THE AFRICAN AMERICAN ART SONG ALLIANCE CONFERENCE

"Roots and Branches"

Celebrating 15 years of service

February 9 – 12, 2012
Claire Trevor School of the Arts – Music
The University of California, Irvine

Host Hotel
Crowne Plaza Hotel
17941 Von Karman
Irvine, CA 92614

The African American Art Song Alliance
www.darryltaylor.com/alliance

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Samuel Jordan Center for Persian Studies and Culture; National Association of Negro Musicians, Western Region

CONFERENCE PARTICIPANTS

COMPOSERS

H. Leslie Adams, Cleveland, OH
Judith Baity, Los Angeles, CA
Roland Carter, University of Tennessee, Chattanooga, TN
Wallace Cheatham, Milwaukee, WI
Marvin Curtis, Indiana University South Bend, South Bend, IN
Anthony Davis, University of California, San Diego, CA
Adolphus C. Hailstork, Old Dominion University, Norfolk, VA
Jacqueline Hairston, Oakland, CA
Charles Ingram, Los Angeles Southwest College, Los Angeles, CA
Robert Owens, Munich, Germany
Malcolm Rector, North Carolina Central University, Durham, NC
Richard Thompson, San Diego State University, San Diego, CA

SCHOLARS

Naomi André, University of Michigan, Ann Arbor, MI
Hansonia Caldwell, California State University, Dominguez hills, CA
Bill Doggett, San Francisco Opera, San Francisco, CA
Bruce Faulk, New York University, New York, NY
Patrick McCoy, Washington DC Performing Arts Examiner, Washington, D.C.
Albert McNeil, UC Davis (emeritus), Davis, CA

SINGERS

Jayme Alilaw, Atlanta, GA
Babatunde Akinboboye, California State University, Northridge, CA
Donnie Ray Albert, Dallas, TX
Jahmaul Abiodun Bakare, University of Nevada, Las Vegas, NV
Sonya Baker, Murray State University, Murray, KY
Carmen Balthrop, University of Maryland, College Park, MD
Celeste Bembry, University of Northern Iowa, Cedar Falls, IA
Victoria Burnett, Aliso Viejo, CA
Lisa Edwards-Burrs, Virginia State University, Richmond, VA
Kimberly Davis, University of Southern Mississippi, Hattiesburg, MS
Roderick George, University of Montevallo, Montevallo, AL
Makeda Hampton, Oakwood University, Huntsville, AL
Joy Harrell, Durham, NC
Hilda Harris, New York, NY
Richard Heard, Wake Forest University, Winston Salem, NC
Bonita Hyman, Frankfurt, Germany
Anita Johnson, New York, NY
Randye Jones, Grinnell University, Grinnell, IA
Valerie Jones-Francis, Nicholls State University, Thibodaux, LA
Albert Lee, Florida State University, Tallahassee, FL
Peter Lightfoot, Michigan State University, Lansing, MI
Marquita Lister, Washington D.C.
Willis C. Patterson, University of Michigan, Ann Arbor, MI
Marcía Porter, Florida State University, Tallahassee, FL
George Shirley, University of Michigan, Ann Arbor, MI
JoAnne Stephenson, University of Central Florida, Orlando, FL
Darryl Taylor, University of California, Irvine, CA
Louise Toppin, University of North Carolina, Chapel Hill, NC
Raymond Tymas-Jones, University of Utah, Salt Lake, UT
Jeanine Wagner, Southern Illinois University, Carbondale, IL
Daniel Washington, University of Michigan, Ann Arbor, MI
Frances Young, University of California, Irvine, CA

PIANISTS

Kei Akagi, University of California, Irvine, CA
Richard Alston, Essex County College, Newark, NJ
Wallace Cheatham, Milwaukee, WI
Maria Corley, Millersville University, Millersville, PA
Loñieta Cornwall, Shaw University, Raleigh, NC
Fred Dade, Shippensburg University of Pennsylvania, Shippensburg, PA
Wilfred Delphin, Xavier University of Louisiana, New Orleans, LA
Pheaross Graham, Irvine, CA
William Chapman Nyaho, Seattle, WA
Robert Owens, Munich, Germany
Nina Scolnik, University of California, Irvine, CA
Margaret Simmons, Southern Illinois University, Carbondale, IL
Lukas Swidzinski, University of California, Irvine, CA
Richard Thompson, San Diego State University, San Diego, CA

NOTES

The African American Art Song Alliance Conference
"Roots and Branches"

Celebrating 15 years of service

All activities to be held at Winifred Smith Hall, unless otherwise noted,
and are open and free to the public

Thursday, February 9

5:00 PM	Welcome Reception, UCI Art Gallery (hosted by the National Association of Negro Musicians, Western Division)	
7:30 PM	Welcome Concert *Africa's Varied Influence* William Chapman Nyaho, with Louise Toppin in concert	

Friday, February 10
Flowers

9:00 AM	Welcome and Introduction, Darryl Taylor Welcome, Dean Joe S. Lewis, Claire Trevor School of the Arts Chronology: Hansonia Caldwell, California State University, Dominguez Hills	Plenary Session
9:30 AM	*Contemporary Leanings* Songs of Richard Thompson, Gary Powell Nash, and Adolphus C. Hailstork	Performance
10:30 AM	"Music Education in Public Schools: The Struggle to Survive" George Shirley, Joseph Edgar Maddy Distinguished Professor of Music University of Michigan	Keynote Address
11:00 AM	"The Role of Social Media and PR in the Development and Exposure of African American Performing Artists" Patrick D. McCoy, Freelance Writer, Radio Host	Lecture
11:30 AM	"The African American Concert Singer: San Francisco 1925-65, In Paradisium" Bill Doggett, Exhibitions Archivist, and Curator	Lecture
12:30 PM	Lunch (on your own)	
12:30 PM	Collegiate Poster Presentations Location: Contemporary Arts Center, Conference Room (brown bag allowed)	Presentation
2:00 PM	*Celebrating H. Leslie Adams*	Performance
4:00 PM	"Representing Women in Three Recent South African Operas" Naomi André, The University of Michigan	Lecture
4:30 PM	*Songs from Southeastern Louisiana* Valerie Jones-Francis, soprano and Wilfred Delphin, piano	Performance
5:00 PM	Dinner (on your own)	
7:00 PM	*Evening Bouquet*	Performance

Saturday, February 11
Branches
(Tribute to Robert Owens)

9:00 AM	*Classically Black – Piano Music by Composers of African Decent* Richard Alston, piano	Performance
9:30 AM	"*Voodoo* by H. Lawrence Freeman: The First African American Opera on Broadway in 1928" Bruce Faulk, New York University, New York, NY	Lecture
10:00 AM	*The Black Composer in Opera* Anthony Davis, University of California, San Diego	Lecture
11:00 AM	*Presence of Black Composers in Opera* H. Leslie Adams, Cleveland, OH Adolphus C. Hailstork, Old Dominion University, Norfolk, VA Robert Owens, Munich, Germany Richard Thompson, San Diego State University, San Diego, CA *Anthony Davis, moderator*	Panel Discussion
12:00 PM	*Opera Excerpts*	Performance
1:00 PM	Lunch (on your own)	
3:00 PM	*Robert Owens: A Life in Song* Jaime Reimer, University of Nebraska, Lincoln	Lecture-Performance
3:30 PM	*Robert Owens, Composer*	Performance
5:00 PM	Dinner (on your own)	
8:00 PM	*The Music We Are* (poems of Rumi) Robert Owens, actor and piano	Gala Event

Sunday, February 12
and Roots…Spirituals

10:00 AM	*Art Song and Spiritual Practice* Jacqueline Hairston, Oakland, CA Albert McNeil, Hermosa Beach, CA Roland Carter, University of Tennessee, Chattanooga, TN *Willis Patterson, moderator,* University of Michigan, Ann Arbor, MI	Panel Discussion
12:00 PM	*Spirituals as Art Song/Spiritual Art Song*	Performance
3:00 PM	Departure	

Africa's Varied Influence

William Chapman Nyaho in concert with Louise Toppin

Thursday, February 9, 2012
Winifred Smith Hall – 7:30PM

Dances in the Canebrakes — Florence Price (1887-1953)
- Nimble Feet
- Tropical Noon
- Silk Hat and Walking Cane

Californian Sonata, Op. 6 — Robert Owens (b. 1925)
- Allegro Cantabile
- Andante
- Vivace

"Deep River" from *24 Negro Melodies Op 59 no. 10* — Samuel Coleridge-Taylor (1875-1912)

Cantata — arr. John Carter (1937-1989)
- Recitative (Sometimes I feel like a motherless child)
- Toccata (Ride on King Jesus)

INTERMISSION

"Etude No. 11 in C-Sharp Minor" from *12 Etudes for Piano* — H. Leslie Adams (b. 1932)

Four Studies in African Rhythm — Fred Onovwerosuoke (b.1960)
- Udje
- Okoye
- Iroro
- Agbadza

Six Igbo Songs, Op. 1 — Joshua Uzoigwe (1946-2005)
- Eriri Ngeringe
- Ite Etipia-Etipia
- Uyaroma
- Okpo
- Ive Omaka
- Tuzu

Translations

1. Eriri Ngeringe/ A Riddle

Let it be, let it be
Let it be the thin thread
That lengthened the snake's tail
The thin thread
That caused the bird to balance (in the air)

Let it be, let it be
Let it be, the thin thread
Let it be, let it be
Let be the flight:

Listen to the cry,
The cry of a bird
Poor little bird
Has red eyes
Let's help it out
Ah! Thank God
Oh….
Let's help it out
Ah! Thank God!

2. Ite Etipiaetipai/ The Unbreakable Pot

I went to mother's home in Aro, mm
I went to father's home in Aro, mm
I went to granny's home in Aro, mm

Mother left me at Aro, mm
Father left me at Aro, mm
Granny brought me to Aro, mm

She bought me an unbreakable pot, mm
To fetch water for mother, mm
I let my hands swing, mm
I let my neck dangle, mm
"Cos it is an unbreakable pot, mm

Loo! My friend Nweze has broken it,
Why did she breakit? Mm
She broke it coz I am carry my little one,
MM

3. Uyasroma/ A Love Story

What is my lovely mother's name, m m Uyaroma

Here is my lovely mother's name, m m Uyaroma

She cooks in the great pot
She remembers every guest
Mm Uyaroma

What is my lovely father's name, mm Uyaroma
Here is my lovelyfather's name, mm Uyaroma

He is a great cultivator of yams
He concentrates on increain his yambarns
Mm Uyaroma

What is my loving husband's name, mm Uyaroma
Here is my loving husband's name, mm Uyaroma
With eagle feathers he beats me not
Mm Uyaroma

4. Ive Omaka/ All Good Things Will Last

All good things, all good things Ewo
All good things will last

5. Tuzu/ Inhospitality

Brother, do not thank Tuzu
When we visited Alakuba's town
We did not eat, we did not sleep
We laid on an earthmound
Please, do not thank Tuzu.

Do not rebuke young Dolina
It was not her mother's fault
It was not her father's faul;
Can the story be explained when it gets home?
Tuluzu

Let me be your enemy:
If I stole your yams, let me be your enemy
Today will be the day, let me be your enemy;

If I killed your husband, let me be your enemy
Tomorrow will be the day;let me be your enemy.

Contemporary Leanings
Songs of Richard Thompson, Gary Powell Nash, and Adolphus Hailstork

Friday, February 10, 2012
Winifred Smith Hall – 9:30AM

Dream Variations (Langston Hughes) — Richard Thompson
- I, Too, Sing America
- The Negro Speaks of Rivers
- Monotony
- A Black Pierrot
- Dream Variations

Raymond Tymas-Jones, tenor
Richard Thompson, piano

Two Songs (of Paul Laurence Dunbar) (Paul Laurence Dunbar) — Gary Powell Nash
- A bee was searching for sweets one day
- Bird of my lady's bower

Why Fades a Dream (Dunbar)

Marcía Porter, soprano
Richard Thompson, piano

The Heavens Declare (Psalm 19) — Adolphus C. Hailstork
- The Heavens Declare
- Sweeter than Honey is the Law
- May the Words of My Mouth and the Meditation of My Heart

JoAnne Stephenson, mezzo-soprano
Wallace Cheatham, piano

Four Romantic Love Songs (Dunbar) — Hailstork
- My Heart to Thy Heart
- Invitation to Love
- Longing
- Good-Night

Roderick George, tenor
Fred Dade, piano

Poster Presentations

Friday, February 10, 2012
12:30 PM Contemporary Arts Building

Poster Presentations Coordinator: Dr. Maurice B. Wheeler
Poser Presentations Facilitator: Dr. Jean Snyder

Jennifer Odom Ciobanu
University of North Texas

"'The Wider View': Engaging a New Generation of Singers through African-American Art Song"

Through studying the poetry and its context, the lives of the poets and composers, and the musical choices which emerged from these combined influences, students of the "Millennial" generation may experience a deeper connection to art song and its role in defining and reflecting national character. Understanding the Millennials is central to maintaining vibrancy in the life of the voice studio, for this is where this generation studies the art form which they will in turn teach, perform, and pass on to future generations of students and audiences. In applying research on Millennials to the voice studio, one may conclude that there may be no better way to motivate young singers than to incorporate diverse and culturally-varied repertoire with which a student must engage through detailed study and performance. Not yet a part of the traditional canon of American art song, African-American art song is of particular value in this regard, offering teachers, students, and recitalists less frequently-performed repertoire to explore. The unique lessons of African-American art song remain largely untapped and therefore offer Millennials and those who teach them a niche for making a worthwhile contribution to the proliferation of the genre. Many of these songs bring to light unique aspects of American culture and tradition—those of African-Americans-- thus enriching, educating, and 'widening' the experience of art song for audiences and performers.

While much of African-American art song speaks to details of life and history of the black community, the specific circumstances of a poem often translate into a universal theme to which anyone may relate, helping bridge the gap between the seemingly different experiences among Americans of diverse backgrounds. Representing a broad spectrum of literary and cultural influences, these songs are just as diverse, multi-faceted, and full of variety as any other body of art song repertoire and richly contribute to the past and present life of the genre. Going beyond the music and the words can only reinforce the study of technique and enrich the studio experience, while at the same time providing a multicultural learning environment which more accurately reflects the America in which these same students will become the singers and voice teachers of tomorrow.

Brian K. Smith
University of California, Irvine

"African Influence in the Music of Mexico's Costa Chica Region"

While European and Amerindian contributions to Mexican folk music traditions have been thoroughly acknowledged, the African influence has not been as widely publicized. However, ample evidence of African influence on folk music in Mexico exists, especially in the densely black-populated *pueblos* within the states of Guerrero and Oaxaca in the Costa Chica region. Instruments such as the *marímbola* (finger piano), *quijada* (jawbone), and *tambor de fricción* (friction drum) specifically point toward African influence in the folk music of Costa Chica. The main objective of this paper is to identify the African influence on the folk music in the region. By tracing the roots of certain instruments and folksongs that use these specific African instruments, this study seeks to address the underrepresentation of African influence in the Costa Chica region.

Terrance L. Green
University of Wisconsin-Madison

"Ideological Contestation In Urban Spaces: The Leadership Practices of African American High School Principals During Pre-*Brown* That Can Inform Urban Leadership Preparation Programs"

The purpose of this exploratory paper is to review the literature on African American high school principals and high-achieving all-Black high schools, during the pre-*Brown* era to consider how this literature can inform urban leadership preparation programs. To achieve this purpose, I address three questions: (a) What leadership practices did African American high school principals employ during legalized segregation that supported high academic achievement? (b) How has the socio-spatial context of Black high schools evolved during pre and post *Brown*? and (c) In what ways might the leadership and institutional practices of African American high school principals and high-achieving all-Black high schools, pre-*Brown* inform urban leadership preparation programs? To conceptually frame this paper, I draw on *Sankofa*—an African centered theoretical lens. The findings will advise future research and urban leadership preparation.

Celebrating H. Leslie Adams

Friday, February 10, 2012
Winifred Smith Hall – 2:00PM

"For you there is no song" from *Five Millay Songs* (Edna St. Vincent Millay)

Darryl Taylor, countertenor
Maria Thompson Corley, piano

Love Memory (Dunbar)
*Night People (McDonald)

Jayme Alilaw, soprano
Maria Thompson Corley, piano

The Wider View
- To the Road (Dunbar)
- Homesick Blues (Hughes)
- Li'l' Gal (Dunbar)
- Love Come and Gone (Georgia Douglas Johnson)
- The Wider View (R.H. Grenville)
- Love Rejoices (James Dillet Freeman)

Marquita Lister, soprano
Marvin Mills, piano

Hymn to Freedom (Dunbar)
- Thy Mighty Arm
- Lead Gently, Lord
- Hallelujah!

