

QUARTER NOTES

News for Hartford Symphony Orchestra Donors & Friends

DE COM POSED

Decomposed: an exploration of the composers we want to know better.

WILLIAM LEVI DAWSON

September 26, 1899 – May 4, 1990

Our Autumn issue of Quarter Notes introduced Margaret Bonds, and in this installment of Decomposed, we shift our focus to William Levi Dawson, one of Margaret Bonds' teachers.

During his lifetime, **William Levi Dawson** achieved recognition for his astonishing contributions to music, yet he is almost unknown to symphony audiences today. Born in Anniston, Alabama on September 26, 1899, Dawson was immediately drawn to music. His father, George Dawson, was a former slave and an illiterate day laborer, and William was the first of seven children born to George and his wife.¹ In 1912, at the age of thirteen, Dawson ran away from home in order to study music as a pre-college student at Tuskegee Institute.² Without money of his own or parental support, Dawson supported himself with manual labor, working in the school's Agricultural Division.³ Dawson was a member of Tuskegee's band and orchestra, and for five years, he composed and traveled extensively with the Tuskegee singers, earning extra money as the music librarian.⁴ By the time that Dawson graduated from Tuskegee's high school division

in 1921, he had learned to play most of the instruments.⁵

Dawson's next four years were spent earning a Bachelor of Music degree. He took classes in composition and orchestration at Washburn College in Topeka and studied theory and counterpoint at the Horner Institute of Fine Arts in Kansas City, Missouri, and in 1925, graduated with a degree in music theory and composition.⁶ While still an undergraduate, Dawson displayed his genius for chamber music composition and supported himself through those years by working as the director of music at Kansas Vocational College in Topeka and at Lincoln High School in Kansas City, Missouri.⁷

In 1926, Dawson moved to Chicago to study. By 1927, he had earned a Master of Music degree at the American Conservatory of Music in Chicago.⁸ He was the principal trombonist of the Chicago Civic



Orchestra from 1926 to 1930.⁹ In 1929 he won several band director contests sponsored by the Chicago Daily News and in 1930, won the Wanamaker prize for his songs "Jump

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Back, Honey, Jump Back" and "Scherzo."¹⁰

In 1928, Dawson suffered the tragic loss of his wife, Cornella Lampton, during the first year of their marriage.¹¹ He turned to his work as a refuge and in September of 1930, accepted an invitation from Tuskegee Institute to direct their School of Music, a position he held for 25 years until his retirement in 1955.¹²

Under his leadership, the 100-voice Tuskegee Choir became a world-class ensemble and gained international fame.¹³ With Dawson as conductor, the Choir became known for its headline-making performance at the grand opening of Radio City Music Hall in New York in 1932.¹⁴ In the same year, the Choir performed at the White House for President Herbert Hoover and for the future president Franklin D. Roosevelt at his home in Hyde Park.¹⁵ In 1946, the Choir became the first African American group to perform at Constitution Hall, the very same hall which, in 1939, had refused to permit opera singer Marian Anderson to perform for an integrated audience, a refusal that resulted in her famed concert at the Lincoln Memorial.¹⁶

The reputation of Dawson's talented Tuskegee Choir brought enormous acclaim to him, to the school and to the United States. At the request of the U.S. State Department, the Tuskegee Choir embarked on an international concert tour to Britain, Europe and the Soviet Union.¹⁷ Dawson made multiple guest appearances throughout the United States, and the State Department repeatedly sent him abroad to as a guest conductor.¹⁸ Dawson was awarded honorary doctorates from Tuskegee Institute (1956), Lincoln University in Pennsylvania (1978) and Ithaca College (1982).¹⁹

Dawson is known for the many



choral works he composed for the Tuskegee Choir, such as "Ezekiel Saw the Wheel", "Jesus Walked the Lonesome Valley," and "King Jesus Is a-Listening," and many others, which were published under his record business, Imprint Music Press.²⁰

However, Dawson likely achieved his greatest renown as a composer of the *Negro Folk Symphony*, which premiered in 1934 in a performance by the Philadelphia Symphony Orchestra, under the direction of Leopold Stokowski.²¹ The symphony brought the audience to its feet, and the 35-year-old composer was called to the stage multiple times to take bows.²² Stokowski conducted four back-to-back performances of the piece, one of which was nationally broadcast by CBS radio.²³ The immediate success should have made Dawson a household name, but after just a handful of performances over the next 18 months, the work inexplicably dropped off the symphonic radar.²⁴ Dawson never wrote another symphony.

