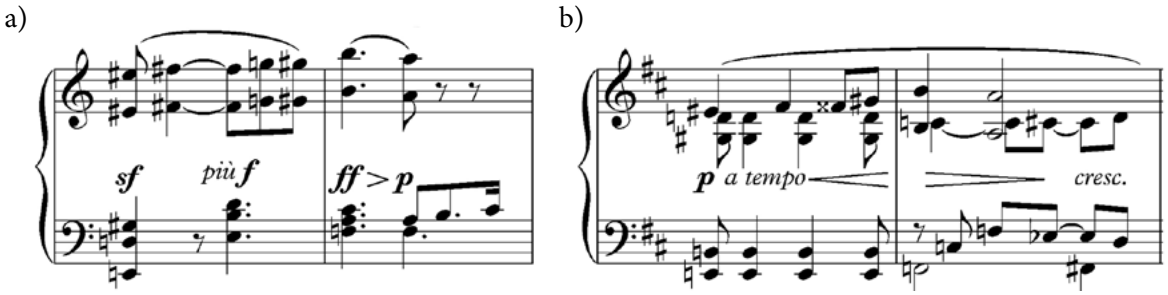
"Worth While" affirms Tennyson's adage, "'Tis better to have loved and lost than never to have loved at all." The singer is lonely and destroyed after the death of their lover, but the memory of their past love comforts them.

The melody of the two-measure introduction, with its minor seconds and an ascending leap to a dissonance, evokes the yearning the singer feels for their lost love. The first harmony, an $F^{\sharp}$ dominant chord in m. 2, sets up a cadence in B minor. Burleigh instead launches into four measures of stormy diminished chords, conveying the "desolate, shipwreck'd soul" of the singer. The unrest is deepened by a *poco agitato* marking and syncopated rhythms in the piano, and the expected cadence in B minor never comes (Example 1). The listener will have to wait until the golden section of the song, m. 28, when an authentic cadence in the relative major firmly establishes the key of D.

On the downbeat of m. 4, Burleigh employs a half-diminished seventh chord built on the raised sixth scale degree, adding dissonance to a moment where a tonic triad might be expected. As chords in a minor key are



Example 1. "Worth While," mm. 1–7.



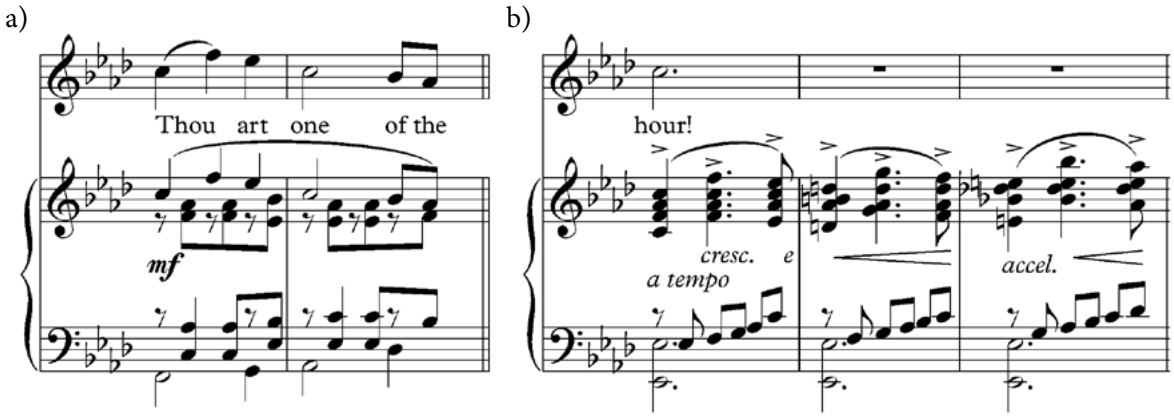
Example 2. A comparison of a) mm. 16–17 of Wagner's *Tristan und Isolde* prelude and b) mm. 20–21 of "Worth While."

much more commonly built on the lowered sixth scale degree, this chord's frequency throughout the cycle is noteworthy. For simplicity's sake, I will refer to it going forward as the "Burleigh" chord.