Carmen Balthrop, soprano
Roderick George, tenor
Peter Lightfoot, baritone
UCI Symphony Orchestra, Stephen Tucker, conductor

*World premiere performance

Songs from Southeastern Louisiana

Valerie Jones-Francis, soprano and Wilfred Delphin, piano

Friday, February 10, 2012
Winifred Smith Hall – 4:30PM

I've Known Rivers	Roger Dickerson
For the Love of Jesus	
(To honor the memory of Henriette Delille)	
Rise Up Shepherd and Follow	arr. Ellis L. Marsalis, Jr.
What You Gonna Name That Pretty Little Baby	
The Crucifixion	
Were you there?	arr. Moses E. Hogan
Give me Jesus	

Evening Bouquet

Friday, February 10, 2012
Winifred Smith Hall – 7:00PM

"Im Nebel" from *3 Lieder für Bariton mit Klavierbegleitung, Op. 20* (Hermann Hesse) — Robert Owens
Phillip Harris, baritone
Lukas Swidzinski, piano

Velvet Shoes (Elinore Wylie) — Delores White
Nails (James Kilgore) — White
Sonya Baker, soprano
Margaret Simmons, piano

Mon Pauvre Coeur (C. Sentmanat) — Edmond Dédé
Celeste Bembry, soprano
Byron Sean, piano

"The Daffodils" from *Three Simple Songs for High Voice and Piano* (William Wordsworth) — Adolphus C. Hailstork
Brandi Q. Hancock, soprano
Margaret Simmons, piano

Club Woman from *The Moods of My People* (Mary Carter Smith) — Byron Motley/Barbara Sherrill
Daedalus, Fly Away Home from *The Moods of My People* (Robert Hayden)
"Mae's Rent Party" from *The Moods of My People* (Ernest J. Wilson, Jr.)
Miracles (Arna Bontemps)
Anita Johnson, soprano
Richard Thompson, piano

from *Five Songs of Laurence Hope* (Laurence Hope aka Adela Florence Nicolson) — Harry T. Burleigh
Worthwhile
Among the Fucshias
Kashimiri Song
Dione Parker-Bennett, soprano
Byron Sean, piano

Three Spirit Songs — Hailstork
Give Thanks to the Lord (Isaiah 12:4-6)
Listen (Isaiah 17:12, 18:4)
Open the Gates (Isaiah 26:1-2, 4)
Jeanine Wagner, soprano
Margaret Simmons, piano

Candle Lightin' Time (Dunbar) — Samuel Coleridge-Taylor
JoAnne Stephenson, mezzo-soprano
Wallace Cheatham, piano

"The End of All Flesh" (Psalm 49) from *Two Songs for baritone* — Frederick Tillis
Peter Lightfoot, baritone
Richard Alston, piano

Dream Variation (Hughes) — William B. Cooper
Dreams (Hughes)
Sea Calm (Hughes)
Albert Lee, tenor
Lukas Swidzinski, piano

From Miss Wheatley's Garden — Rosephanye Dunn Powell

A Winter Twilight (Angelina Weld Grimké)
I want to die while you love me (G.D. Johnson)
Songs for the people (Frances Ellen Watkins Harper)

Makeda Hampton, soprano
Maria Corley, piano

My Legacy (Mary McLeod Bethune) — Judith Baity
Education (Bethune)

Gail Robinson-Oturu, soprano
Fred Dade, piano

Jersey Hours (Donald Dorr) — Ulysses Kay

Harp of Love
Harp of Pain
Harp of Peace

Joy Harrell, soprano
Ellie Choate, harp

The Breath of a Rose (Hughes) — William Grant Still
Brown Baby (Paul Henry)

Wayne Jennings, tenor
Fred Dade, piano

Creole Folk Songs — Camille Nickerson

Chère mo lemme-toi
Fais Do-Do
Michieu Banjo

Bonita Hyman, mezzo-soprano
Nina Scolnik, piano

Zuihou de Lianqu (The Last Love Song) (Shimin Fang) — Gary Powell Nash
Mu Gua (The Quince) (Kong-Zu-Zi)
Fire of Love and War (Hongren Yao)
Nie Ni Ren (You and I) (Kuan Tao-Sheng)

Anita Johnson, soprano
Richard Thompson, piano

What lips my lips have kissed, Op. 88 (Edna St. Vincent Millay) — Owens
Euclid Alone, Op. 89 (Millay)

Jahmaul Abiodun Bakare, tenor
Richard Alston, piano

from *Nikki Giovanni Songs* (Nikki Giovanni) — Wallace Cheatham

You Came, Too
Friendship
Three Quarters Time

Jennifer Odom Ciobanu, soprano
Wallace Cheatham, piano

Forever Thine (Dawson) — William Dawson
Jump Back, Honey, Jump Back (Dunbar)

Richard Heard, tenor
Fred Dade, piano

The Rugged Yank (Allen Quade) — Dawson

Babatunde Akinboboye, baritone
Nina Scolnik, piano

Do Not Urge Me to Leave You (Ruth 1:16) — Leslie Savoy Burrs
Rise Up, My Love (Song of Solomon 2:10)

Lisa Edwards-Burrs, soprano
Cynthia Tsai, cello
Stephen Tucker, piano

Silhouette (Hughes) — Malcolm Rector
Still Here (Hughes)

Quentin Brandel, tenor
Victoria Kirsch, piano

The Silver Swan (Anonymous) — Charles Ingram
Little Lamb (William Blake)

Kimberly Davis, soprano
Marvin Mills, piano

Songs of Love — Lena McLin

Silence (Dunbar)
The Unlucky Apple (Dunbar)
If I Could Give You All I Have (Spencer)

Yolanda F. Johnson, soprano
Sean Byron, piano

from *Shadows of the Dawn* — Richard Thompson

Love's Apothesis, Thompson
I know why the caged bird sings

Frances Young, soprano
Richard Thompson, piano

Oh Lord, the Hard Won Miles — R. Nathaniel Dett
God Understands
The Winding Road

Ivan Griffin, bass-baritone
Margaret Simmons, piano

Translations

Im Nebel/ In the Mists

Wondrous to wander through mists!
Parted are bush and stone:
None to the other exists,
Each stands alone.

Many my friends came calling
then, when I lived in the light;
Now that the fogs are falling,
None is in sight.

Truly, only the sages
Fathom the darkness to fall,
Which, as silent as cages,
Separates all.

How strange to walk in the mists!
Life has to solitude grown.
None for the other exists:
Each is alone.

Mon Pauvre Couer/ My Poor Heart

When I see you, oh! my blond creole! On your balcony
Oh! I believe I see a lively halo illuminating your face
Holy child each day I implore you with ardor
To share the flame that consumes my poor heart.

If you would like, notwithstanding your opulence, to love only me:
You should tell me so, in order to relieve my suffering
I am hear for you…listen to me cherished idol
When I tell you that my soul takes wing always towards you

I have suffered too much. I have no more hope for the future.
I have suffered too much in my short existence. I want to die.
After my death come sweet dove.
For my unhappiness, come to my grave or my tomb sometime to pour out your tears.

Chere mo lemme-toi/ Dear, I Love You So

Dear, I love you so
Yes, I love you dear, with all my heart I love you so.
Dear, I love but you. Dear I'm crazy about you
Like a pig loves mud.

If ever I cease to love, I'll go, by heck, and break my neck.

Fais Do-Do/ Go to Sleep
Go to sleep, mother's baby child.
If my baby doesn't sleep long, sheep will come and eat him.

Michieu Banjo/ Mister Banjo

See that Mulatto over there, Mister Banjo,
How insolent he is!
Hat turned on one side, Mister Banjo,
Walking cane in hand;
Kerchief in his pocket, Mister Banjo, Cigar in his big mouth!

See that Mulatto over there, Mister Banjo,
How insolent he is!
Stout pants he wear, Mister Banjo,
Boots that make the noise, "Crink, crink!"

See that Mulatto over there, Mister Banjo,
How insolent he is!
Eyes rolling in his head, Mister Banjo,
Flower in his boutonniere, Mister Banjo,
He plays well enough, Mister Banjo
But he's ugly as the devil!

See that Mulatto over there, Mister Banjo,
How insolent he is!

Zuihou de Lianqu/ The Last Love Song

Looking up, I gazed into the starry sky after a rain;
Turning my head, I saw your deep and looming eyes.
I can't find back the innocent face of my pure youth;
But in the past, I thought no words could I tell anyone;
But now facing you, I wonder whether I can keep a word in mind forever without speaking it aloud.

Give you my heart, all of it is still tear-moistened;
I tried but stopped telling you the endless love and regret of the past.
How many years do I exactly have to spend to get out of a dream?
I don't dare to look up to the vast expanse of white, boundless, real sky.
I always thought that I can have a taste of all kinds of loves in my life,
But at this moment, I go toward you; I begin to realize that I have already arrived at the destination.
No more feeling sad, no more feeling regret, no more o those days surrounded by nightmare,
When we walk together, hand by hand, the sky is always blue.

Fire of Love and War

When I was playing a Chinese flute south of the Yangzi River,
A gust of wind blew the melody higher and higher into the mountain;

When I was singing a folk song beside the Great Lakes,
My feelings were reflected in the waves;

Wind came from the ocean, I heard the call of love,
Your smile shining in the blue sky,
Clouds hold your body,
Oh, a colorful wind gently kissed my lips;
Oh, drizzling raindrops stained my cheeks.

The call of love from the other side of the ocean,
Angels from the love goddess opened my heart to you.
Tonight, you're my princess; my heart will follow you forever.
Tonight, we will get married. Let the sparkle of love shine on through the rest of our lives.

Nie Ni Ren/ You and I

You and I
Love each other so
As from the same lump of clay
Is molded an image of you
And one of me.
In a moment of exstasy
We dash the images to pieces,
Put them in water,
And with stirring and kneading
Mold again an image of you
And another of me.
There and then,
You will find yourself in me,
I myself in you

Mu Gua/ The Quince
He gave me a quince,
I gave him a jade pendant,
Not in repayment,
But to make our love lasting.

He gave me a peach,
I gave him an emerald,
Not in repayment,
But to make our love lasting.

He gave me a plum,
I gave him black jade,
Notin repayment,
But to make our love endure.

Classically Black

Piano Music by Composers of African Decent

Richard Alston, piano

Saturday, February 11, 2012
Winifred Smith Hall – 9:00AM

I

Troubled Water	Margaret Bonds

II

Adagio in F Minor	Joseph de Boulogne, Chevalier de Saint-George
Basso Tuba Waltz, Op. 5	Thomas Greene Wiggins, "Blind Tom"
Summerland	William Grant Still

III

In the Bottoms (Suite)	R. Nathaniel Dett
Juba (Dance)	

IV

Fantasie Negre	Florence B. Price

The Black Composer in Opera

Saturday, February 11, 2012
Winifred Smith Hall – 12:00 PM

"Hail Subjects of the Mighty Voodoo Queen" from *Voodoo* — H. Lawrence Freeman
Dione Parker Bennett, soprano
Byron Sean, piano

"Moremi's Lullaby" from *Vanqui* — Leslie Savoy Burrs
Carmen Balthrop, soprano
Elie Choate, harp
Kei Akagi, piano

"Ave Maria" from *Costaso* — William Grant Still
Albert Lee, tenor
Babatunde Akinboboye, baritone
Marvin Mills, piano

"And One Day They Began to Fall" (Goddess of the Waters) from *Amistad* — Anthony Davis
Marquita Lister, soprano
Marvin Mills, piano

Robert Owens
A Life in Song
Jaime Reimer, University of Nebraska, Lincoln

Saturday, February 11, 2012
Winifred Smith Hall – 3:00PM

"Bright be the place of thy soul" (Lord Byron) from *Stanzas for Music*

"If" (Dunbar) from *Image*, Op. 15

"For a poet" (Cullen) from *Three Countee Cullen Songs*, Op. 27

Jaime Reimer, soprano
Byron Sean, piano

Robert Owens, Composer

Saturday, February 11, 2012
Winifred Smith Hall – 3:30PM

Tearless, Op. 9 (Hughes)
- Vagabonds
- Luck
- Exits
- Walls
- Chippy
- Dancers
- Grief
- Prayer

Phillip Rogers, bass-baritone
Robert Owens, piano

Heart on the Wall, Op. 14 (Hughes)
- Heart
- Remembrance
- Havana Dreams
- Girl
- For dead mimes

Louise Toppin, soprano
Robert Owens, piano

**Rimbaud Cabaret* (Arthur Rimbaud)
- Le Dormeur du Val
- Au Cabaret-Vert
- Rages de Césars
- Revé pour l'Hiver

Darryl Taylor, countertenor
Robert Owens, piano

3 Songs (Claude McKay), Op. 41
- The Lynching
- If we must die
- To the White Fiends

A Cycle of Six Negro Spirituals
- The Crucifixion
- You may bury me in the Eas'
- Po Mourners got a Home at las'
- Home in-a dat Rock
- Calvary
- Go on, Brother

Donnie Ray Albert, baritone
Robert Owens, piano

*World premiere performance

Translations

Le Dormeur du Val/ The Sleeper of the Vale

It's a gully of green where sings a river
Desperately hanging on the grass its rags
Of silver; where the sun, from the proud mount,
Shines: it's a little vale that foams of rays.

A young soldier, mouth open, head bare,
And his neck bathing in the cool blue cress,
Sleeps; he is stretched out in the grass, 'neath the sky,
Pale on his green bed where the light rains.

His feet in the gladiolas, he sleeps. Smiling like
A sick child smiles, he takes a snooze:
Nature, cradle him warmly: he is cold.

The scents do not make his nostrils quiver;
He sleeps in the sun, one hand on his peaceful
Chest. He has two red holes in his right side.

Au Cabaret-Vert/ At the Green Inn

For eight days, I'd ripped up my boots
On the road stones. I entered Charleroi.
– to the Green Inn: I ordered bread
Buttered, along with half-cold ham.

Happy, I stretched my legs out under the table,
A green one: considering the naïve prints
On the walls. – And it was charming,
When the girl with big tits and lively eyes,

– That one, just a kiss wouldn't scare her! –
Smiling, brought me slices of bread and butter,
With lukewarm ham on a coloured platter,

Ham, white and pink, a fragrant garlic clove,
– And filled a huge beer mug high, its foam
Turned by a ray of late sunlight to gold.

Rages Des Césars/ Rage of the Caesars
(*Napoleon III after Sedan*)

The pale Man walks through the flowery scene,
Dressed in black, a cigar between his teeth:
The pale Man thinks of the flowers of the Tuileries
And sometimes his fishlike-eye grows keen…

The Emperor's drunk with his twenty-year orgy!
He said to himself: 'I'll snuff out Liberty
As if it were a candle, and so delicately!"
Liberty revives! He feels himself exhausted!

He's in prison. – Oh! What name is it that trembles
On his mute lips? What relentless regret does he feel?
No one will ever know. The Emperor's eye's dark.

He recalls the 'Accomplice', perhaps, in spectacles…
Watching a thin wreathe of smoke steal,
As on those Saint-Cloud evenings, from his cigar.

Note: This is Napoleon III, in 1870, imprisoned and ill, at Wilhelmshoehe in Prussia. Émile Ollivier, his Minister at the outbreak of the Franco-Prussian War, who failed to oppose its declaration, is the "Accomplice."

Revé pour l'Hiver/ Winter Dream

In winter, we'll travel in a little pink carriage
With cushions of blue.
We'll be fine. A nest of mad kisses waits
In each corner, too.

You'll shut your eyes, not to see, through the glass,
Grimacing shadows of evening,
Those snarling monsters, a crowd going past
Of black wolves and black demons.