Nearly twenty years later, Dawson visited seven countries in West Africa to study indigenous African music and following that trip, he revised his symphony with a rhythmic foundation inspired by the African

influences he heard.²⁵ The revised symphony, also conducted by Stokowski, was recorded in 1961. Dr. Gwynne Brown, who has extensively researched Dawson for a book, commented:

"He [Dawson] ran away from home as a young teenager to attend Tuskegee Institute, and he left a promising career as a trombonist in Chicago to return to Tuskegee in 1930 and create a school of music there. He was a devoted teacher and mentor to many young Black musicians. He knew that the rigorous training he could provide, along with helping them to develop their self-discipline and resilience, and ambition, could help make sure that their talents and potential wouldn't go to waste in a society that was ready to undervalue and discourage them."²⁶

The original 1934 recording was hailed by the New York World Telegram for its "imagination, warmth, drama... and sumptuous orchestration."²⁷ The recording may be heard here: <https://www.youtube.com/watch?v=wPhDb3XnXHs>

William Levi Dawson received the Alumni Merit Award from the Tuskegee Institute in 1983, just seven years before his death in Montgomery on May 4, 1990, at the age of 90.²⁸ His papers, which are available for public viewing, are on deposit in the Robert W. Woodruff Library at Emory University and are catalogued here: <https://findingaids.library.emory.edu/documents/dawson892/>

While Dawson's undeniable gifts as a choral conductor and composer will never be forgotten, his symphonic work, *Negro Folk Symphony*, must be remembered as further evidence of his genius. 

A LONG-AWAITED RETURN TO *Live Music*

The excitement was electric as our opening weekend approached. Articles in the Hartford Courant announced the return of the performing arts – both music and theater – and a return to what we had been missing for so long. This giant step forward was a step back to a time when a live performance inside a concert hall was an ordinary event. Our opening weekend, October 1 – 3, 2021, was an **extraordinary** event and marked the beginning of a most welcome return to live performance art.

The HSO's opening October weekend included the much-loved *Beethoven 7*, as well as a work by composer Clarice Assad, *E Goll!*, who appeared as the featured guest vocalist for her own composition. Our celebrated guest conductor, Joseph Young, brought the audience to its feet after each performance, with multiple standing ovations. It was an emotional night for audience, staff, board, and musicians alike.



Patrons returning for HSO's opening night. Photo Credit: Sean Patrick Fowler

Donors at Concertmaster level and above are usually welcomed back each season with an invitation to an opening night reception. This year, with safety protocols in mind, we thanked donors throughout the weekend with a "Take Home Toast" gift bag that included a half split of Prosecco, a "Thank You from

the HSO" chocolate bar designed by Connecticut-based Munson's Chocolates, and an HSO key chain.

November brought another Masterworks Program (an All-American program that featured four



Vaccine checks for all patrons. Photo credit: Sean Patrick Fowler





Welcome back thank you card and HSO key chain



Diane Whitney, HSO Vice-Chair, with Steve Collins, HSO Executive Director, welcome back the audience and musicians.



Sunday Serenades with Leonid Sigal (violin), Peter Zay (cello) and Gary Chapman (piano)

American-born 20th and 21st century composers: Leonard Berstein, Aaron Copland, Laura Karpman and Wynton Marsalis). Also in November, after an absence of nearly two years, we welcomed the return of Sunday Serenades. The popular Sunday afternoon chamber music program, held three times each season in the Avery Court of the Wadsworth Atheneum, is the passion project of HSO Concertmaster Leonid Sigal, who serves as Artistic Director of the series.



HSO Musicians were thrilled to reunite with colleagues and our devoted audience



Audience greeted the return of our HSO musicians with enthusiastic applause and a standing ovation

A huge thank you is owed to our sponsors and our donors, who make this possible. The Edward C. and Ann T. Roberts Foundation and the Elizabeth M. and Harriette M. Landon Foundation are sponsors of the HSO Masterworks. Sunday Serenades is sponsored by The Saunders Foundation Music Endowment at the Wadsworth Atheneum and by Nancy B. Grover, in honor of Leonid Sigal.

As always, the "secret sauce" is **you**. Our sponsors and you, our donors, made it possible to bring back the music after such a long absence. In this season of Thanks and Giving, we acknowledge our gratitude to ALL of you who have made the HSO one of your giving priorities. YOU brought the music back to life. 

AT LAST!! SPREAD THE WORD: THE "IN-PERSON" YAC IS BACK!