Another of Burleigh's favorite chords occurs in m. 7, a ninth chord. The E dominant ninth chord in this measure is the first of many ninth chords that Burleigh uses throughout the cycle to create a plush sound matching the exoticism and sensuality of the text. In the following measures, both the syncopation and the diminished chords relent, easing the tension of the preceding measures. Burleigh employs less chromaticism and a more functional chord progression *en route* to a cadence in C major in m. 14 on the word, "lovedst." The dominant to tonic motion of mm. 12–15 is the most settled moment of the song yet, as the memory of the beloved eases the singer's pain.

In mm. 20–23, the vocal line's *appassionato* marking and downward resolving dissonances on the downbeat create a swooning effect as the answer to the question, "wouldst thou rather never have met the one thou lovedst beyond control and whom thou adorest yet" comes "back from the senses." The melody of the piano seems to be borrowed—consciously or not—from Wagner's *Tristan und Isolde* prelude (Example 2). While the earlier avoidance of cadences, the chromatic motion of the piano, and the abundance of half-diminished chords are reminiscent of the prelude, Burleigh is even more direct here, likening the spellbound singer's connection to their dead lover as equal to the intensity of the love between the ill fated lovers in *Tristan*.

In mm. 24–27, the music builds toward a climax. Accented A naturals dominate the piano and vocal lines on "swiftly thrown," and the dominant chord in m. 27



Example 3. **"The Jungle Flower," a) mm. 7–8, with the main motive in the first four notes of the voice part, b) developed in the piano in mm. 29–31.**

prepares the song's first tonic cadence. The voice soars to its highest note of the song, an A_4, and the piano texture fills out to four notes in each hand. The answer finally comes: "What matter the price? We would pay it again."

In contrast with the whirlwind of diminished chords that begins the song, Burleigh ends with relative tonal stability. There are some surprising chords, like the German augmented sixth chord in m. 29 and the G minor chord with a major seventh in m. 33 that add lushness, but the consonance of D major is never far away. The music in this section stays *forte* and frequently accented, building to a climactic cadence on the words, "we have known." In the second half of m. 37, Burleigh substitutes an $F^{\sharp}$ for an E, turning the anticipated V^7 chord into a iii^6 chord with an added ninth—a gentler and perhaps more nostalgic-sounding chord.

After crashing, jubilant *fortissimo* chords in mm. 37–41, Burleigh ends the song with a soft three-measure postlude. The stepwise descending motion of the piano part is reminiscent of the opening measures, but Burleigh writes major chords instead of the diminished and minor chords so prevalent at the beginning. A contentedness pervades the postlude, as the singer's torment abates, at least for the time being.

"The Jungle Flower"

The poem details an affair with a woman likened to a rare and beautiful jungle flower, who smells like the sweet champa, a flower native to India. Yet, another lover haunts the singer, and their previous encounter leaves them longing for a return to this "too-brief hour." Burleigh chooses to exclude the two-line introductory and closing stanzas, which solidify the idea that the current lover is an "inn on the traveler's road" and that their past, true lover is their "spirit's home" and "soul's abode."[16] The shortened two-stanza poem is more direct and easily allows for the composition to be in a ternary form.

The song's introduction immediately transports the listener to a faraway place. With open fifths repeating in drone-like fashion and grace notes conjuring the sliding notes of Indian string instruments, the opening measures are vaguely evocative of Indian music.[17] The introduction stays mostly in F minor, but modal motion to subtonic chords in m. 3 and m. 5 sound exotic. In contrast to "Worth While," harmonies in "The Jungle Flower" proceed more logically, with motion to the tonic or the relative major. Still, unexpected harmonies contribute to the song's exotic flair. Neighboring motion in mm. 10–12 creates more modality and signature "Burleigh" chords.