Then you'll feel your cheek tickled quite hard…
A little kiss, like a maddened spider,
Will run over your neck…

And you'll say: "Catch it!" bowing your head,
– And we'll take our time finding that creature
– Who travels so far…

The Music We Are**

Poetry of Rumi

Robert Owens, actor and piano

Saturday, February 11, 2012
Winifred Smith Hall – 8:00PM

Part I
Inside Shams' Universe
The Music We Are
The Ocean Duck
The Pilgrims
Gnats Inside the Wind
A Wished-For Song
I Love the Quietness of Such an Answer
Tonight You Turn and Turn

Part II
Ayaz and the King's Pearl
Some Kiss We Want
The Guest House
Feet Becoming Head
The Old Man and the Doctor
We Night Thieves
You Dance Inside My Chest
One Swaying Being
Summing Up

**U.S. premiere performance

Special thanks to Nasrin Rahimieh and Hossein Omoumi of the Samuel Jordan Center for Persian Studies and Culture for making this evening's concert possible.

Spirituals as Art Song/
Spiritual Songs of Art

Sunday, February 12, 2012
Winifred Smith Hall – 12:00PM

Three Daily Songs — Reginald Risón
- Morning's Revelation
- Greet the Day
- Night Comes

Brandi Q. Hancock, soprano
Loñieta Cornwall, piano

Give Me Jesus — arr. Marvin Curtis
Changed My Name, Curtis
Balm in Gilead

Bonita Hyman and JoAnne Stephenson, mezzo-soprano
Joy Chen, cello
Stephen Tucker, piano

Sister Mary had-a but One Child — arr. Roland Hayes
Li'l Boy — arr. Roland Hayes
He never said a Mumbalin' Word — arr. Moses Hogan
My Good Lord done been Here — arr. Jacqueline B. Hairston

Daniel Washington, baritone
Loñieta Cornwall, piano

Five Creek Freedmen Spirituals — arr. Margaret Bonds
- Dry Bones
- Sit Down Servant
- Lord, I Just Can't Keep From Cryin'
- You Can Tell the World
- I'll Reach to Heaven

Randye Jones, soprano
Byron Sean, piano

I Been in de Storm So Long — Victoria Burnett

Victoria Burnett, soprano/storyteller

Spiritual Art Songs — arr. Roland Carter
- Tryin' to Get Home
- Steal Away to Jesus
- Sweetest Sound I Ever Heard
- Is There Anybody Here?

Gail Robinson-Oturu, soprano
Roland Carter, piano

Watch and Pray — arr. Undine Smith Moore
Come Down Angels

Lisa Edwards-Burrs, soprano
Richard Thompson, piano

Sacred Service — Edward "Duke" Ellington
- Almighty God
- Come Sunday
- Heaven
- Is God a Three Letter Word for Love?

Anita Johnson, soprano
Richard Thompson, piano

CONFERENCE PARTICIPANT BIOGRAPHIES

(Composer biographies listed separately)

Kei Akagi

Pianist and composer Kei Akagi has been a mainstay of the international jazz world for over two decades. Perhaps best known for his work as a member of the Miles Davis band in the late 1980's, his career also includes extended associations with major figures such as Stanley Turrentine, James Newton, Joe Farrell, Al DiMeola, and Airto Moreira. In addition, he has performed or recorded with Art Pepper, Blue Mitchell, Freddie Hubbard, Ron Carter, Charlie Haden, Charnett Moffett, Tom Harrell, Bobby Shew, Eddie Harris, Slide Hampton, Steve Turre, Robin Eubanks, Jean-Luc Ponty, Jeff Watts, Allan Holdsworth, and others. Akagi has recorded 12 CD's as a solo artist and leader. As a sideman and accompanist, he has appeared on over 40 CD's worldwide, including Miles Davis's last recorded works. He has also written numerous original works for his own and others' recordings, with over 30 compositions currently in publication. Akagi's performance schedule revolves around two major international concert tours a year. As Professor of Music at the UC Irvine, he directs the jazz studies program.

Babatunde Akinboboye

Equally at home in opera and in musical theater, Babatunde has sung the roles of Guglielmo (Così fan Tutte), Horace Tabor (The Ballad of Baby Doe), Henry Davis (Street Scene), Elijah (Mendelsson's Elijah), and the Wolf/Cinderella's Prince (Into the Woods) with the California State University, Northridge Opera Theatre. Mr. Akinboboye's honors include first place winner in the New Century Singers of Whittier Competition, finalist in the International Eisteddfod Vocal Solo Competition in Llangollen, Wales, Village Voices Chorale scholarship recipient, and two time recipient of the CSUN Kurt Allen scholarship. Babatunde is an Alumni of the OperaWorks Emerging Artist Program and he is nearing the completion of his Bachelors of Music degree in Vocal Performance at California State University, Northridge under the instruction of Dr. David Sannerud and the vocal coaching of Carol Roberts.

Donnie Ray Albert

Now in his 36th year of performing professionally, Donnie Ray Albert has sung baritone roles and concerts in some of the world's most prominent opera houses and symphony halls. Mr. Albert has performed such roles as Wotan and the Wanderer in New National Theatre (Tokyo, Japan) productions of *Die Walküre* and *Siegried,* and Macbeth at Klangbogen Festival in Wien, Austria. Mr. Albert has performed baritone roles with opera companies in Atlanta, Austin, Cincinnati, Dallas, Chicago, Houston, Los Angeles, Miami, New York, Washington, DC, Vancouver, Berlin, Bordeaux, Bregenz, Cologne, Giessen, Hamburg, Milan, and Sao Paulo. More information found at www.donnierayalbert.com. Mr. Albert has received three Grammy Awards: PORGY AND BESS (1977 Best Opera Recording); and THE RISE AND FALL OF THE CITY OF MAHAGONNY (2009 Best Opera Recording and Best Classical Album). In 1992, Mr. Albert was honored by the A. P. Tureaud, Sr. Chapter LSU Alumni Association for his outstanding musical achievement, LSU School of Music Alumnus of the Year, the 2010 Musical Legend Award from the Shiloh Baptist Church in Baton Rouge, and the 2010 NOI " Lift Every Voice" Legend Award.

Jayme Alilaw

Acclaimed for her lush and vibrant tone, California native Jayme Alilaw has performed roles from both soprano and mezzo-soprano repertoires. Roles performed include Lauretta *(Gianni Schicchi*), Second Lady *(Die Zauberflöte),* Dido (*Dido and Aeneas*), Mrs. Jones (*Street Scene)*, and world premieres: Marketing Director in Paul Salerni's *Tony Caruso's Last Broadcast* and Laura Delano in Kenneth Wells' *The First Lady*. This spring, Jayme will sing the role of Suor Angelica with Capitol City Opera in Atlanta. As a Sergeant in the U.S. Army Reserves, Ms. Alilaw sang for military ceremonies throughout the U.S. and Middle East. Jayme's honors include Metropolitan Opera National Auditions Los Angeles District Winner, Winner and Audience Choice in the Harlem Opera Vocal Competition, National Association of Negro Musicians Vocal Competition Second Place, and Palm Springs Opera Guild Competition finalist. Jayme Alilaw has a Master of Music degree in Vocal Performance from California State University, Northridge and currently lives in Atlanta, Georgia.

Richard Alston

Richard Alston, pianist, is a native of East Orange, N.J., he received his Bachelor and Master of Music Degrees from the Juilliard School of Music, in New York City. After receiving a standing ovation at the Brevard Festival for his performance of the Tchaikovsky Piano Concerto No.1, Richard made his New York debut performing with the Symphony of the New World, under the direction of Everett Lee at Lincoln Center's Avery Fisher Hall at the age of 17. Over the years he has performed at the Weill Recital Hall and Alice Tully Hall in New York City, as well as an outstanding portrayal of "Jasbo Brown" in the Metropolitan Opera revival of "Porgy and Bess". Richard has been the subject of a PBS television documentary "Classically Black" in which he performs piano compositions by composers of African descent. The renowned Maestro, Paul Freeman invited Richard to Europe to record the Arensky Piano Concerto with the Czech National Orchestra. The CD recording which also included "Etudes for Piano Op.74" by Arensky has been released by Centaur Records and is currently available in stores and online. Presently the Coordinator of Essex County College's Performing Arts Dept., Alston is currently pursuing a Doctoral of Musical Arts Degree at Mason Gross School of the Arts, Rutgers University.

Naomi André

Naomi André is Associate Professor in Women's Studies and the Residential College at the University of Michigan. Her research focuses on nineteenth-century opera and issues surrounding gender, voice, and race. Her publications include topics on Italian opera, Schoenberg, and women composers. Her first book, Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera was published in 2006. Her current research interests extend to constructions of race, ethnicity, and identity in opera. She has co-edited a collection of essays on how blackness is represented in opera which is due out March 2012,Blackness in Opera (University of Illinois Press) and is working on a monograph on how opera has engaged race over the past 30 years in the US, Europe and South Africa.

Jahmaul Abiodun Bakare

Jahmaul Abiodun Bakare, tenor, started his classical vocal training at Morehouse College studying with Dr. Uzee Brown, Dr. Mel Foster and Dr. David Morrow. While at Morehouse, Bakare was sang in the Morehouse College Glee Club and Quartet. He has also sung in the Atlanta Opera Chorus in such productions as *Aïda* and *Don Giovanni*; and the the Indianapolis Opera chorus for their production of *Les Pecheurs de perles*. In the summer of 2005, Bakare also traveled with the historical Ebenezar Baptist Church Choir on a European concert series. Bakare received his masters in vocal performance from the University of Nevada in Las Vegas where he studied with well-known pedagogues and coaches such as Dr. Alfonse Anderson, Mark Thomsen, Luana DeVol, Kosta Popovic, and Susanna Lemberskaya. The roles Bakare has sung include Rodolfo, Pinkerton, Candide, Martin (*from The Tender Land*), Spoletta, and Fenton. Bakare has participated in the NATS competition where he received two second place for awards for the Classical Adult category and the Musical Theater Men's category. He also participated in NAAM's vocal competition where he received second place. Bakare now studies in New York with Michael Paul and Virginia Grasso where he is currently participating in the Martina Arroyo Foundation role study program and Prelude to Performance. He plans to finish the role study course and then plan to sing Fenton in their summer production of *Falstaff.*

Sonya Baker

Soprano, Sonya Gabrielle Baker, noted for her performances of American music, has been heard in concert both nationally and internationally, including recent performances in Havana, Cuba with the Yale Alumni Chorus and at the World Equestrian Games opening ceremonies with the American Spiritual

Ensemble. Her debut recording, SHE SAYS, featuring art songs of American Women composers, was released in 2004, a year after she made her Carnegie Hall debut with renowned conductor Michael Tilson Thomas, and appeared as soloist on the Yale Alumni Chorus tour to Moscow singing at the Kremlin. Baker's lecture recital on Marian Anderson's 1939 Easter Concert has been presented nationwide. Baker holds degrees from Yale, Indiana and Florida State Universities and is currently Professor of Voice and Assistant Dean of the College of Humanities & Fine Arts at Murray State University. She serves as board member for the Kentucky Arts Council and has served as Kentucky Governor for NATS.

Carmen Balthrop

Carmen Balthrop has been acclaimed by The Washington Post as "electrifying... a consummate performer," by The New York Times as "a voice of power and uncommon tonal purity," and "a rapturously beautiful voice" by The Miami Herald. She has appeared with most of the major opera companies and symphony orchestras in North America including The Metropolitan Opera and the New York Philharmonic. European performances include: Venice, Spoleto, Berlin, China, Taiwan and Russia. Her discography can be found on the Deutsche Grammaphon, Elan, New World, and Fonit Cetra labels and at CDBaby.com She is a Professor of Voice at the University of Maryland, College Park. Upcoming performances in 2012 include a recital at the National Gallery of Art, Washington DC, featuring the world-premiere of "A Modern Woman's Life and Love", a song cycle written for Ms. Balthrop by composer Robert Greenleaf; the world-premiere of the chamber orchestrated version of Miss Manners by composer, Dominick Argento; more recitals in St. Petersburg, Russia.

Celeste Bembry

Celeste Bembry, soprano has been blessed to sing to the Glory of God being involved in church music ministry for many years. As a soloist of song, Celeste has performed Negro Spirituals, art and folk songs, and arias touring throughout the US, Asia, Europe, and South America with the Albert Mc Neil Jubilee Singers and the Spirit Chorale of Los Angeles under the direction of Byron J. Smith. Among these professional ensembles, she can be heard on various discographies. Currently, Celeste promotes African-American composition inclusion among the higher education and fine arts communities at the University of Northern Iowa where she serves as the advisor to the George Walker Society of Music, a college branch founded by Dr. Darryl Taylor for the National Association of Negro Musicians, Inc. The society being the only branch of NANM in the state of Iowa, Celeste's important advocacy has afforded her the opportunity to produce programming, lectures and performances presenting America's national cultural treasure, the Negro Spiritual, then tour with students both domestically and aboard. Lastly, Celeste can be seen as a featured artist among Iowan benefit concert initiatives for pancreatic cancer and autism research.

Dione Parker Bennett

Dione Parker Bennett, soprano, is a performer in such operatic roles as Micaela (*Carmen)*, Bess (*Porgy and Bess)*; Mimi (*La Bohéme)*; Suor Genevieffa (*Suor Angelica)*; and Lucy (*Treemonisha)*; and such oratorio's as Handel's *Messiah*, Beethoven's Ninth Symphony and *Mass in C*, Schubert's *Mass in G*, Dubois' *Seven Last Words of Christ*, and Mozart's *Vespers*, she has been featured with the Warren Philharmonic, Akron Symphony, Metropolitan Chamber Orchestra, Columbus Symphony, Eastern Illinois Symphony as well as Cleveland Opera and Opera Western Reserve. An avid recitalist, she paired with pianist John Wustman singing Brahms, Berlioz, and Burleigh as well as a journey of the development of Spirituals. Ms. Bennett expects the conferral of the DMA May, 2012 from University of Illinois, where she studied with Prof. Cynthia Haymon. She has also worked with the late Sylvia Oden Lee and Lorenzo Malfatti, Edward Payne, Eileen Davis, Tana Alexander, Clifford Billions, and Dr. Mary Schiller. Further study has taken her to Graz, Austria with AIMS where an Austrian newspaper said she was "the discovery of the evening". An established pedagogue, Bennett is in her eighth year at Ashland University and is an active member of NATS . She is called upon to do vocal technique workshops and master classes.

Quentin Brandèl

Quentin Brandèl is graduate of Elizabeth City State University (Elizabeth City, N.C.), holding a B.A. in English (Speech Language Pathology) and a B.A. in Music (Voice Performance). He is currently a second year graduate student at (Longy School of Music (Cambridge, Ma), where he is pursing a M.M. in Opera Performance. Quentin has sung with Long Leaf Opera Company (Durham, NC), and the newly formed North Carolina Opera Company (Raleigh, NC), and in 2005 performed in a ten city tour of Nigeria on an invitation from the Archdiocese of Umuahia. His principle teachers include Dr. Amelia Harris-Horné, Dr. Louise Toppin, and Dr. Carol Mastrodomenico. He has sung on masterclasses for Dr. Darryl Taylor, Ray M. Wade, Thomas Meglioranza, & Martin Katz. Notable Roles include Psuloduls (*A Funny Thing Happened on the Way to the Forum*), Rinuccio (*Gianni Schicchi*), Billy (*Das Kleine Mahagonny*), & Gawaine (*Guinevere*, World Premiere).

Victoria Burnett

Ms. Victoria Burnett has been a member of the St. Margaret's Episcopal School community as an Artist in Residence since 2003, sharing her skills as a teacher, singer and performer. As a member of the Performing Arts faculty, Victoria works with Lower School students through storytelling, characters counts curriculum and literacy development. Ms. Burnett also performs nationally in schools, museums, festivals, corporations, libraries and hospitals, and she teaches storytelling workshops and classes to audiences of all ages. She is a Resident Storyteller at the J. Paul Getty Museum in Los Angeles, and has been a featured storyteller at The Smithsonian Institution, the California African-American Museum of Art, the National Storytelling Network Festival, and the National Black Storytellers Festival. Victoria was named a Resident Storyteller for the International Storytelling Center in Jonesborough, Tennessee. Her children's television program MVTV *Storytime Theatre* won a Telly Award for Outstanding Children's Programming in 2003. Victoria holds two undergraduate degrees, in Voice and Music Education from University of Maryland, College Park and a master's degree in Education, from Lesley University, Boston, MA.

