



# But Not Forgotten

Music by  
African-American Composers  
for Clarinet & Piano

Marcus Eley, clarinet

Lucerne DeSa, piano

Dorothy Rudd Moore (b. 1940)

Night Fantasy

- |            |      |
|------------|------|
| 1. Largo   | 6:14 |
| 2. Allegro | 5:21 |

Alvin Batiste (1932-2007)

- |             |      |
|-------------|------|
| 3. Episodes | 2:28 |
|-------------|------|

Clarence Cameron White (1880-1960)

- |                     |      |
|---------------------|------|
| 4. Basque Folk Song | 2:34 |
|---------------------|------|

Undine Smith Moore (1904-1989)

- |                             |      |
|-----------------------------|------|
| 5. Introduction and Allegro | 2:20 |
|-----------------------------|------|

Samuel Akpabot (1932-2000)

- |  |      |
|--|------|
| 6. Pastorale from <i>Scenes from Nigeria</i> | 3:32 |
|--|------|

Quincy Hilliard (b. 1954)

- |             |      |
|-------------|------|
| Coty        |      |
| 7. Daybreak | 1:36 |
| 8. Sunset   | 3:12 |
| 9. Dance    | 1:57 |

William Grant Still (1895-1978)

- |             |      |
|-------------|------|
| 10. Romance | 5:13 |
|-------------|------|

Scott Joplin (1868-1917)

- |  |      |
|--|------|
| 11. Weeping Willow: A Ragtime Two Step | 2:51 |
|--|------|

Todd Cochran (b. 1951)

- |               |      |
|---------------|------|
| 12. Soul-Bird | 8:26 |
|---------------|------|

- |  |      |
|--|------|
| 13. Amazing Grace (Arr. by H. Stevenson) | 3:47 |
|--|------|

Total Time — 50:02

# But Not Forgotten

Music by  
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Marcus Eley, clarinet

Lucerne DeSa, piano

# For many years,

I have had the privilege of performing recitals featuring African-American composers for clarinet and piano. I have felt these composers needed an advocate, a champion, to make certain their compositions for my instrument were not ignored. In current classical or “art music”, there is little representation in mainstream recorded music of these composers for clarinet. This recording, although reflective of the collection of works for clarinet and piano by African-American composers, is merely a sample of the total body of material that has remained largely untapped. I want this CD of clarinet and piano music to celebrate these worthy composers. Further, it is my desire that their unique voices are heard, and...

# not forgotten.

## Night Fantasy — Dorothy Rudd Moore Published by American Composers Alliance (BMI)

1. Largo
2. Allegro

The work is in two movements, Largo an Allegro, and is virtuosic, fanciful, and colorful. From the episodic, pointillist nature of the first movement, to the driven, frenetic energy of the second, it evokes the image of spirits that furtively appear on a moon-lit lawn, and then, with playful abandon, dance revelry. — *Dorothy Rudd Moore*

Dorothy Rudd Moore (born 1940) is considered one of her generation's leading woman composers of color having received commissions from such orchestras as the National Symphony, Opera Ebony, and the Buffalo Philharmonic. Her work, which includes chamber pieces, song cycles, orchestral music, and an opera, is admired for its high level of artistry and its seriousness of purpose. After finishing her studies at Howard University, Moore went to France to study with renowned teacher Nadia Boulanger. She then returned to the United States, settled in New York City and studied composition with Chou Chen Chung. Moore augmented her formal music studies by a familiarizing herself to spirituals, rhythm and blues, jazz which also influenced her work.



Dorothy Rudd Moore (b.1940)

## 3. Episodes — Alvin Batiste Published by Jazztronauts Publishing

This composition is from a larger chamber music work that has been arranged for clarinet and piano by the composer. With its fast tempo, descending chromatic line and distinctive countermelody, “Episodes” is an interesting, albeit short, composition. It is a tour de force. — *Marcus Eley*

Alvin Batiste (1932-2007) was a performer, composer, arranger, and educator. He received a Master's degree of Music in clarinet performance and composition from Louisiana State University and a Bachelor's degree in Music Education from Southern University. He was one of the most

distinctive and virtuosic of modern jazz clarinetists. Although sometimes called a “New Orleans clarinetist”, Alvin Batiste was an avant-garde player who did not fit easily into any classification. He received international attention after he appeared on two Julian Cannonball Adderly recordings. His work won him fellowships from the National Endowment for the Humanities and the Louisiana Division of the Arts, the National Association of Jazz Educators' National Humanitarian Award, the International Association of Jazz Educator's Lifetime Achievement Award, *Offbeat Magazine's* Lifetime Achievement Award for Arts Education, the Louis A. Martinet Legal Society's Education Award and Southern University's Distinguished Service Award.