Measures 22–35 are a musical depiction of a tryst in the jungle. Extended harmonies with sevenths and ninths sound sensuous, and the *con abbandono* and *rubato* tempo markings give the section a swooning push and pull. In m. 29, Burleigh uses the song's main motive in sequence to build to a climax (Example 3). Fully diminished chords and cross-relations—$B^{\flat}$s against Bs and $E^{\flat}$s against Es—in mm. 30–32 heighten the tension. The music suggests the torment of desiring a past love

while in the midst of an affair with another love. It is passionate, yet painful. The texture of the interlude thins out quickly leading into the B section. The tryst is only temporary relief for the distraught lover.

The B section begins m. 36, as the main motive in the piano provides counterpoint to a new vocal melody, underscoring the idea that the lover's thoughts are elsewhere, flying "far to another breast." As in "Worth While," downward stepwise-resolving dissonances in the piano melody evoke the singer's longing. At m. 44, the A section returns, this time with the drone and grace notes of the introduction underneath the vocal line. A full measure of rest in m. 53 suggests a loss of words from frustration, and the dominant ninth chord that follows it, with its two sets of tritones, underlies the singer's torment. The final vocal line is one last disgruntled *forte*, which dissipates to a whimpering *piano.* The piece ends with a surprising Piccardy third, providing a glimmer of hope to the forlorn singer.

"Kashmiri Song"

This song is an ode to an ex-lover's "pale hands," which had the power to move the singer to joy or to sorrow. Wracked with grief and still obsessed with their past love, the singer regrets that those hands did not strangle them instead of waving them farewell.

The ominous low range of the introduction sets the stage for the darkest of the *Five Songs of Laurence Hope.* A pentatonic melody is not harmonized; instead, only a low $F^{\#}$ tolls like a death knell. Lacking a third, a stark and foreboding dominant chord ends the introduction.

As the voice enters for the first line, the piano part repeats a similar pattern to that used in "The Jungle Flower," with fifths in drone in the left hand embellished with grace notes. The voice repeats the melody of the introduction. In m. 9, the piano plays an exotic countermelody to the vocal line above a series of foreboding diminished chords. The faster rhythms create a pressing forward that illustrates the singer's agitated mind, still fixated on the departed lover.

In m. 20, a turn to B major invokes happier thoughts of the singer's relationship with their past love, but the use of chromaticism and diminished chords underscores the relationship's toxicity. Now matching the disjunct intervals of the piano in m. 28, the vocal melody conveys the reckless abandon that characterized the singer in their past relationship, especially as the *accelerando* in m. 29 brings a wilder tempo. Burleigh modulates to the mediant, a bright $E^{\flat}$ major, as the singer is lost in the memory of the touch of their lover's pale hands.

The B section ends with planed dominant ninth chords. Exotic and sensual, these extended harmonies highlight the singer's obsession over their ex-lover's touch. Downward leaping grace notes and open fifths at the top of the treble staff conjure the sound of tinkling bells, evoking Eastern instruments.

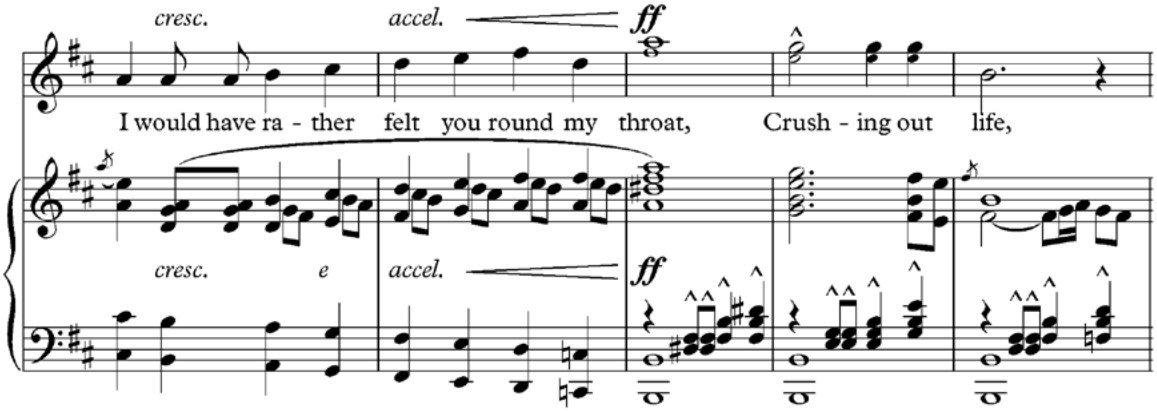
In m. 41, continued bell tones accompanying the drone and modal countermelody in the A′ section conjure the lotus buds and cool waters of the Shalimar in Kashmir mentioned in the poem. With the graphic image of the lover's hands "round my throat, crushing out life," Burleigh builds to a climax, repeating the text for emphasis and pressing forward to a *fortissimo* high A_4 in m. 54 (Example 4). But the singer's angst is short lived: the song ends with a slackening of tempo and a *diminuendo,* first to *piano* and finally to triple *piano.* The singer may still be alive, but their will to live is fading.