Lisa Edwards-Burrs

Described as "*a soprano of crystalline purity*", Lisa Edwards-Burrs' performances in recital, oratorio and chamber music are extensive. Her operatic roles include Blanche in *Dialogues of the Carmelites*, Monica in *The Medium*, Despina in *Così fan tutte*, Treemonisha in *Treemonisha*, Adina in *L'Elisir d'Amore,* Poppea in *L'incoronazione di Poppea* as well as several contemporary operas including Andrew Earle Simpson's *The Furies,* Leslie Burrs' *Vanqui,* H. Leslie Adams' *Blake* and Steven M. Allen's *Lyrics of Sunshine and Shadows.* Other contemporary works include the world premieres of Leslie Burrs' chamber work, *"Egypt's Nights"* and Allan Blank's *"The Jumblies".* Dr. Burrs has received numerous awards including that of Artistic Ambassador for the U.S. to South America with pianist, Melanie Day. Additional international performances in Caux, Switzerland and at the Amalfi Music and Arts Festival as well as her performances featuring the works of African-American composers and other contemporary works have also received critical acclaim. Currently, she is an Associate Professor of Music at Virginia State University.

Hansonia Caldwell

DR. HANSONIA CALDWELL is professor of music emeritus at California State University Dominguez Hills and a distinguished accompanist and church organist. Dr. Caldwell holds a Bachelor of Music degree from Boston University and the MM and PhD degrees in Musicology from the University of Southern California. Over the years, she has taught at USC, at CSU Long Beach, and at Santa Monica City College. She became Founding Director of the Program for the Study of African Diaspora Sacred Music and Musicians, an organization that has as its primary mission the study of the life and work of African Diaspora musicians in the field of sacred music and the preservation and performance of their music. These works are being collected within the Georgia and Nolan Payton Archive of Sacred Music, housed within the library of CSU Dominguez Hills. (See its Web Site -- www.csudh.edu/adsmm). Dr. Caldwell is an active research and performance scholar who is author of two books -- African American Music, A Chronology: 1619-1995 (1996), and African American Music – Spirituals (third edition, 2003). Her biographical profiles of composers Jester Hairston and Gertrude Rivers Robinson are featured in the International Dictionary of Black Composers (2000), a project of the Center for Black Music Research.

Ellie Choate

Ellie Choate began harp lessons while in the fifth grade, having already played the piano for three years. It wasn't until she completed a bachelor's degree in piano (CSU Fresno with pianist and mentor Dr. Bob Bennett) that she had the opportunity to study with Marjorie Call in Studio City, California. These lessons were transformative; Miss Call's influence opened the door to a vastly expanded understanding of the harp. Ellie received her Master of Arts in Harp Performance from CSU Long Beach under Marjorie's guidance and began her career in Southern California. In the years hence, Ellie's musical versatility has afforded her the opportunity to touch virtually every area of music making. She is as likely to be found in the opera or symphony orchestra as on stage with show orchestras backing headline artists. She has worked "behind the scenes" on the musical scores of many motion pictures and other recordings, but has also appeared on camera for movies and television shows. Ellie performs for all kinds of events in many locations in Southern California; from Orange County to Los Angeles County, from San Diego to Palm Springs to Santa Barbara; for celebrity-studded high-profile occasions to intimate weddings and dinner parties. Life with the harp is never boring.

Jennifer Odom Ciobanu

Jennifer Ciobanu completed the Doctorate of Musical Arts degree in Vocal Performance at the University of North Texas, where she studied voice with Lynn Eustis. Her dissertation topic, "The Wider View: Engaging a New Generation of Singers through African-American Art Song," explores connections between the Millennial Generation and African-American art song. While living in Italy, she was a finalist in the Cagli International Vocal Competition, made her Italian debut as Musetta in *La bohème* with the *Accademia del Teatro* in Cagli, and taught voice at the Bernstein School of Musical Theater. She has toured the Czech Republic in a production of Oscar Nedbal's *Polenblut* with the Americke Jaro Festival, and has been seen by DFW audiences as a soloist with the Orchestra of New Spain and the Lone Star Wind Orchestra. Currently, she teaches voice at Dallas Christian College and the University of Texas at Arlington.

Maria Thompson Corley

Maria Thompson Corley has appeared on radio, television, and concert stages in Canada, the United States, Central America, the Caribbean, Bermuda and Europe, both as a solo and collaborative artist. Her performances as soloist with orchestra include engagements with the Tallahassee Symphony Orchestra under the baton of Gunther Schuller, the Lancaster Symphony Orchestra, conducted by Stephen Gunzenhauser, and the Allegro Chamber Orchestra, with Brian Norcross. She has also performed with the Philadelphia-based Black Pearl Chamber Orchestra directed by Jeri-Lynne Johnson. Her undergraduate work was completed at the University of Alberta in Edmonton. Maria Corley received both Master's and Doctorate degrees in piano performance from the Juilliard School. Her compact discs include Dreamer: A Portrait of Langston Hughes with tenor Darryl Taylor (Naxos), and two solo discs on the Albany label, Twelve Etudes by Leslie Adams and Soulscapes: Piano Music by African American Women.

Loñieta Cornwall

Loñieta Aurora Thompson Cornwall, Ed.D., pianist, organist, choral conductor, arranger/ composer, is a native New Yorker, and a versatile performer and educator. She is currently on the faculty in the Department of Visual and Performing Arts at Shaw University in Raleigh, North Carolina, where for over two decades, she has served in a variety of capacities. She is presently Director of Choirs and also teaches courses in Music History, Theory, Music Appreciation, Conducting, Piano and Voice. She has served as musical director for the Shaw Players. Dr Cornwall is Director of Music at First Reformed Church of Cary, North Carolina and Minister of Music and Liturgy at Franklinton Seventh-day Adventist Church in Franklinton, North Carolina. Before relocating to North Carolina, she was organist at several New York Churches, including Abyssinian Baptist Church, and Ephesus Seventh-day Adventist Churches in Harlem, and Holy Trinity Lutheran Church in Hollis, Queens. A member of the American Guild of Organists, Dr. Cornwall was recently reappointed as a Board Member of the Raleigh Chamber Music Guild. She holds memberships in the North Carolina Bach Festival, and The National Association of Negro Musicians. Dr. Cornwall is a frequent lecturer, clinician and workshop facilitator on Music in the Black Church and Keyboard Skills. In 2003, she was the recipient of the Lamplighter Music Outreach Award from Raleigh-Fuquay Varina Radio Station WNNL. Dr. Cornwall is listed in *Who's Who in America 2005* and has been selected for *Who's Who in American Women for 2007.* In May of this year, Dr. Cornwall was awarded the Doctor of Education in the College Teaching of Music at Teachers College, Columbia University, where her dissertation topic was *The African American Art Song: A Continuum in the Art of Song.* She earned the Master of Music in Music Education/Composition and the Bachelor of Music in Music Theory/Composition from the Manhattan School of Music. She also earned the Master of Sacred Music degree from Union Theological Seminary, School of Sacred Music.

Fred Dade

Fred Dade is Assistant Professor of Music at Shippensburg University where he teaches courses such as Music Appreciation, Fundamental Music Skills, World Music, American Music and Class Piano. He is also the conductor/pianist of the Shippensburg University Women's Chorale. He currently serves as the organist/choir director at St. Paul's Episcopal Church in Harrisburg. He has extensive experience accompanying choral groups, vocalists and instrumentalists, and has been privileged to accompany artists such as Marietta Simpson, George Shirley, Daniel Washington and Brenda Wimberly.

Kimberley Davis

Soprano Kimberley Davis, an associate professor of voice and voice-related studies at The University of Southern Mississippi, has performed nationally, throughout Europe, in South America and Mexico, Bermuda and Hawai'i, and has performed in concert with many renowned artists. She has studied with Dr. Vivian Wood at Southern Miss, the late Vera Rosza in London, and has coached with pianist/author Mary Dibbern and baritone Laurence Albert in Paris, France; tenor Christor Solen of Stockholm, Sweden; and the late baritone William Warfield. In addition to a repertoire of major orchestral and chamber works, Dr. Davis has several touring programs of specialized music highlighting French Mélodie and those that focus on the music and/or performance of African Americans one of which is a lecture recital titled *The Art Songs and Arrangements of Notable 20th Century African American Female Composers*, most often performed with award-winning composer/arranger Jacqueline B. Hairston.

Wilfred Delphin

Wilfred Delphin is a pianist of national and international reputation. He is an emeritus professor of Southern Illinois University and currently serves as Artist in Residence/Professor of Music at Xavier University in New Orleans. Dr. Delphin holds the B.M., M. M. and D.M.A. degrees in piano performance. In 1977 he made his professional debut at Carnegie Hall with fellow pianist, Edwin Romain (deceased). The Delphin & Romain duo piano team toured throughout the United States, South America, Europe and Asia. They performed with many of this country's leading orchestras and conductors (including the Memphis Symphony) and were invited by President Jimmy Carter to perform a solo recital in the East Room of the White House. Since his partner's untimely death in 1995, Dr. Delphin has continued to perform and teach. He joined the Peace Corps with an assignment for health service in Senegal. He spent seven months in West Africa but ended his service early to help with the post Katrina recovery effort.

Bill Doggett

Bill Doggett is respected and experienced Exhibitions Curator and independent archivist based in Oakland. Inspired by the life work of the legendary archivist and curator, Arthur Schomburg, whose collection established New York's Schomburg Center for Research in Black Culture, Doggett's goal is to create a educational outreach resource with his archive of rare ephemera and recordings. Doggett has curated three well received exhibitions in San Francisco: The African American Concert Singer 1900-1963,Porgy and Bess: From Broadway to San Francisco for San Francisco Opera and The

Underground Railroad: Songs of Hope and Freedom, The Civil War@150 years. Doggett's archive features a large sound archive including many of the earliest recordings of Negro Spirituals and a collection of rare programs and recital reviews of Concert Singers from the 1930s-1950s. Visit: http://www.billdoggettproductions.com/Exhibitions-Archivist-Curator.html.

Bruce Faulk

Since graduating the original High School of Performing Arts in New York and Carnegie Mellon with a BFA in Acting, Bruce Faulk has been an actor, director, writer and scholar. As a graduate student at Hunter College in New York, he received the Fallow Whitman Grant for excellence in teaching & academic achievement. As a writer Bruce has received grants from The Jerome Foundation and the NEA as a member of Primary Stages New American Writers Group. One of his plays, *Rhythm I was Sayin'*, was a finalist for the O'Neill festival and the short film he wrote, produced, directed and starred in (whew…) of *Wally and the Chosen Few*, won the 2010 best ensemble cast award at the New York Downtown Short Film Festival. Bruce is currently a professor at New York University, Tisch School of the Arts.

Valerie Anne Jones-Francis

Valerie Anne Jones Francis holds the B.A., M.M., and D.M.A. in Vocal Music Education/Performance from Dillard University, the University of New Orleans and the University of Oklahoma, respectively. She also attended *AIMS* in Graz, Austria. She was one of the first recipients of the Carol Brice Carey Scholarship. In 1994, she represented the Gulf Coast Region for the National Council Auditions at the Metropolitan Opera, in New York. She has performed title roles with Shreveport Opera, Cimarron Circuit Opera Company, UNO and OU Opera Theatres, and minor roles with New Orleans Opera. She has also appeared as guest soloist with the Dallas Symphony, Louisiana Philharmonic and Jefferson Performing Arts Society Orchestras. Dr. Francis presents concerts with Dr. Wilfred Delphin which has included performances with the Trinity Artist Series, MOJA, and Piccolo Spoleto Festivals. She currently serves as Assistant Professor of Vocal Music Education at Nicholls State University in Thibodaux, LA.

Roderick George

Tenor Roderick George received a doctorate in voice performance from The Florida State University and is currently an associate professor of music and head of the voice area at the University of Montevallo (AL). As a performing artist, he recently made his Dayton Opera debut as Sportin' Life in *Porgy and Bess,* and performed the role of Gérald in *Lakmé* with Union Avenue Opera and Roméo in *Roméo et Juliette* for the Southern Illinois Music Festival. As a concert soloist, he was recently heard in Rossini's *Stabat Mater* with Tulsa Oratorio Chorus, Beethoven's *Choral Fantasy* with the Alabama Symphony, Hailstork's *Done Made My Vow* at Indiana University (South Bend), and *Carmina Burana* at the University of Nevada Las Vegas. He has recorded and toured extensively, including two concert tours of Spain, as a soloist with the American Spiritual Ensemble, and has also performed as a soloist in concerts with the AIMS Festival Orchestra in Graz, Austria. A champion of the African American art song, his research interest involves the study and performance of songs based on poetry of Dunbar and Hughes.

Pheaross Graham

Pheaross Graham, a native of Los Angeles, commenced his piano study at the age of nine. Just recently, he earned his Master of Fine Arts in Piano Performance from the University of California, Irvine, where he studied with Nina Scolnik. While there, he was appointed as a Graduate Teaching Assistant and taught "Piano for Majors"; he also served as the accompanist for the University Choir and Chamber Singers. At the University of California, Berkeley, he earned his Bachelor of Arts in Music (studying under Jacqueline Chew) and his Bachelor of Science in Microbial Biology. Additionally, Mr. Graham has studied, on scholarship, at the Aspen Music Festival and School with Ann Schein, the Boston University Tanglewood Institute, the California State Summer School for the Arts (at CalArts) and has studied with Dr. Sharon Mann of the San Francisco Conservatory of Music. He has received numerous awards and has appeared on screen.

Mr. Terrance Green

Terrance L. Green is a doctoral candidate at the University of Wisconsin-Madison in the Educational Leadership & Policy Analysis Department. His research interests include the nexus of urban high school reform and community development, critical race theory in educational leadership, and African American principals during the pre-Brown era. Terrance is a former high school biology teacher.

Ivan Griffin

American bass-baritone Ivan Griffin has delighted audiences in Italy, France, Germany, Spain, Switzerland, Holland, and South Africa. His engagements have included Lawyer Frazier in Michigan Opera Theatre's *Porgy and Bess,* a role that he was invited to reprise during an extensive European tour. He has also appeared as Rev. Olin Blitch in *Susannah* with Buffalo Lyric Opera, Count Almaviva in *The Marriage of Figaro* and Papageno in *The Magic Flute* with Fayetteville Summer Opera and Western New York Opera Theater, respectively. Mr. Griffin has premiered several works written for his voice. They are *Songs of Winter,* a cycle for baritone and piano, and *The Little Thieves of Bethlehem* (Centaur Records), both by Rochester, New York-based composer Paul Stuart. He was featured soloist with the South Bend Symphony for the world premiere of *Requiem for the Innocent*, an oratorio by Spanish composer Jorge Muñiz. The South Bend Tribune reports that, "*Griffin was particularly heroic, maintaining his pacing and poise while switching from language to language and culture to culture*." A versatile artist, Ivan has been praised for his "excellent diction and superb sense of theater". He has been featured in such productions as *Guys and Dolls* at Nashville's Ryman Auditorium and *Sophisticated Ladies* at Detroit's Music Hall. He has also shared the stage with the late legendary stage and screen personalities Roscoe Lee Brown and Ossie Davis.

Ms. Makeda Hampton

Soprano, Makeda Hampton, is a native of New Castle, Delaware. Her operatic roles include First Spirit in Die Zauberflöte, Lucy in The Telephone, and Adele in Die Fledermaus. Roles in semi-productions include Norina, Madame Silberklang, Olympia, Gretel, and Ruthie (Grapes of Wrath). In 2010, Ms. Hampton made her professional chorus debut with the New Jersey State Opera in Gershwin's Porgy and Bess. Ms. Hampton studied and performed in Graz, Austria at the American Institute of Musical Studies, and was also a young artist at the Hawaii Performing Arts Festival in Waimea, Hawaii. There, she performed extensively and collaborated with composer, Ricky Ian Gordon. As an ensemble artist, she has toured and recorded with the American Spiritual Ensemble and the Lloyd Mallory Singers. Ms. Hampton is currently on the voice faculty at Oakwood University in Huntsville, Alabama. She earned a master's degree in vocal performance & pedagogy from Westminster Choir College and a bachelor of music degree from then Oakwood College.

Brandi Q. Hancock

Brandi Q. Hancock is a native of Cleveland, Ohio. She received her bachelors in Music and in Theatre from Shaw University. Brandi appeared in the made for TV movie Freedom Song starring Danny Glover and Loretta Divine. She is the 2011 recipient of the Gus Witherspoon Award for Cultural Arts for Excellence in Music. She is a member of The National Association of Negro Musicians Inc. where she is on the committee of Public Relations and Community Affairs. Brandi made her debut with the North Carolina Symphony Orchestra this winter and was also the featured soloist for the Durham Symphony Orchestra in their Tribute to Martin Luther King Jr. She is in pursuit of her master's degree from Southeastern Baptist Theological Seminary in Wake Forest, North Carolina in Church Music. Brandi currently resides in Charlotte, North Carolina where she is the Minister of Music at The Good Shepherd Church.