Alvin Batiste (1932-2007)

## 4. Basque Folk Song — Clarence Cameron White

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“Basque Folk Song” is a melodic interpretation of music that exists in southern France and northern Spain. It is romantic, and has a melancholy bent. Cameron White's choice of understated accompaniment and rich colorful harmonies allow the clarinet to sing freely. As the Song comes to a close, the clarinet states the theme one last time while the piano provides a cascading accompaniment to a quiet end. — *Marcus Eley*

Clarence Cameron White (1880-1960) spent his childhood in Oberlin, Ohio; Chattanooga, Tennessee; and Washington, D.C. White studied with violinist Will Marion Cook and later attended Oberlin Conservatory from 1896-1901. In the course of his performances and teaching activities, White met Paul Laurence Dunbar, Harry T. Burleigh, and Booker T. Washington. He also met the African-British composer, Samuel Coleridge-Taylor, with whom he studied. His early compositions were “neo-romantic” in style. He turned to black folk music as a source of inspiration and musical material. Many of his compositions won awards. He was conductor of the Victorian Chamber Orchestra in Boston from 1916-20 and the Hampton Institute Choir. White died in 1960, shortly after the completion and performance of his cantata, *Heritage*.

## 5. Introduction and Allegro — Undine Smith Moore

The majestic theme as stated first by the clarinet serves as the basic melodic material of this composition. The Allegro section incorporates the opening theme but in a truncated form. Then the theme forms the root of a pseudo contrapuntal call and response. The movement ends in a frenzied stalemate. — *Marcus Eley*

Undine Smith Moore (1904-1989) inspired and influenced many black musicians across the United States. Many of her choral pieces are staples of the performing repertory among choirs and she also composed music in other genres, employing a broad range of styles. Winning a scholarship to Fisk University seemed to seal Moore's choice of music as her life's work. In 1926, Moore graduated with a dual degree that included studies in piano and music theory. She went on to Columbia University Teachers' College in New York, where she completed her M.A. in 1931, and also studied at The Juilliard School, the Manhattan School of Music, and the Eastman School of Music. Many of her most popular compositions are for chorus, and draw in one way or another upon the settings of spirituals. She was a professor of music at Virginia State University for more than 40 years.

## 6. Pastorale from *Scenes for Nigeria* — Samuel Akpabot Published by Oxford University Press

The composer has arranged this Pastorale section from his orchestral setting of *Scenes for Nigeria* for clarinet and piano. The Pastorale is essentially a lullaby in call response fashion. The texture is somewhat sparse but is just right for this setting. From its undulating rhythms and unique harmonies, this composition reminds one of an African "pastorale" landscape. — *Marcus Eley*

African composer Samuel Akpabot (1932-2000) spent a large amount of time pursuing post-graduate education and a professional career in the United States. He began his Western musical training at King's College in Lagos, Nigeria. In 1954, Akpabot travelled on scholarship to study organ and trumpet at the Royal College of Music in London. Later, he continued his musical studies at Trinity College. In 1959, Akpabot returned to Nigeria and was engaged as a broadcaster with the Nigerian Broadcasting Corporation. Akpabot's compositions juxtapose African call and response patterns along with West African rhythmic motives. Akpabot pursued ethnomusicology studies at the University of Chicago and Michigan State University where he earned a Master's and PhD degrees

respectively. He briefly served as a Visiting Scholar at Michigan State University. In the 1990's, Akpabot returned to teach music at the University of Uyo (Nigeria) as a lecturer at the Institute of Cultural Studies.

## Coty — Quincy Hilliard

7. Daybreak

8. Sunset

9. Dance

From the clarinet's first notes of the first movement, one can sense the driving forward motion. Like well-matched thoroughbreds in a horse race, the clarinet and piano charge to the finish line. The slower second movement contrasts the first movement where the clarinet is more lyrical. The upper register of the clarinet is exploited. The final movement's pulsating rhythmic bass line and fast tempo provide a foundation for both instruments to sing. — *Marcus Eley*

Quincy Hilliard (born 1954) holds the Ph.D. in music theory and composition from the University of Florida where, in 1999, he was recognized as the Outstanding Alumnus of the School of Music. He holds the Masters of Music Education from Arkansas State University and the Bachelor of Science in Music Education from Mississippi State University. His compositions for wind band are published by a variety of well known publishers. He regularly receives invitations to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. Hilliard is Composer in Residence and the Heymann Endowed Professor of Music at the University of Louisiana, Lafayette.