"Among the Fuchsias"

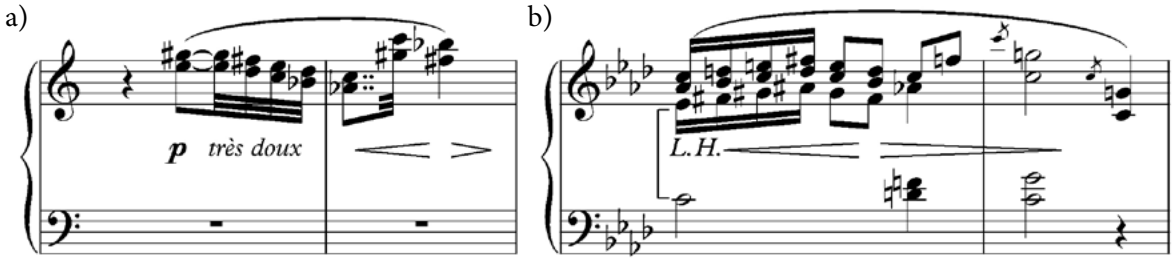
The singer ponders, "ah, why is a thing so sweet so wrong . . . ?" Their lover tempts them to a secret meeting, promising even to bear them children. Yet the singer resists, aware that a clandestine relationship will only result in trouble.

The introduction begins with a simple pentatonic melody, embellished with grace notes in a style similar to "The Jungle Flower." But a new sound world opens in m. 2, with luscious, planed seventh chords leading to a French augmented sixth chord. The melody arcs downward to end on a B-natural, a blue note that becomes a central pitch focus in the song.

The first instance of the song's main rhythmic motive—four sixteenth notes followed by a longer note—appears on the downbeat of m. 3. Parallel motion results in more planed chords, and the employment of the whole-tone scale creates augmented triads reminiscent of Debussy's piano prelude "Voiles," written just five years before the *Five Songs of Laurence Hope* (Example 5). Using impressionistic techniques, Burleigh continues to reveal a fresh and enchanting world. On the last beat of m. 3, he returns to his signature "Burleigh" chord.



Example 4. "Kashmiri Song," mm. 52–56.