Phillip Harris

Phillip Harris is a young baritone from Oakland, California. His operatic performances include the title role in *Le Nozze di Figaro* where he performed in Italy with the International Lyric Academy in Rome and Viterbo :opera in concert and Jimmy in *The Threepenny Opera* with *Opera UCLA.* He has also performed staged scenes from *Die Zauberflöte,* and *Così fan tutte* with *UCI Opera.* Recently, Phillip sang for the Links Inc 65th anniversary celebration in Washington D.C. and for the National Association of Negro Musicians showcase in Los Angeles. Also associated with the National Association of Negro Musicians, he performed for the mid-day collegiate recital in Philadelphia during the 92nd annual convention in July of 2011. A student of Dr. Darryl Taylor, he will be graduating in June and is currently auditioning for Masters programs in voice at the University of Michigan, Houston, Kentucky and Cal State Long Beach

Richard Heard

Lyric tenor Richard Heard, received the 2009 Silver Medal Winner in the American Traditions Voice Competition. He is a regional finalist of the Metropolitan Opera Auditions and has received prestigious awards and grants from the National Society of Arts and Letters, Rotary International, the Fuchs Opera Awards and Mu Phi Epsilon. A graduate of Southern Methodist University and University of California, Mr. Heard made his operatic debut at the Aspen Music Festival. He has given voice recitals at over 50 universities across the country. He made his European debut in December 1994, performing concerts in Merzig, Emden and Berlin. He is Director of American Singers Opera Project, a two-week summer opera workshop held at Wake Forest University. Mr. Heard is Associate Professor of Music at Wake Forest University. He will release hi next CD "The Vocal Works of Florence Price," in June 2012.

Bonita Hyman

Brooklyn-born mezzo-soprano, Bonita Hyman, has been living and making her career in Germany since 1995. She appear as a featured soloist in numerous world premiere productions on international stages, among them Grand Théâter de Genève, Opéra de Nancy et de Lorraine, Nationale Opéra de Lyon, the Festspielhaus at the Bregenzer Festspiele (Summer 2012), and the Komische Oper Berlin (Spring 2013), among others. Further operatic appearances include Deutsche Oper am Rhein, Dallas Opera, Lyric Opera of Chicago and the Opéra Comique de Paris, among others. Ms. Hyman's diverse concert repertoire runs the gamut from Händel's MESSIAH to the Verdi REQUIEM to the Berio SINFONIA. Her concert career highlights include appearances with: Tonhalle Orchester Zürich, L'Opéra et L'Orchestre Philharmonique de Marseille, and Houston Symphony, among others. Her frequent solo recitals and guest appearances under the auspices of UNICEF and Kommerzbank inspire sold-out audiences throughout Germany.

Wayne Jennings

Wayne Jennings, tenor, is a native of Washington, DC. A graduate of the Duke Ellington School of the Performing Arts and has been called "one of the Nation's top young talents" by the Washington Free Voice. He made his international operatic debut in 2009 at the Amalfi Coast Music and Arts festival in Italy as Rinuccio in Puccini's *Gianni Schicchi* under the baton of Maestro Joe Walsh. He was the featured soloist in Adolphus Hailstork's *I Will Lift Up Mine Eyes* and *R*. Nathaniel Dett's *The Ordering of Moses* and Gershwin's *Porgy and Bess* under the baton of Maestro Stanley J Thurston. Mr. Jennings was also a regional finalist and 1st place winner in the National Association of Teachers of Singing Competition, the Leontyne Price Competition for Emerging Artists, Paul Robeson Competition and the Omega Psi Phi Competition. In addition, he is a recipient of the Merit Award for the National Foundation for the Arts.

Anita Johnson

Ms. Johnson has been a performing artist and music educator for twenty plus years. She's performed at the White House for President and Mrs. Obama; performed with Stevie Wonder, Pavarotti, Fleming, Alagna, and others at the Met, NYCO, and numerous theaters and auditoriums across the US and Europe. She's educated audiences about American music history through her one-woman shows the *Black Roots of Song*, *and ABC'S: American Black Composers' Contributions to Our Musical Heritage* ©; created, directed, produced, and performed a Spirituals Event *He's Got the Whole World in His Hand*; and visited universities giving recitals and Performance Excellence master classes. Ms. Johnson has a BM from University of Southern California, an MM and K-12 Music Certification from University of Michigan; and completed the Met's Young Artist Development Program. Currently she sings the title role on New World Records historic recording of *Treemonisha*. *www.anitadiva.com*

Yolanda F. Johnson

Yolanda F. Johnson, Lyric Soprano, most recently performed the role of Millie in the NY reading of the new opera, *Harriet Tubman: When I Crossed that Line to Freedom,* by Nkeiru Okoye. Other credits include Anita Hill in *Clarence and Anita* with Underworld Productions Opera Outreach and Noémie in New York Lyric Opera's *Cendrillon.* She holds bachelor's and master's degrees in vocal performance and arts management, respectively. She has performed in several musical venues in the U.S. and internationally, including opera, concert, oratorio and sacred music and is an active recitalist/lecturer including, most notably, her concert on African-American spirituals, *A Spirituals Experience.* She recently released the album, *Feel the Spirit!* featuring unique renditions of traditional spirituals. Yolanda also serves as the United Nations representative for the Foundation for Post Conflict Development, where she will explore how music can help countries heal in the aftermath of wartime.

Randye Jones

Randye Jones holds her Bachelor of Arts degree in Music Education From Bennett College, Greensboro, North Carolina, and her Master of Music degree in Vocal Performance from Florida State University, Tallahassee. She is currently a doctoral student in Vocal Literature at the University of Iowa, where she studies with Stephen Swanson. Ms. Jones has gained international recognition for her research of African American vocalists and composers, represented through her Web site,Afrocentric Voices in Classical Music, and for her research project, The Art of the Negro Spiritual. A lecturer and recitalist, she most recently presented a lecture-recital on spirituals at the 2011 Phenomenon of Singing International Symposium VIII in St. John's,Newfoundland and Labrador, Canada. She is also on the library staff at Grinnell College, Grinnell, Iowa.

Raymond Tymas-Jones

Raymond Tymas-Jones' creative research has concentrated in solo vocal performance and academic leadership in the arts. He has performed as a featured soloist with outstanding orchestras such as the Buffalo Philharmonic Orchestra, the St. Louis Orchestra, the Kämmergild Orchestra of St. Louis, the Dortmund Youth Orchestra (GER), the Erie Chamber Orchestra and the Waterloo/Cedar Falls Orchestra. His operatic and musical theatre performances with such companies as Artpark Opera (Lewiston, NY), Connecticut Opera, Syracuse Opera, Erie Opera Theatre and the Greater Buffalo Opera Company. Most recently, he toured with the Essence of Joy Alumni Choir of Pennsylvania State University to Belgium, Luxembourg and France as guest soloist, performing Adolphus Hailstork's *I Will Lift Up Mine Eyes*, a cantata for tenor and mixed chorus. Tymas-Jones is currently Dean of the College of Fine Arts and the Associate Vice President for the Arts at the University of Utah.

Victoria Kirsch

Pianist Victoria Kirsch creates innovative programs that combine opera, song, theater, poetry and visual arts. Current projects include *Trunk Show: Smoke and Mirrors, or the Alchemy of Desire*; *Andy Warhol's World in Song*; *This, and My Heart: The Worlds of Emily Dickinson*; and *Chick Songs: Art Songs by Women Composers.* She continues her association with Julia Migenes, playing for the celebrated soprano's shows throughout the world. She is the music director of Opera Arts, a Palm Springs-based performance organization. Victoria has worked with national and regional opera companies (Los Angeles, Cincinnati, Long Beach Operas) and international competitions (Operalia, MONC Auditions), and she has been a popular teaching artist for Los Angeles Opera's Community Programs Department. She was a vocal faculty member at USC's Thornton School of Music from 1995 to 1999 and the SongFest

summer program in 2009 and 2010. She was associated with the Music Academy of the West in Santa Barbara for many years, playing in the studio of renowned baritone and master teacher Martial Singher and serving as a member of the vocal faculty.

Albert R. Lee

Tenor, Albert Rudolph Lee's performances have been described as "vocally sumptuous," "musically distinctive" and even "acrobatically agile." Having appeared with Opera Theater of Saint Louis, Palm Beach Opera, Opera Theater of Pittsburgh, Philadelphia Orchestra, Saint Luke's Chamber Orchestra, and the Caramoor International Music Festival, Mr. Lee's recent performances include Almaviva in Rossini's *Il Barbiere di Siviglia*, and Nemorino in *L'Elisir d'Amore* as well as the tenor solos in Mendelssohn's *Elijah* and Beethoven's *Mass in C*. He has also worked to preserve and expand the performance of Negro Spirituals with domestic and international performances with the American Spiritual Ensemble. Upcoming engagements include Ferrando in *Cosi Fan Tutte*, the tenor solo in Rossini's *Stabat Mater* and a recital of art song settings of Langston Hughes poetry in Weill Recital Hall at Carnegie Hall. Mr. Lee is in his final year of study in the Doctor of Music program at Florida State University.

Peter Lightfoot

Peter Lightfoot has captivated critics and audiences alike with what *Opera News* has called his "vocal brilliance" and what *Opera* has called his "beautifully placed and clearly focused voice." Lightfoot was born in New York and holds degrees from the Juilliard School and Tufts University. He is the winner of a National Opera Institute Grant and the institute's Bronze Medal for performance, a Sullivan Foundation grant, the Boston Opera Competition first place prize, and was a finalist in the Luciano Pavarotti Competition. He has served as an associate professor of voice at West Virginia University and was named a Benedum Distinguished Scholar at WVU for the year 2000-2001. From 2003-2008 he was an associate professor at the Thornton School of Music, University of Southern California and now is an associate professor at the College of Music at Michigan State University. Lightfoot has been heard with the New York City Opera as Sharpless in *Madama Butterfly;* with the Greater Miami Opera as Michele in *Il Tabarro* and Guglielmo in *Così fan tutte;* at the Wexford Festival as Marbuel in Dvorák's *The Devil and Kate;* as Scarpia in *Tosca* with L'Opéra de Nice; as the High Priest in *Samson et Dalila* with Hawaii Opera Theater; in Philip Glass's *Ahknaten* with Houston Grand Opera and the New York City Opera; with the New York City Opera National Touring Company as Scarpia and the Count in *Le Nozze di Figaro,* and in the American premiere of Marc Neikrug's *Los Alamos* at the Aspen Festival.

Marquita Lister

For the past two decades, international opera sensation Marquita Lister has continued to earn worldwide praise for her expressive operatic roles, as well as for her purity of tone and vocal versatility. Her impressive repertoire includes the works of Verdi, Puccini, Gershwin and Strauss, which she has performed in the world's most important opera houses with such on-stage partners as Placido Domingo, Frederica Von Stade, Simon Estes and Sherrill Milnes. She has appeared in a number of television productions and among her recordings is the critically acclaimed *Porgy and Bess* CD for Decca Records, hailed by *Opera News* as one of the best recordings of the year. She is spokesperson for the "Negro Spiritual" Scholarship Foundation for which there is a scholarship named in her honor and works to benefit the education/scholarship programs of the National Association of Negro Musicians, Inc. For more information or to hear clips of her operatic roles, visit www.marquitalister.com.

Mr. Patrick D. McCoy

Based in Washington.D. C., the work of journalist Patrick D. McCoy is inspired by the legacy of the late Raoul Abdul, former music critic for New York's Amsterdam News. Affectionately known as "The African-American Voice in Classical Music", McCoy frequently share the joys of classical music through thoughtful stories and interviews with some of the world's greatest artists. Mr. McCoy has interviewed some of the most celebrated artists of our time, including Carmen Balthrop, Denyce Graves, Christine Brewer, Eric Owens, Mark Steven Doss and Marquita Lister, among many others. Mr. McCoy is the DC Performing Arts Examiner for Examiner.com and a contributor for Arts and Culture for CBS Washington. A native of Petersburg, Virginia, McCoy holds a BM (voice) from Virginia State University and a MM (sacred music) from Shenandoah Conservatory. He is an associate member of The National Association of Black Journalists and Alpha Phi Alpha Fraternity, Inc.

Marvin Mills

Marvin Mills has performed throughout the United States often at the invitation of chapters of the American Guild of Organists. Concerto appearances include the Jacksonville and Pittsburgh Symphonies in works by Handel, Rheinberger, Hindemith and Jongen. He has served as University Organist at Howard University, music director of T*he National Spiritual Ensemble* and is organist at St. Paul's UMC, Kensington, MD. Guest artist with *The Ritz Chamber Players* (Jacksonville, FL) and *MasterSingers of Wilmington* (DE), he is keyboard artist/assistant conductor for the Shenandoah Valley Bach Festival. *PipeDreams* (Minnesota Public Radio) featured Mills in a broadcast *Music of Color*, his Kennedy Center Millennium Stage Recital was webcast, and he was a recitalist for the inaugural of the Dobson Pipe Organ in Philadelphia's Kimmel Center (2006). Commissions include spiritual arrangements for Denyce Graves; a setting of a Phyllis Wheatley poem for the Cathedral of St. John the Divine and for various churches. He made his theatrical conducting debut in Joplin's *Treemonisha* with Washington Savoyards in 2010.

William Chapman Nyaho

William Chapman Nyaho received his degrees from St. Peter's College, Oxford University (UK), the Eastman School of Music and the University of Texas at Austin. He also studied at the Conservatoire de Musique de Genève, Switzerland. Following four years as a North Carolina Visiting Artist, he taught at the University of Louisiana-Lafayette and held the Heymann Endowed Professorship. His awards include the Distinguished Professor Award and the Acadiana Arts Council Distinguished Artist Award. Chapman Nyaho's performances have taken him to Europe, Africa, Asia, the Caribbean and North America. He has performed as soloist with various orchestras, as chamber musician and regularly as part of the Nyaho/Garcia Duo. His recordings include *SENKU: Piano Music by Composers of African Descent, ASA: Piano Music by Composers of African Descent* and *Aaron Copland: Music For Two Pianos*. He has compiled and edited a five-volume graded anthology *Piano Music of Africa and the African Diaspora* published by Oxford University Press.

Gail Robinson-Oturu

Gail Robinson-Oturu, soprano and professor of voice at Austin Peay State University, has a distinguished record as a performing artist, educator, and scholar. Reviewers have praised her for her artistry, interpretation, and technique. A review of her performance with the London Symphony Orchestra states "she seemed more than an accomplished performer; she became an elemental force, primal yet infinitely refined. She held her audience rapt." Robinson-Oturu was the soprano soloist in the premiere of Judith Baity's Bethune Suite. She collaborated with Roland Carter recording his spiritual-art songs. As a visiting scholar at Harvard University's W. E. B. DuBois Institute, Robinson-Oturu researched Todd Duncan and other African Americans in the Mainstream of Opera and launched various projects of national and international significance. A native of Washington, DC, Robinson-Oturu earned the Bachelor and Master of Music Education (Vocal Emphasis) degrees from Howard University, the Doctor of Philosophy from New York University.

Willis Patterson

Willis C. Patterson, professor of voice and associate dean, joined the faculty in 1968 after having taught at Southern University (Louisiana) and Virginia State College. Mr. Patterson has concertized extensively in the U.S. and Europe and has appeared as bass soloist with major American orchestras. He was a Fulbright Fellow and a winner of the Marian Anderson Award for young singers. Mr. Patterson, who appeared as King Balthazar on NBC-TV in its production of Menotti's opera Amal and the Night Visitors, has been seen professionally in such operas as Gershwin's Porgy and Bess, Beethoven's Fidelio and Puccini's La Boheme. He has served as president of the National Association of Negro Musicians and as executive secretary of the National Black Music Caucus.