During the pandemic, we quickly learned that unexpected hard choices often yield unexpected benefits. When the inability to gather in-person pushed us to continue HSO's Young Artists Competition in a virtual format, the 2020 and 2021 virtual competitions yielded astonishing results. The level of talent of the contestants was unparalleled and in 2021, in a rare unanimous decision, the judges chose TWO first place winners because the level of talent was so deserving of recognition.

The move from in-person to virtual created yet another "silver lining": we streamlined the process and moved the entire application to an online format. It simplified the process for 2022, as we return to an in-person competition.

The competition rules for 2022 are straightforward. Our Young Artists Competition is open to all high school students living in the state of Connecticut, between 9th and 12th grade. All submissions must be made on the HSO website by January 31, 2022, so if you know of music teachers (both in school and private), please spread the word. The changes we've implemented will unquestionably open the door to many new students.

Specifically, here's how it works:

- **Repertoire changes:** Up until 2021, the fixed repertoire list for each instrument required applicants to prepare both a solo piece as well as a movement from a designated concerto. As we reconsidered the required repertoire, we realized that students might benefit from the broadest option to present works that appeal to them, giving students



Emily DeNucci, first place winner 2021



Tyler Tan, first place winner, 2021

the maximum artistic input. The rules now ask the student to perform an excerpt **or** movement from a larger work of the student's own choosing and the second selection must be a piece intended for solo instrument. We recognize that the changed requirements may encourage students to select pieces from outside the classical canon, which widens the field of participation.

- **Number of rounds:** In past years, we had three rounds, consisting of one audio submission and two in-person rounds. This year's first round requires the applicants to submit a video recording of their two selections, to be judged by HSO musicians. If an applicant is selected to proceed or "advance", the second round will utilize judges outside the HSO. The final round will be held live, at a location that will be open to the public, giving all a chance to hear the finalists.

- **Selection of the winners:** The first, second and third place winners will be chosen by the end of May 2022, with prizes of \$1000, \$750 and \$500. The first-place winner may have the opportunity to participate in a special performance with the HSO. Indeed, last year's two first-prize winners, Tyler Tan and Emily DeNucci, performed in person at the HSO's Annual Meeting on October 26, 2021.

As in prior years, donors who make gifts designated to support these young artists will be given the chance to meet with our young winners on a date to be determined. For the last two years, the inability to meet in person prompted us to create a virtual reception space, and the ensuing conversation between students, donors and judges, including Leonid Sigal (HSO Concertmaster), created a fascinating and uplifting event. This year, we are weighing all of our options



Emily DeNucci (flute), accompanied by Susan Knapp Thomas (harp), at HSO's Annual Meeting



Tyler Tan (violin), accompanied by Susan Knapp Thomas (harp), at HSO's Annual Meeting

in the hope we might be able to schedule an in-person reception for our young winners and donors. At a minimum, we will again meet in a private virtual space as we did last year.

We cannot do this alone and to succeed, we need ALL of you. If you missed the fun last year, here's

your chance to join the excitement.

All donors of at least \$250 are included in the printed program for the event, and all donors of \$1,000 and above receive both a complimentary ticket to the final round AND to the donor-only reception. It's the chance to meet and speak with our young inspiring finalists. And once again, this

year, the post-concert reception is generously sponsored by the **Hoffman Auto Group.**

Be part of the excitement and help launch the next rising star. Just complete and return the form below. If you have questions, please contact Ruth Sovronsky, Director of Development, at 860-760-7321 or rsovronsky@hartfordsymphony.org .

PLEASE COUNT ME IN AS A SPONSOR OF THE YAC!

Name: _____

Address: _____

Phone: _____ Email: _____

I pledge: ___ \$1,500 ___ \$1,000 ___ \$500 ___ \$250 Other \$ _____

to support the **HSO's 2022 YOUNG ARTISTS COMPETITION**

Please charge my pledge to the following credit card: ___ Am Ex ___ VISA ___ MC ___ Discover

Card No. _____ Exp Date: _____ Code: _____

Name as it appears on card: _____

OR: Please invoice me for my pledge using the following payment plan: _____

Let's launch the next rising star – and the next generation of young musicians. TOGETHER.

INTRODUCING OUR NEWEST MUSICIAN SPONSORSHIPS:

An HSO first! Two families just stepped forward to sponsor TWO musicians each – and we are over the moon with gratitude!