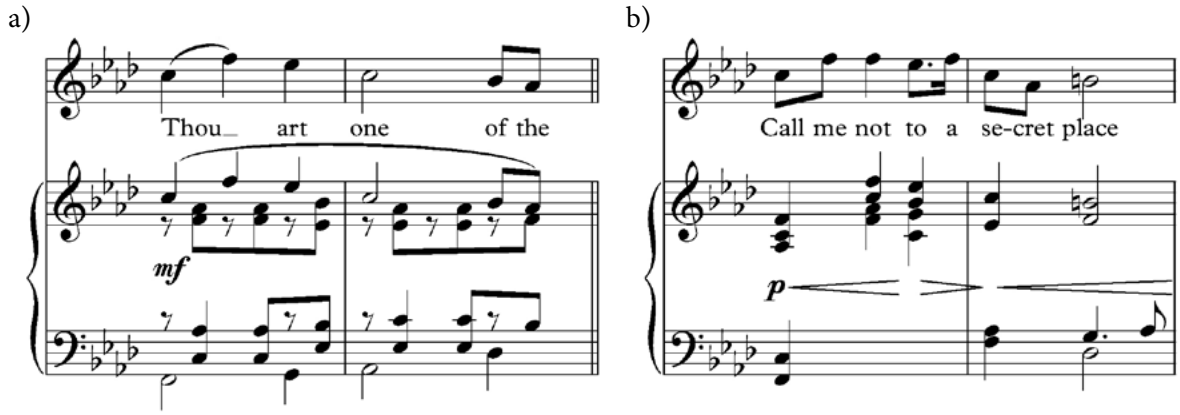
Example 5. A comparison of a) mm. 1–2 of Debussy's Prelude No. 2 ("Voiles") and b) mm. 3–4 of Burleigh's "Among the Fuchsias"

After the introduction, repeated parallel fifths in the bass create an earthy drone, and Burleigh uses the lowered seventh scale degree to build minor dominant chords in modal fashion. The beginning vocal line recalls "The Jungle Flower," but surprises the listener with a B natural—a blue note—to end the phrase (Example 6). The move from A♭ to B also creates an augmented second in the melody, a common and characteristic interval in many Eastern scales. The raised fourth scale degree hints at the dangers of the temptation mentioned in the text.

Starting in m. 15, a dominant pedal and an *accelerando* underline the angst of the singer, who is allured by the promise of adding "a link to the line," even if it be with the wrong woman. Dissonances on the downbeat echoed in the left hand add even more tension, building to a *forte* climax in m. 19, as the voice rises to its highest note in the song, an $A\flat_4$. Burleigh fills out the harmonies with octaves and three- and four-note voicings in the right hand and increased activity in the left hand. The half-step ascending bass line leads to a colorful German augmented sixth chord supporting the blue note in the voice in m. 22.

In m. 26, Burleigh returns to using grace notes on the piano to begin the second verse. As in "Kashmiri Song," the grace notes sound bell-like and suggest the idea of being summoned, coinciding with the text, "call me not to the lotus lake."[18] As mm. 36–39 press forward, the voice is suddenly tacet, and the piano plays a two-measure melody, softening to *piano* instead of cresting to the expected *forte.* The blue note is again the highlight of the end of the phrase, supported by a tense enharmonic half diminished chord.

The voice returns in m. 42, and a *languido* marking belies the singer's fatigue at being constantly conflicted. Measures 45–49 proceed in a similar manner to the



Example 6. A comparison of a) "The Jungle Flower," mm. 7–8 and b) "Among the Fuchsias," mm. 7–8.

parallel measures of the first verse, but note values for the words "sweet" in m. 48 and "wrong" in m. 49 are augmented, highlighting the singer's protracted conflict. In m. 49, the piano plays a surprising and sumptuous F♭ eleventh chord. Perhaps the singer derives some feeling of enjoyment from the illicit nature of the relationship.

Curiously, the piece ends on a major tonic chord with an added sixth. Has the singer found relief by giving into temptation? Have they sworn off their lover once and for all? Any dramatic interpretation of the four-measure postlude must take this surprisingly sweet final chord into account.