Marcía Porter

Soprano Marcía Porter made her New York solo recital debut in Weill Recital Hall at Carnegie Hall. Ms. Porter is a featured artist on the 2011world premier recording of *Requiem für Mozart,* released by Ars Produktion. Porter's performance credits include soloist with the Czech National Symphony Orchestra, Beijing International Symphony Orchestra, Camerata filarmonica Bohemia, the San Antonio Symphony, Lyric Opera of Chicago, Opera Theatre of St. Louis, and Dayton Opera. A 2011-2012 Fulbright Scholar to Brazil based at the Universidade de São Paolo, Porter will present recitals and lectures on African American and Afro-Brazilian classical song. Ms. Porter is Rotary International Scholar and winner of the 2004 NATS Artist Award.
Dr. Porter, an Associate Professor of Voice at Florida State University, is a graduate of New Orleans Center for the Creative Arts, Northwestern University and the University of Michigan. Her teachers were Shirley Verrett, Margaret Harshaw, Carmen Mehta, and Kathleen Kaun.

Jamie Reimer

Jamie Reimer, soprano, is highly regarded as a performer, teacher and scholar, and appears regularly in opera, oratorio and recital venues around the country. Favorite roles include Fiordiligi (Cosi fan tutte), Countess Almaviva (Le nozze di Figaro), Erste Dame (Die Zauberflote), and Anna Maurrant (Street Scene). She has performed with Opera Omaha, Omaha Symphony Chamber Orchestra, Lincoln Symphony, Hastings Symphony and was twice an invited soloist for the American Lizst Society International Conference. Dr. Reimer's research on the life and songs of Robert Owens has been published in the Journal of Singing and Pan Pipes. She is also a frequent lecturer throughout the United States and abroad for conferences of the National Opera Association, National Association of Teachers of Singing, Festival 500: The Phenomenon of Singing, the International Symposium for Performance Science and the International Congress of Voice Teachers. Dr. Reimer serves as Assistant Professor of Voice at the University of Nebraska – Lincoln.

Phillip J. Rogers

Philip J. Rogers is a native of Chicago, Illinois and has earned a Master of Music degree in Choral Conducting and Doctor of Musical Arts degree in Vocal Performance from the University of Illinois studying with the late Professor Emeritus William Miller. As a soloist, Philip has performed Bach *Cantatas 4 and 159*, Fauré's *Requiem*, Mendelssohn's *Elijah*, Handel's, *Messiah*, and Haydn's*, The Seasons.* His recital repertoire includes works by Strauss, Brahms, Berger, Ibert, Mozart, Margaret Bonds, and Thomas Kerr, Jr. In November of 2011 Rogers performed the first recital of the *Robert Owens Compositions Concert and Recital Series* presenting the vocal and instrumental catalog of Owens'. The series is presented by the non-profit, Adagio, Inc. of which he is president and executive director. Dr. Rogers teaches at Oglethorpe University and Clayton State University of Atlanta, Georgia and also maintains a voice studio in Atlanta, Georgia. From 2004 to 2008 he was Adjunct Applied Voice professor at Spelman College of Atlanta.

Nina Scolnik

Nina Scolnik, pianist, has performed in the US and abroad as a recitalist, soloist with orchestra, chamber musician and collaborative pianist. Guest artist with the American, Angeles, Lydian, and Blaeu string quartets, Scolnik has collaborated with distinguished cellists Nathaniel Rosen, Gerhard Mantel and Paul Katz. Recent European venues and performances include the Rudolfinum in Prague with principals of the Royal Concertgebouw Orchestra of Amsterdam and the Palais Auersperg in Vienna as soloist with the Wiener Residenzorchester. Associate Chair for Performance of the Department of Music at UC Irvine, Scolnik is also a faculty artist at the Orfeo Music Festival in Vipiteno, Italy. Widely recognized for her master classes, lectures, and work with injured pianists, Scolnik has presented at music conferences, universities, and festivals in the US, Canada, and Europe. A graduate of Oberlin Conservatory and the Juilliard School, she has studied with Joseph Schwartz, Martin Canin, Artur Balsam, Dorothy Taubman and Edna Golandsky.

Byron Sean

A native of the Pacific Northwest, pianist Byron Sean has performed across the world since finishing Magna Cum Laude from the University of Michigan under the guidance of Anton Nel, and winning a scholarship at the Royal Academy Music in London, England. In the United States, Mr. Sean has played in several music festivals including the International Keyboard Festival in New York City, and has played in countless venues across the country as soloist, accompanist and chamber musician including a recent live radio broadcast at the Dame Myra Hess Memorial Concerts in Chicago. In Europe, Mr. Sean studied and performed at the Ecole Normale de Musique in Paris (Salle Cortot) from 2003-2007 as part of the European American Musical Alliance. Byron Sean holds degrees and diplomas from the University of Michigan, the Royal Academy of Music (London), and the Mannes College of Music in New York City. He performs is Carnegie Hall's Isaac Stern Auditorium in 2012.

George Shirley

George Shirley is The Joseph Edgar Maddy Distinguished University Emeritus Professor of Music and former Director of the Vocal Arts Division of the University of Michigan School of Music, Theatre & Dance. He has won international acclaim for his performances with the Metropolitan Opera, where he was the first African American tenor to sing leading roles, and with major opera houses and festivals in Europe, Asia, and South America. Mr. Shirley received a GRAMMY AWARD in 1968 for his role (FERRANDO) in the RCA recording of Mozart's COSI FAN TUTTE. He has performed more than 80 operatic roles as well as oratorio and recital literature over the span of his 52-year career. An alumnus of Wayne (State) University, he was the first African American assigned to a high school teaching position in vocal music in Detroit, and the first African American member of the United States Army Chorus in Washington D.C.

Margaret Simmons

Margaret Simmons served as Vocal Coach and Coordinator of the Voice Area in the School of Music at Southern Illinois University until her retirement in 2007. Associated with the Marjorie Lawrence Opera Theater and McLeod Summer Playhouse for more than 30 years, she has credits as musical director, coach, and performer. She has toured nationally and internationally as a member of the Aulos Trio and the Klarion Trio, has twice been invited to perform and teach at the National Academy of Music in Riga, Latvia, and has won acclaim as a recitalist with numerous professional singers. Additionally, she has served as the official accompanist of the Mu Phi Espsilon International Competition and the National Arts and Letters Society Musical Theater Competition. In 2004, *A New Anthology of Art Songs by African American Composers*, edited by Ms. Simmons and Jeanine Wagner, was published by SIUC Press.

Brian K. Smith

Brian K Smith is a former McNair Scholar and graduate from Cal State University Long Beach where he did research on African Influence in the Music of Mexico's Costa Chica Region under the tutelage of ethnomusicologist Dr. Ray Briggs. His paper was published in the spring 2010 CSULB McNair Scholars Research Journal. Smith graduated with honors and was the William Randolph Hearst Outstanding Achievement Award recipient for the 2009-10 year. Smith graduated with a BA in Spanish Translation and a BM in Vocal Performance. Presently, Smith is pursuing his Masters of Fine Arts degree in Vocal Arts at UC Irvine under the guidance of Dr. Darryl Taylor and continues his research on African influence in other regions including the Naples region of Italy. Smith hopes to further his education by pursuing a PhD in the near future.

Lukas Swidzinski

Lukas Swidzinski, has been on faculty of the Classical Voice Conservatory at the Santa Ana High School for the Arts since the Fall of 2009. Since spring of 2011 he has begun an association with the Opera Institute at the Bob Cole Conservatory at the California State University Long Beach. He is an active freelance musician, performing throughout the greater Los Angeles area and has worked with numerous organizations including the Center Stage Opera, Pasadena Alternative Opera Theater and Blackbird Music Project. Previously, he has worked at the University of California Irvine and Redlands University

as well as the Capital University (Columbus, Ohio) and The Ohio State University. He holds a double master's degree in piano performance and orchestral conducting from the University of Nevada, Las Vegas and a bachelor's degree from the San Francisco Conservatory of Music. On rare occasions when he is not thinking about music, he enjoys reading, cooking, the outdoors, spending time in garage with his vehicles, aviation and fast motorcycles. Since June of 2007 he makes his home in Long Beach with his three cats.

Darryl Taylor

Darryl Taylor's performances have been noted for their compelling artistry and authority. His is an international career highlighted by performances of art song, opera and oratorio. His repertoire extends from Bach to Britten, and beyond. Recent performance highlights include singing the title role in Phillip Glass' *Akhnaten* for Long Beach Opera; Pergolesi and Vivaldi *Stabat Mater*'s with Lyra Baroque Orchestra of St. Paul, Minnesota. He was also heard performing Handel's *Solomon* with the City Choir of Washington under Robert Schafer; with further performances at Munich's Hochschüle für Musik with composer Robert Owens at the piano, for Radio Bavaria; with jazz great Kenny Burrell at Royce Hall in Los Angeles; and in recital at the Kennedy Center for the Performing Arts in Washington DC. Founder of the African American Art Song Alliance <www.darryltaylor.com>, Taylor has debuted numerous works. His recordings on Naxos and Albany record labels have received critical praise.

Louise Toppin

Louise Toppin has received critical acclaim for her operatic, orchestral, and oratorio performances in the United States, Europe, Asia, South America, the Caribbean, and New Zealand. Recital appearances include Carnegie Hall, Lincoln Center, Kennedy Center, and Merkin Hall. Orchestral appearances include: the Czech National Symphony, Mälmo Symphony Orchestra, (Sweden), Tokyo City Orchestra (Japan), The Montevideo Philharmonic (Uruguay), and the Scotland Festival Orchestra (Aberdeen). Most recently she was contracted to sing Clara for Opera Carolina, and Baltimore Opera. She toured in "A Gershwin party" with pianist Leon Bates and tenor William Brown and appeared on such series as the Minnesota Pops Cabaret, and NPR's /Performance Today. /She appears on 16 commercial CDs of American song including /Heart on the Wall /with the Dvorak Symphony Orchestra released November 011. Represented by Joanne Rile Artists Management, she is Professor and Chair of Voice at the University of North Carolina, Chapel Hill.

Stephen Tucker

At UCI Stephen Tucker devotes most his time training and performing with the university orchestra. Tucker also collaborates with the opera program of the music department and accompanies dance performances presented by the department of dance. Prior to joining the music faculty at UCI Tucker was Music Director and Conductor of the Neumark Ensemble, a professional chamber orchestra and chorus in Inland, Southern California, was Music Director and Conductor of The Southern California Young Artists Symphony, and frequently guest conducted orchestras and choruses in venues such as Avery Fisher Hall, Lincoln Center, New York, Bratislava, Slovakia, and Budapest, Hungary. Tucker is in constant demand as a recording musician, having conducted, arranged, orchestrated and performed as pianist on more than fifteen commercially released CD's and serving as composer on at least one feature film.

Jeanine Wagner

Jeanine Wagner is currently the Director of the School of Music at Southern Illinois University Carbondale where she joined the voice faculty in 1984. She holds a BM degree in voice performance from SIUC, an MM degree in Opera/Music Theater also from SIUC, and a DMA in voice performance from the University of Illinois. She is finishing the MS in speech/language pathology. Jeanine was an international finalist in the Luciano Pavarotti competition and a regional winner in the Metropolitan Opera Auditions. She has toured throughout the United States, Canada, and abroad performing with Margaret Simmons, pianist. Together they edited and published the New Anthology of Art Songs by African American composers. A second volume is to follow.

Daniel Washington

Professor Washington is the Associate Dean for Minority Services and has appeared with much acclaim in opera, recitals, and oratorio mainly in Europe, but also in the United States. He has sung leading roles in such prestigious venues as the Royal Opera House Covent Garden (London), Opernhaus (Zurich), Staatsoper (Hamburg), Alte Oper (Frankfurt), Theater des Westens (Berlin), Teatro la Fenice (Venice), and most frequently at the Stadttheater in Luzern. He has also been engaged as soloist with orchestras such as the Royal Scottish National Orchestra, Bournemouth Symphony, Bavarian Radio Orchestra, London Symphony Orchestra, Berlin Philharmonic, Nord Deutsche Sinfonie, Musikverein Wien, and the Czech Philharmonic under such distinguished conductors as Bernard Haitink, Simon Rattle, Charles Mackeras, and John Nelson. Mr. Washington maintained a private voice teaching studio in Luzern from 1995 to 1998. As Associate Dean, he oversees minority peer counseling services.

Maurice Wheeler

Maurice B. Wheeler, associate professor of Library and Information Sciences at the University of North Texas, has spent his entire career as a librarian dedicated to raising awareness of cultural diversity in library collections and information services. Wheeler earned a Ph.D. from the University of Pittsburgh, Masters degrees in Music and Library Science from the University of Michigan, and a Bachelor of Music from Shorter College. A nationally recognized authority on public library administration, Wheeler has worked for nearly twenty years to promote and develop African American music archives and special collections. Most notably, he secured the personal archives of singer Roland Hayes as a gift to the Detroit Public Library, where was he at the time curator of the E. Azalia Hackley Collection. Wheeler is active nationally and internationally as a consultant, speaker, and instructor. Publications of his research include articles related to Music Information and Image Retrieval; Popular Music Imagery; and Stereotypical Depictions of African Americans in Historical Sheet Music. Forthcoming publications include a book highlighting the careers of African American opera singers. He is involved nationally as an arts advocate and has served on many local and national arts committees, grants review panels and Boards of Directors, including with the National Endowment for the Arts, Opera America/Opera for Youth, The Michigan Opera Theater, and the Detroit Symphony Orchestra.

Frances Young

The LA Times' described Frances Young as "A soprano of gossamer sheer purity." She has been a featured soloist with the LA Baroque Orchestra; San Diego Chamber Orchestra; and Musica Angelica. Recitals include: Young Songmakers' Almanac with Graham Johnson; and performances with cellist, Lynn Harrell at the Laguna Beach Music Festival, which included the Bachianas Brasileiras by Villa-Lobos. Awards include: a Fulbright Scholarship to study at the Guildhall School of Music in London. International Young Singer of the Year, Llangollen Musical Eisteddfod, Wales; and Singer of the Year, Los Angeles NATS. She has received scholarships from Southern California Opera Buffs, Southern California Opera Guild and The Music Academy of the West. Frances has taught at Pomona College, Idyllwild School of the Arts, Fullerton College, and the Colburn School of the Arts. She is on the voice faculty at UC Irvine, and teaches at the Songfest summer program.

COMPOSER BIOGRAPHIES

H. Leslie Adams

H. Leslie Adams (b. 1932, Cleveland, Ohio) composer of the opera Blake, has worked in all media, including symphony, ballet, chamber, choral, instrumental and vocal solo and keyboard. Adams' works have been performed by the Prague Radio Symphony, Iceland Symphony, Buffalo Philharmonic and Indianapolis Symphony, and commissioned by The Cleveland Orchestra, Ohio Chamber Orchestra and Cleveland Chamber Symphony, among others. Metropolitan Opera artists have performed his vocal works internationally. Adams holds degrees from Oberlin Conservatory of Music, Long Beach State University, and Ohio State University. He is listed in New Grove Dictionary of Music and Musicians, second edition; International Who's Who in Music and Musicians; and Who's Who in America.

Judith Baity

Judith M. Baity is a Milwaukee, WI native. She holds degrees from the University of Wisconsin-Milwaukee (WI), Michigan State University, East Lansing and the University of Southern California, Los Angeles. She is a successful accompanist and piano instructor. Her extensive experience as a director of sacred music gives Judith a unique musical voice as a composer/arranger of solo instrumental and orchestral works, choral and jazz pieces, contemporary gospel and children's music. Two published piano pieces; "Toccatina" and "Q&A" are 1992 National Conference of Piano Pedagogy winners. Her "Mary McLeod Bethune Suite" for orchestra and voice was premiered in 2003 at Bethune-Cookman College in Daytona Beach, FL. Ms. Baity's 2007 Kwanzaa CD; Nguzo Saba is ranked as one of the best for children by about.com. As 2009 Artist- in-Residence at the Buckley School of Sherman Oaks, CA, she composed their school song, "Buckley, the Place for Me". More information can be found on her website at http://www.celestial-melodies.com.