Quincy Hilliard (b.1954)



## 10. Romance — William Grant Still Published by International Music Company

This composition, originally composed for alto saxophone, has been arranged for clarinet and piano. The title suggests the mood of the piece. It is essentially a love song without words. – *Marcus Eley*



William Grant Still (1895-1978)

William Grant Still (1895-1978) was the first African-American to conduct a major American symphony orchestra, the first to have a symphony of his own (Symphony No. 1: Afro-American) performed by a leading orchestra, the first to have an opera performed by a major opera company, and the first to have an opera performed on national television. He has written more than 150 compositions. He is often referred to as “the dean” of African-American composers. Still pursued music studies at Wilberforce University, the Oberlin Conservatory of Music and at the New England Conservatory. William Grant Still received two Guggenheim Fellowships and several honorary doctorates.

## 11. Weeping Willow: A Ragtime Two-Step — Scott Joplin. Arranged by Marcus Eley

The title, “Weeping Willow”, gives one the impression of a swaying weeping willow tree in a calm breeze. In this arrangement, the clarinet and piano alternate equally between the playful syncopated melodies. Throughout this “Rag” the tempo is not hurried as Joplin instructs NOT FAST. The stately opening melody is majestic but not pompous. One can feel the inner pulse of each section. Like two well-suited partners, the clarinet and piano are mindful of each step through the dance. – *Marcus Eley*



Scott Joplin (1868-1917)

Scott Joplin (1868-1917) was born near Linden, Texas. The young Joplin’s talent was recognized by Julius Weiss, a local German born music teacher, who taught him piano and music theory. After high school, Joplin travelled in pursuit of his career as a musician. He played in saloons and brothels throughout the Midwest. He continued his studies and became enamored with Ragtime music. After the World’s Fair of 1891, he played first cornet in the Queen City Cornet Band, a local ensemble of black musicians in Sedalia, Missouri. Joplin eventually devoted more and more time to composition. In 1899, John

Stark published “Maple Leaf Rag”. Other compositions followed which included “Sunflower Slow Drag”, “The Easy Winner”, “The Entertainer”, and “Elite Syncopations”. He wrote two operas, *A Guest of Honor* (1903) and *Treemonisha* (1910), the latter not being fully produced until 1972. Joplin was posthumously awarded a Pulitzer Prize in 1976.

## 12. Soul-Bird — Todd Cochran Jadon Music (ASCAP)

The composition opens with the piano playing soft haunting chords to wake the “Soul-Bird”, the clarinet. The “Soul-Bird” responds to the sound and engages in a playful dance. Each instrument weaves in and out with various calls and responses, then the “Soul-Bird” takes flight. The composition ends as the “Soul-Bird” returns to resume its sleep. – *Marcus Eley*

Todd Cochran’s (born 1951) music incorporates diverse musical references from the traditions of the African and Asian Diaspora and global pop culture. Born in San Francisco, he developed an early appreciation for the arts, especially the piano. At 17, Cochran was performing and recording with legendary artists John Handy, Bobby Hutcherson, and Rashaan Roland Kirk. His formal musical studies were done at the Trinity College of Music in London. While in the United Kingdom in the 70’s, Todd developed a long professional association with Peter Gabriel, and appeared/recorded with English rock artists, including Phil Collins.

Cochran has collaborated with many artists as pianist, producer, arranger, and composer. As a film composer, he has scored music to *Keep the Faith*, *Baby* (The Adam Clayton Powell Story), the T.D. Jakes/ Reuben Cannon film, *Woman Thou Art Loosed*, the Danny Glover film, *Toussaint L’Overture: Founder of the Haitian Revolution* and the Ralph Wilcox film, *Hope and Redemption: The Lena Baker Story*.



Todd Cochran (b. 1951)

## 13. Amazing Grace — Traditional, Arranged by H. Stevenson

This beautiful arrangement of this traditional piece is exquisitely crafted for clarinet and piano. The principal theme is first stated by solo clarinet. The piano joins the clarinet with simple yet poignant accompaniment. The change of key in the middle section adds emotional tension. The roles of the instruments are reversed where the clarinet is the accompaniment. *Amazing Grace* ends in a quasi cadenza for the clarinet. It is a song of praise and thanksgiving. – *Marcus Eley*



# Marcus Eley

Marcus Eley is a graduate of the Indiana University School of Music in clarinet, and studied at the Hochschule fuer Musik und darstellende Kunst in Vienna, Austria.