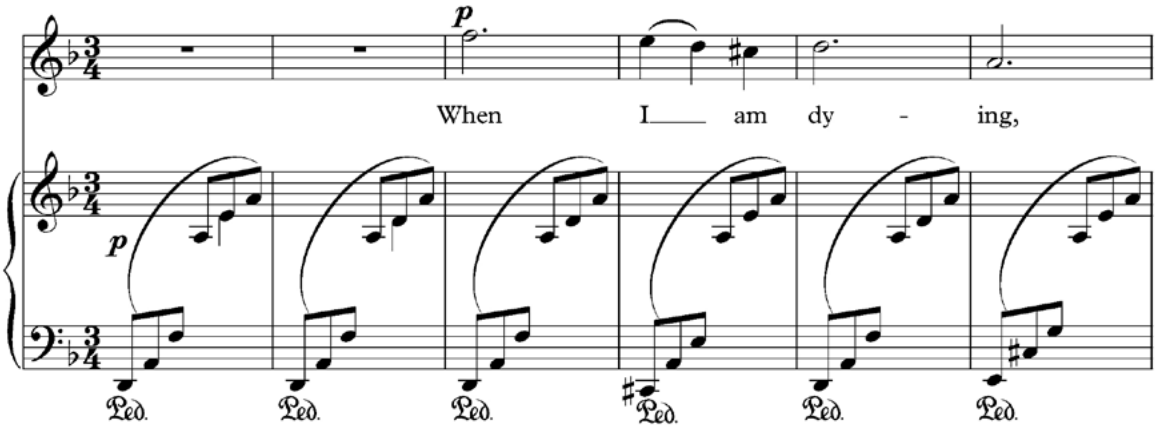
"Till I Wake"

"Till I Wake" is a brief and touching poem about the desire to remember a lover's kiss in the afterlife. The song returns to the more Romantic style of "Worth While," making little use of the exoticism so frequently employed in the prior three songs. The dark introduction recalls the first song's half-step descent and abundant diminished chords, even starting with a "Burleigh" chord instead of a tonic chord. A surprising major tonic chord appears in m. 3, only to transform to minor through a half-step slip of the third. The chord on the downbeat of m. 6 contains both raised and lowered thirds before moving to a dominant chord on the second beat. The overall chromaticism, and particularly the major/minor clashes, creates a sense of the uncertainty and uneasiness as death nears.

A simpler approach begins the A section. Arpeggiated triads in the piano support a sweeping vocal melody that repeats the four-measure motive of the introduction (Example 7). Alternating dominant and tonic triads in mm. 7–17 direct focus to the singer's lament. A modulation to C major begins in m. 18 as the singer becomes more excited by the thought of their lover's farewell kiss. In m. 24, Burleigh begins a fifteen-measure stepwise descent in the bass, thickening the texture first by tying over final arpeggiated eighth notes to the next measure and then by adding the motive in countermelody to the right hand of the piano. In m. 37, the countermelody blooms to three- and four-note chords, driving the music to a *forte* climax in mm. 39–40 as the voice soars to an A_4 for the singer's vision of resurrection after death. Burleigh cadences with a plush D major ninth chord, as hope replaces uncertainty.

However, the hopefulness is short lived. A surprising trill in m. 40 catalyzes an interlude that recalls the descending motion of the introduction, as Burleigh planes a series of crunchy French augmented sixth chords illuminating the singer's fixation on death. The final chord of the interlude pits a D major triad against an A♭ major triad a tritone above.

Feelings of hope for an "awakening" bloom again with the C major chord that begins the next section. A secondary diminished chord in m. 51 seems to set up a return to D minor, but rather than the anticipated tonic chord, Burleigh again employs his signature "Burleigh" chord. Instead of a vocal climax, a *maestoso, fortissimo* interlude erupts in the piano with filled out harmonies sounding the song's melodic motive in triumphant fashion. Again, a stepwise bass is present, but instead of



Example 7. "Till I Wake," mm. 7–12.

representing the descent to the grave as it did in earlier instances, here it evokes the lover leaning over to kiss the dying singer. When the voice re-enters in m. 61, it is on a delicate *piano* dynamic, again supported by a "Burleigh" chord.

"The touch of your lips" is repeated four times in the A′ section, reinforcing the singer's longing to remember their loved one's kiss after death. A syncopated pedal in the bass adds anticipation, and the dynamic builds from *pianissimo* in m. 65 to a climax in m. 74 on the third repetition of the text. The voice climbs to A_4 and is supported again by a "Burleigh" chord in the piano. The last instance of the repeated text ascends to a treacherous *piano* $B\flat_4$ before resolving to D major for the last vocal note of the song. The singer's joyous thoughts of reunion with their loved one prevail.