Joseph Boulogne, Chevalier de Saint Georges

Joseph de Bologne, the Chevalier de Saint-Georges, was one of the most remarkable figures of the 18th century. Incredibly, this son of a slave rose to the top of French society through his mastery of fencing and his genius for classical music. It is undeniable that he was gifted, but his inborn talents were magnified by relentless effort, permitting him not only to be better, but above all to overcome the racial barrier which put him in the disdained social class of "Mûlatres" ("Mulattos") because his father was White and his mother was Black. Saint-Georges composed a *Sonata for Flute and Harp*. Subsequently, he and Gossec were among the earliest French composers of string quartets, symphonies concertantes, and quartets concertantes. His first string quartets were performed in the salons of Paris in 1772. They were published in the spring of 1773. Saint-Georges became Conductor of Le Concert des amateurs in 1773, combining his duties with composing. From 1773-1775, he produced 8 violin concertos and 2 symphonies concertantes, according to the Works List compiled by Gabriel Banat. Although rejected for the post at the Paris Opera, Saint-Georges was later appointed music director of the private theater of the Marquise de Montesson. The composer's first musical comedy was a 3-act work, *Ernestine*, for which he wrote only the music. He published 2 symphony concertantes in 1776 and 2 more in 1778. In 1777 he wrote 3 violin concertos and 6 string quartets. Saint-Georges was always much more than a figure in classical music. He was one of the best fencers in Europe and a heroic Colonel in the French Revolution.

Harry T. Burleigh

Harry Thacker Burleigh (December 2, 1866–December 12, 1949), a baritone, was born in Erie, Pennsylvania. He attended Jeannette Thurber's National Conservatory of Music, where he assisted the Czech composer Antonín Dvořák. Most of the work that Burleigh did for Dvořák was copy work. That is, Burleigh was the man who took the manuscript copy of Dvořák's 9th symphony, and copied out the parts for various instruments. Burleigh had been trained as a stenographer while still in Erie. However, Burleigh's role in introducing Dvořák to African American folk music was substantial. Burleigh's most stable occupation, throughout his life, was as a soloist for St. George's Episcopal church in New York City. Significantly, this church was attended by white people, and in the 1890s, when they hired Burleigh, other New York Episcopal churches for whites had forbidden black people to worship in the church. St. George's was a wealthy congregation attended by many elite New Yorkers. During his long tenure as a soloist there, Burleigh became close to many of the members, most notably J. P. Morgan, who cast the deciding vote to hire Burleigh. In the late 1890s, Burleigh gained a reputation as a concert soloist, singing art songs, opera selections, as well as African American folk songs. He also began to publish his own versions of art songs. By the late 1910s, Burleigh was one of America's best-known composers of art songs. Beginning around 1910, Burleigh began to be a music editor for G. Ricordi, an Italian music publisher that had offices in New York. Although, after publishing several versions of "Deep River" in 1916 and 1917, Burleigh became known for his arrangements of the spiritual for voice and piano. Burleigh's best-known compositions are his arrangements of these spirituals, as art songs. They were so popular during the late 1910s and 1920s, that almost no vocal recitalist gave a concert in a major city without occasionally singing them. In many ways, the popularity of Burleigh's settings contributed to an explosion of popularity for the genre during the 1920s. Through the 1920s and 1930s, Burleigh continued to promote the spirituals through publications, lectures, and arrangements. His life-long advocacy for the spiritual eclipsed his singing career, and his arrangements of art songs. With the success of Roland Hayes, Marian Anderson, and Paul Robeson, among others, his seminal role in carving out a place on America's recitals had been eclipsed. His many popular art songs from the early twentieth century have often been out of print since the composer's death. Nevertheless, Burleigh's position as one of America's most important composers from the early twentieth century remains.

Leslie Savoy Burrs

Opera North's Executive and Artistic Director, Leslie Savoy Burrs has been acclaimed as an award-winning performer, composer and educator. In 2009 he was commissioned by NewCourtland Elder Services to write the opera *TRANSITIONS: SUNG STORIES.* In 2008 Mr. Burrs collaborated with the international award winning author, poet, and sculptor Barbara Chase Riboud to create the opera *Egypt's Nights* based on Ms. Riboud's award winning book of poetry; *Portrait Of A Nude Woman As Cleopatra*. This worked premiered June 2008 with a subsequent CD recording release by Opera North, Inc. Productions, July 2009. Mr. Burrs has many commissions to his credit, two of which resulted in a new American opera entitled *Vanqui* for Opera/Columbus with a grant from the Lila Wallace Readers Digest Foundation and The Geron Fantasy for Orchestra for the Charleston Symphony with a grant award from *Meet the Composer.* He has appeared as guest soloist and composer with the Philadelphia Orchestra, Baltimore, Atlanta, Louisville, New Jersey and Richmond Symphonies Orchestras. He is the recipient of the 2007 and 2004 Pennsylvania Council on the Arts Fellowship Grant. In 2002, Mr. Burrs was the first composer ever to receive the National Opera Association's coveted Legacy Award for his American opera, *Vanqui.* Mr. Burrs has served as artist-in-residence at major universities, colleges and arts councils throughout the United States. As an administrator Mr. Burrs has had success coordinating, fund raising and producing concert events and nonprofit organization cultural activities over the course of twenty-five years

Roland Carter

Roland Carter, composer/arranger, pianist, and conductor, is the Ruth S. Holmberg Professor of American Music at the University of Tennessee at Chattanooga. For nearly a quarter of a century, Carter was Director of Choral Activities and later Music Department Chair at Hampton University. His accomplishments as a leading figure in the choral arts include lectures, workshops, master classes, and concerts with major choruses and orchestras in prestigious venues nationwide. Carter is especially noted as an authority on the performance and preservation of African American music, having performed and collected vocal scores for nearly five decades. He is founder and CEO of Mar-Vel, a music publisher specializing in the music of African American composers and traditions. Carter has served as music director of Chattanooga Choral Society and Center for the Preservation of African American Song for 22 years

Wallace Cheatham

Wallace McClain Cheatham continues to look forward and explore challenges as a musician and scholar. The composer of the required contemporary piece for the 2011 New England Piano Teachers Association Alice Hamlet Senior Scholarship Competition,and one of the African American composers

programmed on a 2011 concert in Chatham, New York that commemorated the 1861 beginning of the Civil War,are two recent accomplishments. Recognition has also come for his contribution as a contributing author to the book WEYWARD MACBETH. A recently completed score,2011,THE ORDERING OF HUMANITY,for trumpet,chimes,timpani,organ,four soloists,and chorus,celebrates the uniqueness of humanity as an ordained?vessel: the population that is partnered with Omnipotence to be the world's ambassador for goodness; the population that is the Higher Power's emissary to promote hope within the cosmos; and the population that is the Supreme Being's ongoing co-builder of faithful stewardship in all aspects of life and living.

Samuel Coleridge-Taylor

Samuel Coleridge-Taylor (August 15, 1875–September 1, 1912) was an English composer. Coleridge-Taylor was born in Croydon to a Sierra Leonean father and an English mother. He studied at the Royal College of Music under Stanford, and later taught and conducted the orchestra at the Croydon Conservatory of Music. There he married one of his students, Jessie Walmisley, despite her parents' objection to his half-black parentage. By her he had a son, Hiawatha (1900-1980) and a daughter, Avril, born Gwendolyn (1903-1998). He soon earned a reputation as a composer, and his successes brought him a tour of America in 1904, which in turn increased his interest in his racial heritage. He attempted to do for African music what Brahms did for Hungarian music and Dvořák for Bohemian music. He was only 37 when he died of pneumonia.

Coleridge-Taylor's greatest success was perhaps his cantata *Hiawatha's Wedding-feast*, which was widely performed by choral groups in England during Coleridge-Taylor's lifetime, with a popularity rivaled only by chorus standards Handel's Messiah and Melssohn's Elijah. He followed this with several other pieces about Hiawatha: *The Death of Minehaha*, *Overture to The Song of Hiawatha* and *Hiawatha's Departure*. He also completed an array of chamber music, anthems, and *African Romances* for violin, among other works. Coleridge-Taylor was greatly admired by African-Americans; in 1901, a 200-voice African-American chorus was founded in Washington, D.C. called the Samuel Coleridge-Taylor Society.

William B. Cooper

William B. Cooper (1920-1993) was a native of Philadelphia. He received his B.M. and M.M. degrees from the Philadelphia College or Performing Arts and a Doctorate of Music from Columbia Pacific University (California). In 1988, he was awarded a Doctorate of Sacred Music (*honoris causa*) from Christ Theological Seminary in Yonkers, New York. Cooper pursued additional music studies at the School of Sacred Music of Union Theological Seminary (New York), the Manhattan School of Music, and Trinity College of Music (London). He served on the music faculties of Bennett College (Greensboro, NC) and Hampton University (Hampton, VA) as well as 26 years in the New York City School System. Cooper also served as Minister of Music at historic Saint Philip's Episcopal Church (1953-74) and Saint Martin's Episcopal Church (1974-88) in Harlem. His musical output consists of works for organ, voice, chorus, orchestra, and ballet. Composed in 1973, *Pastorale* is one of three Cooper organ works by this title. It is a set of variations based on a melody from William Walker's 19th century compilation, *The Southern Harmony and Musical Companion*.

Marvin Curtis

Marvin V. Curtis is dean of the Ernestine M. Raclin School of the Arts at Indiana University South Bend. He earned degrees from North Park College, The Presbyterian School of Christian Education, and The University of the Pacific. He did additional studies at Westminster Choir College, The Juilliard School of Music, and the University of Ghana at Lagon as a Ford Foundation Fellow. His composition, The City on the Hill, was premiered at President Clinton's 1993 Inauguration performed by The Philander Smith Collegiate Choir of Little Rock, Arkansas and The United States Marine Band. He is the first African-American composer to receive this honor. It is part of Smithsonian Institute's National African American Project Archives and the Clinton Library. His compositions are published by The Mark Foster Music Company, Music 70/80, Coronet Press, International Opus, and GIA publications. He is National Scholarship Chair of The National Association of Negro Musician, Inc.

Anthony Davis

Opera News has called Anthony Davis, "A National Treasure," for his pioneering work in opera. He has been on the cutting edge of improvised music and Jazz for over three decades. Mr. Davis has composed six operas. X: THE LIFE AND TIMES OF MALCOLM X had its world premiere at New York City Opera in 1986. A recording of the opera was released in 1992 and earned a Grammy nomination for music composition. UNDER THE DOUBLE MOON premiered at the Opera Theatre of St. Louis in 1989 and TANIA, an opera based on the kidnapping of Patty Hearst, premiered at the American Music Theater Festival in 1992 was recorded and released for KOCH International in October of 2001. His fourth opera, AMISTAD premiered at the Lyric Opera of Chicago on November 29th, 1997. AMISTAD was presented in a new production directed by Sam Helfrich at the Spoleto USA Festival in June 2008. A recording of AMISTAD was released on New World Records in October 2008. Anthony Davis' opera WAKONDA'S DREAM debuted with Opera Omaha in March 2007. A chamber opera LILITH was presented in a concert version at the University of California, San Diego in 2009. He has composed two works for choir including VOYAGE THOUGH DEATH TO LIFE UPON THESE SHORES, a setting of the poem "Middle Passage" by Robert Hayden and RESTLESS MOURNING, a work written in response to the tragedy of 9/11 with text by poet Quincy Troupe and playwright Allan Havis. He also composed the music for the award winning Broadway production of Tony Kushner's Angels in America: Millenium Approaches and Perestroika. A graduate of Yale University, Mr. Davis is currently a professor of music at the University of California, San Diego. In 2006 Mr. Davis was awarded a fellowship from the John Simon Guggenheim Foundation.

William Dawson

William Dawson received his education at Tuskegee Institute, Horner Institute of Fine Arts in Missouri, the M.M. from the American Conservatory of Music, and eventually became the first trombonist of the Chicago Civic Symphony. Dawson taught in the public schools of Topeka, Kansas and Kansas City, Missouri. It was at Tuskegee (1931 - 1956) where Dawson established an excellent music program, including an internationally recognized choir. Dawson wrote in many forms, but he was best known for his spiritual arrangements and his "Negro Folk Symphony" (1935) which received its world premier in 1934 by the Philadelphia orchestra conducted by Leopold Stokowski.

Edmond Dédé

Edmond Dédé was a black creole born in New Orleans about 1829, a contemporary of McCarty and of Snaer. A violin prodigy, he first studied in New Orleans under the tutorship of skillful and conscientious teachers. After having mastered everything in his field available to a black man in the city, he went to Europe on the advice of understanding friends. He visited Belgium first, but not finding in that little kingdom the object of his search, he traveled to Paris, where he received a ready welcome. In this enlightened capital, in which everyone acknowledges talent wherever it exists, Edmond Dédé met with sympathy and assistance. In this hospitable country, he found the opportunity he was seeking, namely, that of perfecting his gift in music and of going as far as he possibly could in his profession as a violinist. Through the intervention of friends, he was soon admitted as an auditioner for the Paris Conservatory of Music. His progress and his triumphs quickly attracted the attention of the musical world, and he was given all the consideration awarded to true merit. He was the conductor of the Theater of Bordeaux for twenty-five years. The violin always remained his instrument. In 1893 Dédé returned to New Orleans, where he presented a number of concerts. The music critic of L'Abeille, among others, honored him by attending one of his performances. He was greatly impressed at seeing Dédé play "Le Trouvere" without a score, and gave him ample praise in the columns of his newspaper. His compositions were all of high quality. He even began the composition of a grand opera called *Le Sultan d'Ispahan* (The Sultan of Spain), which he never completed because of illness. Edmond Dédé died in Paris in 1903.

R. Nathaniel Dett

Born in 1882, R. Nathaniel Dett received his musical education at the Oliver Willis Halstead Conservatory in Lockport, NY, Oberlin College (BM, 1908, composition and piano), and the Eastman School of Music (MM, 1938). During the years 1920 - 1921, he studied with Arthur Foote at harvard, winning

prizes for his choral compositions and for his essay, "The Emancipation of Negro Music." Dett did further study with Nadia Boulanger in France during the summer of 1929. His teaching tenures included Lane College in Tennessee, Lincoln Institute in Missouri, Bennett College in North Carolina, and Hampton Institute in Virginia. He was an instructor of Dorothy Manor at Hampton and developed the choral ensembles which received international acclaim and recognition. Dett was a protege of E. Azalia Hackley, who helped to encourage his interest in Black folk music. His compositional works reflect the melodic and rhythmic sounds of Black music. Among his larger works were *The Ordering of Moses, Magnolia Suite* and for piano. He died in 1943.

Harry Lawrence Freeman

Harry Lawrence Freeman was one of the first important black composers for the operatic stage, and his first work, The Martyr, was the first opera ever produced by all-Black forces. Athough he was more successful in his lifetime than many of his contemporaries, his work has since faded into obscurity. In addition to composing and conducting, he was an impressario and a teacher, teaching at Wilberforce University in Chicago and the Salem School of Music, and founding the Freeman School of Music and the Freeman School of Grand Operas. Many of his works were premiered by companies he founded, and starred his wife, Carlotta. As a prominent black musical citizen and opera composer, Scott Joplin consulted him regarding Joplin's opera, Treemonisha. Freeman's three operas, Nada the Lily, Allah, and The Zulu King, formed a trilogy of Zulu history called Zululand, after the Zulu history novels of H. Rider Haggard. (Haggard's books are entitled Nada the Lily, Marie, Child of Storm, and Finished.) It is likely that Chaka, The Ghost Wolves, and The Storm Witch (all given in Hipsher but not in other sources) are early or inaccurate titles for these four operas. New Grove gives the total number of his operas at 14. In addition to his operas, Freeman composed many works for other genres, including his symphonic poem, "The Slave", for orchestra and chorus. Contemporary reviews are often examples of the racist code used by the newspapers of the time; for example, one review of Voodoo was headlined: "'Voodoo,' Bizarre Work of Basic Music, In Premiere", and called the opera "a thing so hideously bizarre that it was beautiful."

Adolphus Hailstork

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. His works for solo voice include the cycles: SUMMER. LIFE. SONG., THREE SPIRIT SONGS, VENTRILOQUISTS ACTS OF GOD, SONGS OF LOVE AND JUSTICE, and FOUR ROMANTIC LOVE SONGS. Additionally, prominent solo roles are included in large choral works such as I WILL LIFT UP MINE EYES, DONE MADE MY VOW, and CHRISPUS ATTUCKS. His operas include PAUL LAURENCE DUNBAR:COMMON GROUND, JOSHUA'S BOOTS, and RISE FOR FREEDOM (JOHN P. PARKER).