Kristen Phillips and Matt Schreck

Our first thank you goes to KRISTEN PHILLIPS and MATT SCHRECK, the new sponsors of Carole Olefsky (cello) and Gary Capozziello (violin)

Kristen Phillips and her husband, Matt Schreck, have long been involved with the Hartford Symphony. In fact, Kristen served as CEO of the Hartford Symphony from 2008 until 2011, when she relocated to Philadelphia. When retirement brought Kristen and Matt back to Connecticut, they quickly reached out and expressed the desire to sponsor not one, but **two**, HSO musicians.



Carole Olefsky

They immediately chose Carole Olefsky (cello), who was recently honored at HSO's Annual Meeting for her 50th year with the Hartford Symphony. Carole is a gifted musician, but she goes out of her way to contribute even more. A member of the Orchestra Committee (which serves as the

liaison between the musicians and the HSO administration), Carole was also instrumental in the creation of the HSO's summer Talcott Mountain Music Festival, which celebrated its 25th season during the summer of 2021.

For their second musician, Kristen and Matt chose Gary Capozziello (violin), a newer member of the HSO. Gary's extraordinary musicianship was on display when he was featured as a soloist with the Hartford Symphony Orchestra at our 2018 summer



Gary Capozziello

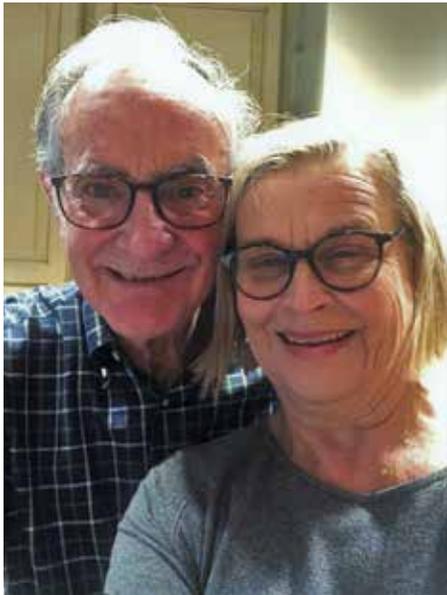
Talcott Mountain Music Festival, in a performance of Tchaikovsky's Violin Concerto. Like Carole, Gary's nature is to give back wherever he can. During the recent pandemic, after contracting and recovering from COVID-19, Gary began to perform music for the express purpose of raising awareness and funds for his fellow musicians. He personally raised more than \$10,000 for the Artists Relief Fund, a fund established by the Hartford Foundation for Public Giving and administered by the Greater Hartford Arts Council, and he inspired the gift of an additional \$10,000 for the GHAC relief fund from HSO donors, Keith and Catherine Stevenson, who were moved by Gary's commitment to help others. To know more about Gary, click here: <https://hartfordsymphony.org/about/musicians/orchestra/gary-capozziello/>

Both Carole and Gary embody the qualities that Kristen & Matt prioritized: excellent musicians who are as dedicated to their craft as they are to their community.

Our second burst of gratitude goes to CHLOE and WES HORTON, the new sponsors of Aekyung Kim (Assistant Principal Viola) and Paul Cho (clarinet)

Chloe and Wes Horton are wonderful friends not only to the Hartford Symphony Orchestra, but to the musicians as well. When we first began our hosting program, Chloe and Wes were the first family to step forward. Without a pause, Chloe enthusiastically said "YES!" when we asked if she could house a musician in need. It was no surprise when Chloe and Wes became regular and reliable hosts, generously opening their hearts and their Hartford

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Wes and Chloe Horton

home to musicians in need of a safe place to practice and live while they performed with the HSO. They quickly formed a special bond with one such musician, HSO violist, Georgina Rossi, and in 2018, they became Georgina's sponsor. During the pandemic, Georgina, a native of Chile, was offered a wonderful opportunity to become a Professor of Viola Studies at a Conservatory in

Chile, and unfortunately for the HSO, she resigned her position with us. Deepening their engagement with the HSO even further, Chloe and Wes immediately voiced their desire to find two new musicians to sponsor and within a short time, identified Aekyung Kim (viola) and Paul Cho (clarinet) as their chosen musicians.