Yet, the postlude contains moments of uneasiness. The melodic motive is buried in the middle of the right hand. As in the introduction, there is tension between major and minor hinting at the singer's doubt. In the end, the *pianissimo* D major chords symbolize the singer's weary mind coming to rest.

CONCLUSION

The combination of Nicolson's passionate and universal poetry and Burleigh's superb and accessible music should place *Five Songs of Laurence Hope* in the canon of American art song. As the desire for more inclusive and diverse programming strengthens within the art song community and the country at large, a re-evaluation of Black composers' underperformed and undervalued music is necessary. Burleigh's talent for art song should be recognized alongside more frequently performed white composers from the first half of the twentieth century, like Samuel Barber, John Duke, and Charles Ives. Contemporary Black composers need to be heard and commissioned, but we also need to celebrate and study the wonderful and rich repertoire of Black composers and poets that already exist in the repertoire.

G. Ricordi published the original score for the song cycle in 1915, and a reprinted edition is available through Classical Vocal Reprints. *Dreams of a New Day*, a 2021 recording by baritone Will Liverman and pianist Paul Sánchez, contains the cycle in its entirety. Two other recordings contain three *Hope* songs each: a 2006 Decca recording with soprano Cynthia Hayman and pianist Warren Jones entitled *Where the Music Comes From*, and *roots // wurzeln*, a 2017 Ars-Vobiscum recording with baritone Thomas Stimmel and pianist Philipp Vogler. Additionally, Marques L. A. Garrett arranged the entire cycle for SATB choir in 2021.

NOTES

1. Jean E. Snyder, *Harry T. Burleigh: From the Spiritual to the Harlem Renaissance* (Urbana: University of Illinois Press, 2017), 109.
2. Anne Key Simpson, *Hard Trials: The Life and Music of Harry T. Burleigh* (Metuchen, NJ: Scarecrow Press, 1990), 56.

3. Ibid., 117.
4. Now part of Pakistan, Lahore was part of British India at the time of Nicolson's writings.
5. Thomas Hardy and Harold Orel, *Thomas Hardy's Personal Writings: Prefaces, Literary Opinions, Reminisences* (London: Macmillan, 1967), 256.
6. Woodforde-Finden also sets "Kashmiri Song" and "Till I Wake." Her restrained Victorian style seems antithetical to Nicolson's provocative poetry and as such, is not nearly as effective as Burleigh's music.
7. Anindyo Roy, "'Gold and Bracelet, Water and Wave': Signature and Translation in the Indian Poetry of Adela Cory Nicolson," *Women: A Cultural Review* 13, no. 2 (April 2002): 140–160.
8. "Two More McCormack Bookings," *Musical Courier* (March 9, 1916): 37.
9. "John McCormack's recital," *New York Times* (March 20, 1916): 9.
10. "Along the Color Line," *The Crisis* (June 1916).
11. "The Concert Stage," *The Opera Magazine* (April 1916): 28.
12. H. T. Parker, "A Loyal, Self Respecting, and Ambitious Musician," *Musical Courier* (April 13, 1916): 30.
13. *New York Times,* 9.
14. Hiram K. Moderwell, "Deep River Popularizes a Composer," *The Black Perspective in Music* (Spring, 1974): 75–79.
15. Harry T. Burleigh, *Five Songs of Laurence Hope* (New York: G. Ricordi & Co, 1915).
16. Laurence Hope, *Last Poems, Translations from the Book of Love* (New York: John Lane, 1912); http://www.gutenberg.org/cache/epub/5125/pg5125-images.html.
17. The authenticity of Burleigh's exoticism can be debated. To audiences of his time, authenticity was likely of little concern, and Burleigh's access to Eastern music paled in comparison to that of the modern day composer.
18. Patrick O'Halloran, "A Graduate Recital in Voice" (Masters thesis, Pittsburg State University, 2018), 25.

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