Eley has performed as a soloist with the Berlin Symphony Orchestra (Germany), the Louisville Orchestra, the Indianapolis Symphony Orchestra, the Edmonton (Canada) Wind Sinfonia and the National Army Military Band of the People's Republic of China (Beijing). He has also given numerous recitals in major cities of the United States. On his New York debut recital in Weill Recital Hall, *The New York Times* cited his performance as "...expert, songful, and straightforward." As a special honor, Eley was chosen to perform on the Dame Myra Hess Memorial Concert Series in Chicago and Los Angeles.

Eley has traveled to China for the United States Information Agency to present lectures and performances on African-American contributions to American music. He had the pleasure of performing on the first recital series of the "Foundation for American Musicians in Europe", a joint project of the British-American Arts Associations and the United States Embassy in London.

He has participated as guest artist at MusicFest Canada, Gateways Music Festival, the Elkhorn Music Festival (Idaho), the International Clarinet Association conferences, the Clarinet and Saxophone conference in Brisbane, Australia, the Beijing (China) International Clarinet Festival and performed on radio broadcasts for KUSC (Los Angeles) and WFMT (Chicago), and Hungarian Television. In addition to the aforementioned activities, Eley has given masterclasses and been a clinician at the Midwest International Band and Orchestra Clinic, California Music Educators Association, Florida Music Educators Association, Texas Bandmasters Association, Ontario Music Educators Association (Canada) and New York State Music Educators.

In 1998, Mr. Eley released his debut compact disc, titled *Welcome Home: A Collection of Works by American Composers for Clarinet and Piano*. Gregory Bartlett, CD reviewer for *The Clarinet* magazine said, "... (Eley) demonstrates fine technical prowess, expressively played." Of his 2009 performance at South Africa's premier National Arts Festival, Jeff Brukman of *Cue Magazine* cited, "...consummate artistry. The festival is indeed fortunate to host such a master of the clarinet."

Mr. Eley has served as Dean of Students at the New England Conservatory, Adjunct Professor of Music (Clarinet) at California State University Los Angeles and Marketing Projects Specialist/Artist Relations for Rico International.



# Lucerne DeSa

Lucerne DeSa, pianist, has performed extensively as both solo recitalist and chamber musician. Her enthusiastically received solo recitals have been heard in such diverse locations as Middlebury College in Vermont, the Bera Concert Series in Brookhaven, New York, McPherson College in McPherson, Kansas, and the University of California, Irvine. She has performed with clarinetist Marcus Eley in recital at the Cité Universitaire de Paris; at the Los Angeles County Museum of Art, as part of the Dame Myra Hess Concert Series; and on the Old First Church Concert Series in San Francisco. Their most recent collaboration was a recital of music for clarinet and piano composed by African-Americans at the National Arts Festival in Grahamstown, South Africa. Regarding her collaborative playing, *Cue Magazine* declared, “DeSa’s pianism is out of the top drawer with her vast array of touches, huge dynamic vocabulary, exceptional control over nuances and phenomenal digital accuracy”.



Ms. DeSa is currently the piano instructor at the Alabama School of Fine Arts. She was Assistant Professor of Piano at Birmingham-Southern College from 2008-2011, Visiting Assistant Professor at the University of Massachusetts, Lowell from 2004-2008, and was a faculty member at the University of California, Irvine, from 1987-1994. As a music educator, Ms. DeSa has given master classes at McPherson College, the Idyllwild School of Music and the Arts, and at Irvine Valley College where she was Artistic Director of the Orange County Young Performing Artists Foundation.

Ms. DeSa received her bachelor’s and master’s degrees in music from the University of California, Irvine and the University of Southern California, respectively. Her principal teachers have been Willem Van Overeem, John Perry, and Gilbert Kalish. In 2007, Ms. DeSa completed her doctoral degree in piano performance at Stony Brook University.

## DSL-92156 – But Not Forgotten: Music by African-American Composers for Clarinet & Piano – Marcus Eley

Recorded at Endler Concert Hall, University of Stellenbosch, Stellenbosch, South Africa - July 13, 2009

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**Recording Engineer:** Gerhard Roux, SUN Music, Stellenbosch, South Africa

**Editing Engineer:** Gerhard Roux, SUN Music, Stellenbosch, South Africa

**Mixing Engineer:** Gerhard Roux, SUN Music, Stellenbosch, South Africa

**Mastering Engineer:** Jay Frigoletto, Mastersuite, Brookline, New Hampshire USA

**A & R Direction and Release Coordination:** Marina A. Ledin & Victor Ledin, Encore Consultants LLC

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**Photo of Lucerne DeSa:** David Fox

**Photo of Dorothy Rudd Moore:** Bert Andrews

**Photo of Alvin Batiste:** Jim Thorns

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**Photo of clarinet (pp. 7-8):** Strider Jordan

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