Paul and Aekyung have much in common. Both are outgoing, warm and use music to reach others. We featured Paul in our first issue of Quarter Notes Plus (Autumn 2020), and he shared with us his journey to Haiti in 2019 to teach music at a school in Cite Soleil, Port-au-Prince, one of the most impoverished areas in the western hemisphere. He was there for four days, teaching music, repairing instruments and bonding with the students. His moving experience was documented on his Instagram page at <https://www.instagram.com/bereitedich>

Aekyung moved from section violist to Assistant Principal in November of 2019, after winning the audition for that seat. Aekyung routinely stepped forward to join our "First Rehearsal & Nosh" events and is an active participant within the Symphony. She serves on the HSO's Diversity Equity and Inclusion Committee and volunteered to ride in a hot air balloon as part of HSO's "I'm Going to the Symphony" campaign which preceded the start of our 21/22

season. For more about Aekyung, see: <https://hartfordsymphony.org/about/musicians/orchestra/aekyung-kim/>

Congratulations, Carole, Gary, Paul and Aekyung on your new sponsorship. And to Kristen, Matt, Chloe and Wes, a most heartfelt thank you from all of us at the Hartford Symphony!

What is a musician sponsorship?

A sponsorship helps to underwrite the salary of the selected musician, and creates a unique bond that invariably includes a lasting friendship. The opportunity to sponsor a musician is available to anyone who contributes to the Annual Fund on a consistent basis.

How much and how long?

Sponsorship involves a three-year commitment at the designated financial level associated with a particular musician. Benefits include an annual Musician Sponsor dinner that is held for sponsors and the sponsored musicians. Our current list of sponsored musicians includes Leonid Sigal (concertmaster), Gene Bozzi (principal timpanist), Barbara Hill (principal French Horn), Rick Rozie (principal bassist), Ann Drinan (violinist), and Jeanne Wilson (flute/piccolo.) The addition of Carole Olefsky, Gary Capozziello, Paul Cho and Aekyung Kim bring the number of sponsored musicians to 10. Perhaps YOU will be our next sponsor!!



Paul Cho



Aekyung Kim

Interested in finding out how you can create a special bond with a musician you admire? To learn more, contact Ruth Sovronsky, Director of Development, at 860-760-7321 or rsovrnsky@hartfordsymphony.org . 

THREE CRITICAL TAX TIPS FOR 2021

**Please always consult your tax specialist for specific guidance.*

1. MAXIMIZE THE USE OF YOUR IRA TO AVOID TAXES

If you are 72 years old (congratulations!) or reached the age of 70½ before Jan. 1, 2020, you are obligated to take a required minimum distribution (RMD) from your IRA. The distribution is taxable. BUT: once you reach the age of 70½, you may donate up to \$100,000 EACH year from your IRA and avoid the tax consequences on the withdrawal. Your donation can include the RMD (or more) and the gift from your IRA to a charity is called a QCD or Qualified Charitable Donation. **If you want to maximize the tax advantage from your charitable gifts, this is a GREAT strategy for you.**

Here's how: Before the end of 2021, instruct your IRA advisor to make the required distributions directly to a nonprofit of your choice, and the entire amount of that distribution will NOT be subject to ANY income tax. The entirety of the RMD can be directed to a single gift or broken into multiple gifts, and **all tax consequences** on the QCD's from your IRA **are eliminated**.

2. MAKING A GIFT OF APPRECIATED STOCK ELIMINATES ALL TAXES ON THE GAIN

With the remarkable stock market gains over the last several years, you may have enjoyed significant increases in your stock or mutual fund holdings. If you sell the stock, those great gains will be taxed (both federal and state) as ordinary income, a minimum of roughly 28% if you live in Connecticut. **BUT** – why not make the gains work to your advantage? If you've held the stock for more

than a year, call the charity, tell them you want to make a gift of stock and enjoy a DOUBLE WIN! You pay NO tax on the transaction, AND, if you itemize, you may deduct full market value of the stock on your tax return as a charitable gift. You get a tax break, and your favorite non-profit benefits.

Instructions for making a stock gift to the Hartford Symphony Orchestra are on our website. <https://hartfordsymphony.org/individual-support/stock-donation/>

AND THERE'S MORE!

3. EVEN IF YOU DON'T ITEMIZE, YOU MAY DEDUCT UP TO \$300 IN CHARITABLE CASH GIFTS

If you do not itemize deductions, the temporary extension of the CARES Act through 2021 permits each individual taxpayer to claim an additional \$300 ABOVE your standard federal itemized deductions for cash gifts to charities in 2021, as was possible in 2020. Married individuals filing joint returns can receive a maximum deduction



of \$600. If you **DO** itemize your deductions, the CARES Act raises the Adjusted Gross Income ceiling for gifts to public charities from 60% to **100%** for 2021 for federal income tax purposes.

EXTRA BONUS: Do you (or did you) work for an employer that has a matching gift program? If you're unsure about matching gift opportunities, just ask your employer. You might find a surprise for you – and for us!

QUESTIONS? Just call Ruth Sovronsky, Development Director, at 860-760-7321 or email her at rsovronsky@hartfordsymphony.org





THE HSO ANNUAL BRAVO! GALA IS MOVING OUTDOORS!

HSO's annual event, our Bravo! Gala, is a pretty big deal for HSO and guests alike. It's become an important fundraising event for the Symphony, and, for our patrons, it is a signature event that features a one-time only orchestra performance, a fabulous dinner and a unique experience that will never be duplicated.

After two virtual Galas (in 2020 and 2021), all agreed that they were ready to return to an in-person celebration. To ensure everyone's safety, we will have the usual protocols in place

(as required for entry to any of our concerts) with a new added feature: for the very first time, *we will be outdoors!*

Our Bravo! Gala, named **A 21st Century Renaissance**, will be held on the expansive grounds of the Farmington Polo Club on Thursday, June 16, 2022, under their beautiful tents. For all of us at the HSO, Renaissance means the re-emergence of art and live music. Our long-awaited return to in-person performance does indeed feel like a new Renaissance

and we hope to celebrate with you in a "garden-party" setting that will welcome all.

Another important first? We will be honoring our dear friends Jim and Rebecca Loree, for their tireless commitment to the Symphony. As CEO of Stanley, Black & Decker, Jim Loree leads his organization's commitment to community philanthropy. His generosity to the Symphony, and his company's \$500,000 commitment to our recent Music Builds Community campaign, inspired others to follow his lead. Rebecca Loree, as a board member of the Symphony, chaired our Music Builds Community committee, and her strength and guidance helped the Symphony reach our \$10 million goal in February of 2020, nearly two years ahead of schedule. Rebecca's work and leadership helped ensure the Symphony's ability to weather the unparalleled storm of a global pandemic.

SAVE THE DATE: THURSDAY, JUNE 16, 2022. Please join us to celebrate the return of live music!

THE POWER of YOU!

THE ENGINE BEHIND THE HARTFORD SYMPHONY ORCHESTRA

Did you know that...

- More than **55%** of our annual operating budget comes from donations – not ticket sales.
- **Individuals** – NOT big corporations, or foundations, or government – account for more than two-thirds of our contributed revenue.

- During the 18 months of COVID, the value of your donated tickets **exceeded \$220,000.**
- AND, thanks to each of you, individual contributions this past season increased by **22.8%** over our pre-pandemic season that ended in August of 2019.

YOU are the secret power behind the success of the Hartford Symphony Orchestra – and to each of you who donated tickets, supported our Young Artists Competition, contributed to our Gala by making a gift or an auction purchase, made a gift to the HSO endowment,

included us in your estate plans, or donated to our all-important annual fund.

THANK YOU! We're in this together, but this is the proof. We wouldn't be us without you.

ENDNOTES:

¹<https://www.blackpast.org/african-american-history/dawson-william-levi-1898-1990/>
²http://africandiasporamusicproject.org/william_dawson
³<https://www.blackpast.org/african-american-history/dawson-william-levi-1898-1990/>
⁴ibid

⁵ibid
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⁸http://africandiasporamusicproject.org/william_dawson
⁹ibid
¹⁰<https://www.blackpast.org/african-american-history/dawson-william-levi-1898-1990/>
¹¹ibid

¹²ibid
¹³<https://aaregistry.org/story/william-dawson-international-composer-and-conductor-of-renewal/>
¹⁴ibid
¹⁵ibid
¹⁶<https://www.alamhof.org/william-dawson>
¹⁷<https://aaregistry.org/story/william-dawson-international-composer-and-conductor-of-renewal/>

er-and-conductor-of-renewal/
¹⁸<https://www.alamhof.org/william-dawson>
¹⁹ibid
²⁰<https://www.blackpast.org/african-american-history/dawson-william-levi-1898-1990/>
²¹<https://www.alamhof.org/william-dawson>
²²<https://www.npr.org/sections/decep->

tivecadence/2020/06/26/883011513/someone-finally-remembered-william-dawsons-negro-folk-symphony
²³ibid
²⁴ibid
²⁵<https://aaregistry.org/story/william-dawson-international-composer-and-conductor-of-renewal/>
²⁶<https://www.allclassical.org/black-history-month-william-levi-dawson/>

²⁷<https://www.alamhof.org/william-dawson>
²⁸<https://www.alamhof.org/william-dawson>