Jacqueline Hairston

Jacqueline Hariston, pianist, composer and arranger, received her musical training at the Julliard School of Music and at Howard University School of Music. She earned a Masters degree in music and music education from Columbia University in New York City. In addition to her work as a pianist and vocal coach, she is a prolific composer and arranger. Her works have been recorded by the London Symphony and the Columbia Symphony Orchestras and have been performed by the San Francisco Women's Philharmonic, Linda Tillery and the Cultural Hertiage Choir, Kathleen Battle (with the Collegiate Chorale and Pro Arte Chorale at Carnegie Hall), Metropolitan Opera mezzo soprano Denyce Graves and the Orlando Opera Chorus and Orchestra and many other singers worldwide. Her compositions include musical settings for the inspirational words of Howard Thurman, her chaplain at Howard University. In 2001, Ms. Hairston was artist-in-residence at Northern Illinois University conducting choral classes culminating in a concert commemorating her cousin, the late Dr. Jester Hairston, the "Amen" man who directly impacted her choral arrangements of spirituals. Her recent teaching posts have included Oakland's new School of the Arts, the University of Creation Spirituality and the University of California, Berkey's Young Musicians' Program.

Charles Ingram

Charles Ingram (b. 1951) is a native of Gulfport, Mississippi. In 1968 he won first place in the state composition contest for high school students, which was sponsored by the Mississippi Arts Council and the University of Southern Mississippi. In 1969 he attended USM where he majored in Theory-Composition. In 1975 he completed the Master of Music degree in choral music at the University of Southern California. He began teaching at Los Angeles Southwest College in 1976. In 1985, he returned to USM for doctoral studies in composition with Luigi Zaninelli. He has composed for chorus, orchestra, wind ensemble, solo voice and various chamber ensembles. He retired Los Angeles Southwest College in 2008. His song cycle, *Six Songs for Kimberley* were premiered by soprano, Dr. Kimberley Davis in January 2010. Dr. Davis also premiered *Songs of Solomon* in April 2011. His latest songs are on poems by Langston Hughes, A Dream Deferred and Dream Boogie. His setting of Go, Lovely Rose for SSAA and solo horn and his arrangement of the spiritual, I Wanna Be Ready were premiered by Miami University of Ohio Choraliers and Chamber singers in 2011.

Lena McLin

Lena McLin attended the public schools of Atlanta and Chicago and received the B.M. in piano and violin from Spelman College, Atlanta, Georgia. Her teachers were Florence Brinkman Boyton in piano and Leonora Brown and Willis Lawrence James in theory and composition. She studied electronic music and voice at Roosevelt University, Chicago. She completed her M.M. at the American Conservatory of Music, Chicago, where she studied music theory and counterpoint under Stella Roberts and piano under Howard Hanks. McLin's compositions include cantatas, masses, solo and choral arrangements of spirituals, anthems, art songs, rock operas, soul songs, works for piano and orchestra, and electronic music. Among her compositions are: Gwendolyn Brooks: A musical portrait (SATB); Song Cycle (SATB); Free At Last, cantata; Psalm 117 (SATB); The Little Baby (SATB). Her musical style reflects but is not limited to the influence of the church and gospel music. Her choral works include natural word rhythms, syncopated rhythms, and imitation.

Undine Smith Moore

Born in 1904, Undine Smith Moore began publishing relatively late in her career and belongs to that group of Black composers who had long teaching careers at Black colleges in the South. She taught music for forty-five years at Virginia State College, Pertersburg, Virginia, where her students included such outstanding musicians as Billy Taylor, Leon Thomspon, Louise Toppin, and Camilla Williams. Moore graduated with highest honors from Fisk University, Nashville, Tennessee, and was awarded the first scholarship to Julliard School given to a Fisk graduate. She received the MA and a Professional Diploma in Music from Columbia University, New York. An honorary Doctor of Music degree was awarded to Moore by Virginia State College (1972) and Indiana Unviersity (1976). Moore's compositional output includes choral works, solo works for voice, flute, piano, and chamber works. Some of her more familiar compositions are *Afro-American Suite* for flute, violoncello, and piano; *Lord, We Give Thanks to Thee* for chorus, "Daniel, Servant of the Lord," for chorus, and "Love, Let the Wind Cry How I Adore Thee." Her oratorio, *Scenes from the Life of a Martyr*, on the life of Martin Luther King, Jr., was nominated for a Nobel Prize. She died in 1988.

Gary Powell Nash

Gary Powell Nash is Associate Professor of Music at Fisk University in Nashville, TN where he teaches and coordinates courses in music theory, technology, applied woodwinds and conducts the Fisk Jazz Ensemble. Nash has composed musical works for orchestra, band/wind ensemble, choir, art songs, electroacoustic works and instrumental chamber compositions, including two short film scores. His music has been performed in all major regions of the United States and abroad on the continents of Europe and Asia. Nash has received numerous grants, commissions and awards for his compositions including the 2007 UNCF/Mellon Foundation Faculty Seminar in Ghana. Others include Tennessee Music Teachers Association Composer of the Year,

2005-6, Carnegie Hall and Fulbright, where he was Visiting Professor of Music Composition at University of the Philippines-Diliman, in 2000-2001. Nine of his compositions are featured on compact disc with three of those appearing on Albany and Citadel Records labels.

Camille Nickerson

Camille Nickerson (1888-1982) became noted for her research on the music and culture of Louisiana Creoles. She studied music with her parents who were pioneer musicians in New Orleans and took piano with Rene Salomon. She obtained a B.A. in 1916 and an M.A. in 1932 at Oberlin with further study at Julliard and Columbia University in New York. Nickerson collected, arranged, and published the Creole folksongs, and during the 1930\'s - 1950\'s, she lectured and performed as "The Louisiana Lady." She was active in the National Association of Negro Musicians and was a member of the Howard University faculty from 1926 - 1962. Some of her compositions are: "Lizette, My Dearest One," "Mister Banjo," and "Dance Baby Dance."

Nkeiru Okoye

An exciting African American voice in the symphonic field to both the classical and education/family repertoire, Nkeiru Okoye has had numerous performances in the United States, Europe, and Asia, including orchestras such as the Detroit Symphony, Philadelphia Orchestra, Virginia Symphony, Indianapolis Symphony, and the Grand Rapids Symphony, as well as regional orchestras throughout the US. Her best known pieces include Voices Shouting Out, an orchestral short, *The Journey of Phillis Wheatley* a narrated demonstration piece, and *African Sketches* for piano. Okoye specializes in writing work for multicultural audiences. Her work is notable for its accessible style and its combining of contemporary classical, African American, popular music, and West African influences. Okoye's ongoing celebration of Black women through music include an upcoming work, *Harriet Tubman,* a folk oratorio, and *In Praise of Courage*, which celebrates Rosa Parks, Coretta King, Marion Anderson, Barbara Jordan, and Shirley Chisolm, and was commissioned by the University of Texas at Austin. Born and raised in New York, Nkeiru Okoye (pronounced in KIR roo oh KOY yeh) is a graduate of Oberlin Conservatory. She received Master and Doctoral Degrees in composition and theory from Rutgers University. Her composition teachers and mentors have included Noel DaCosta, Adolphus Hailstork, Wendell Logan, and Robert Sirota.

Robert Owens

Composer Robert Lee Owens began the study of piano at age four and performed his First Piano Concerto at the age of 15 with the Berkeley (CA) Young People's Symphony. Following military service in WWII, he studied in Paris at the L'Ecole Normale de Musique with Jacques Gentil and renowned pianist Alfred Cortot. He made his debut as a concert pianist in Copenhagen in 1952. Owens returned to the United States in 1957 to teach at Albany State College (GA). In 1959, he relocated to Germany where he was a sought-after composer and collaborator for American singers including Felicia Weathers, Rhea Jackson and Thomas Carey. An accomplished composer, pianist and stage actor, Mr. Owens has performed leading roles in Shakespeare's *Othello*, Ionescu's *The Lesson* and Uhry's *Driving Miss Daisy* on the stages of Germany and Austria. He has composed art song, opera, chamber music and solo piano works that are performed in concert halls around the world. His first opera, *Kultur! Kultur!* premiered to great acclaim at the Ulm Opera house in 1970. Mr. Owens is the recipient of a commendation from the National Association of Negro Musicians and the Preisträger International Lifetime Achievement Award from *AnDante Kulturmagazin*. In 2009, the National Opera Association recognized Mr. Owens with the Legacy Award for lifetime achievement in opera.

Rosephanye Dunn Powell

Dr. Rosephanye Dunn Powell, Associate Professor of Music at Auburn University, holds degrees from Alabama State University (B.M.E., summa cum laude), Westminster Choir College (M.M. in vocal performance and pedagogy, with distinction), and The Florida State University (D.M. in vocal performance). Previously, Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University. Dr. Powell's soprano singing has successfully brought her through recital, concert, and oratorio performances throughout the South and Northeast regions of the United States. Her doctoral treatise, *The Art Songs of William Grant Still*, is considered the authoritative work on the subject, and her article "William Grant Still: His Life and His Songs" was published in the prestigious *NATS Journal of Singing*. Dr. Powell served as the editor for *William Grant Still: An Art Song Collection* published recently by William Grant Still Music. Dr. Powell is a composer and arranger of choral music, currently published by Gentry Publications/Fred Bock Music and the Hal Leonard Corporation. Her works are in great demand at choral festivals nationally and internationally. Dr. Powell's works have been conducted and premiered by internationally-renown choral conductors including Philip Brunelle, Bob Chilcott, Rodney Eichenberger, Albert McNeil, Tim Seelig, and Andre Thomas. Dr. Powell is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Choral Directors Association (ACDA), the College Music Society (CMS), the National Association of Teachers of Singing (NATS) and the Music Educators National Conference (MENC). She has been included in *Who's Who Among America's Teachers and Outstanding Young Women in America*.

Florence Price

Florence Price, born in 1888, is considered the first black woman in the United states to win recognition as a composer. Her parents, both artistic, carefully guided her early musical training, and at age fourteen, she enrolled in the New England Conservatory of Music with a major in piano and organ. She studied with George Chadwick and Frederick Converse, writing her first string trio and symphony in college, and graduating in 1907 with honors and an artist diploma and a teaching certificate. She taught in Arkansas from 1907-1927 and married Thomas J. Price, an attorney, in 1912. After a series of racial incidents in Little Rock, the family moved to Chicago where Price began a new and fulfilling period in her compositional career. She studied composition, orchestration, and organ with the leading teachers in the city and published four pieces for piano in 1982. Her friendship with the young composer, Margaret Bonds, resulted in a teacher-student relationship and the two women began to achieve national recognition for their compositions and performances. The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered her Symphony in E Minor on June 15, 1933. Price wrote other extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, and spiritual arrangements. Some of her more popular works are: Three Little Negro Dances, Songs to a Dark Virgin, My Soul's Been Anchored in de Lord, and Moon Bridge. Florence Price died in 1953.

Malcolm Rector

Malcolm Rector is a composer, a writer, a director and an independent filmmaker. Having earned a doctoral degree in composition from Rice University, he divides his time between the previous occupations and teaching at the university level. Rector performed his piano piece Blitzkrieg in South Korea at the College Music Society's International Conference in Seoul and Gyeong July 2011. Blitzkrieg was also selected and performed at Pepperdine University February 2011 in Malibu, CA. His ballet A Mile in Their Shoes was performed at the University of Houston February 2011. Additionally, his multimedia piece SS St. Louis (for flute, computer music and video), which honors the passengers of the SS St. Louis and other holocaust victims, was performed in Aprill 2010 at the University of St.Thomas. Rector's second string quartet S. q 2 (S dot q 2) was performed by the Enso String Quartet in recital.

William Grant Still

Popularly referred to as "the Dean of African-American Composers", William Grant Still has been almost universally recognized for his contributions to American music regardless of his race. He is known to have been enamored of the voice, having written some nine operas and several remarkable songs. Jazz influences are to be found in the richness of his harmonic vocabulary. Individual songs like "Citadel," "Grief," and "Winter's Approach" bear out this finding. Little known is his song cycle From the Hearts of Women, from poetry of his wife and oft-times collaborator, Verna Arvey. Still's career as a composer extended from the late 1920s through the early 1970s. Perhaps his most influential compositions stem from his involvement in the Black Nationalist era (c. 1920 - 1940). During this period, he wrote his Afro-American Symphony, which is probably his best known work.. Still was born in 1895 and died in 1978.

Fredrick Tillis

Frederick Tillis received a B.A. in 1949 from Wiley college in Marshall, Texas, an M.A. (1952) and Ph.D. (1963) from the University of Iowa in music composition. His teaching positions included: The University of Massachusetts, Kentucky State University, Grambling College, and Wiley College. Tillis developed an eclectic style using black music elements, African and Eastern idioms, serialism and other Europen styles. His works include: "Ring Shout Concerto," "Hallelujah," "Spiritual Cycle," "Freedom," "Designs for Orchestra," "Music for Alto Flute, Cello, and Piano," and "Quintet for Four Woodwinds and Percussion." He was a Danforth Associate (1969), United Negro College Fund Fellowship recipient, and recipient of a Rockefeller Foundation Grant (1978). His works are available from American Composer's Alliance.

Richard Thompson

Richard Thompson is a performer and composer whose work resists a single stylistic category. His compositions are in an eclectic third stream style, combining European formal structures with ideas which are essentially jazz in nature. Originally from Aberdeen, Scotland, Mr. Thompson made his debut at the Purcell Room, in the Royal Festival Hall in London. Videmus Records released in 2006 a CD of Mr. Thompson's work, entitled *Poetry Prelude*. The CD includes both song cycles*, The Shadow of Dawn *and *Dream Variation*s, performed respectively by Louise Toppin and Darryl Taylor. The recording also contains *Six Preludes for Solo Piano* and an arrangement for jazz quartet of the Spiritual*, Wade in the Water.* The CD is distributed by Albany Records. In 2008 Arabesque Records released Swing Low, Sweet Chariot. This CD contains eight of Mr. Thompson's jazz arrangements of well-known spirituals. Mr. Thompson is currently Associate Professor of Music at San Diego State University where he teaches jazz history and performance, and classical theory. Mr. Thompson is preparing his chamber opera, entitled *The Mask in the Mirror*, for performance. The subject matter is the courtship and marriage of Paul Laurence Dunbar to Alice Ruth Moore. Richard Thompson earned his undergraduate degree in music from the University of Edinburgh, Scotland. His Masters Degree is from Rutgers University in New Jersey. He also holds a jazz diploma from The Berklee College of Music in Boston.

Thomas G. Wiggins "Blind Tom"

Thomas Greene Wiggins was born on the Wiley Edward Jones plantation in Harris County, Georgia on May 25, 1849. He came into the world blind and autistic but a musical genius with a phenomenal memory. Even after Emancipation, his former owners kept him, in the words of the late author Geneva Handy Southall, "Continually Enslaved". His many concerts and the sale of his sheet music earned fabulous sums of money. Nearly all of it went to his owners and their heirs. Mary Bethune became his piano teacher. Because she had studied with Professor George W. Chase, the highly respected New York-trained pianist- composer-conductor, one can assume that Tom received a solid theoretical and technical musical foundation. Soon after, his love of music and music-making led him to write original songs and imitate sounds of nature and other musical instruments on the piano. Before he was six years old, Tom was being shown off to the Bethune family's neighbors. In October 1857, General Bethune rented a concert hall in Columbus and for the first time "Blind Tom" performed before a large audience that had difficulty comprehending how a blind idiotic slave child could master the piano keyboard. One of the earliest concert reviews published in the *Baltimore Sun* on June 27, 1860 announced to its readers that Tom was a phenomenon in the musical world--"thrusting all our conceptions of the science to the wall and informing us that there is a musical world of which we know nothing." A command performance before President Buchanan at the White House drew further attention and the press referred to him as the greatest pianist of the age whose skills surpassed Mozart. The Bethune family was estimated to had made over $750,000 from Tom's musical skills. After many legal proceedings over custody of Tom, he ended up in the care of Eliza Stutzbach for the remainder of his life while he performed until four years up to his death in 1908.

What Is Art Song?

Usually a short composition for solo voice with piano accompaniment, based on a poetic text and composed in a fairly simple style designed to enhance the significance of the text. The lied (art song)- differing from the folk (or popular) song, which is usually unaccompanied, anonymously composed, and transmitted by oral tradition- is the personal creation of an individual composer aiming at artistic perfection. In its deceptive simplicity, the lied conceals the artfulness with which its creator fused the three elements of text, melody, and accompaniment into a unified whole.

Profusion of lyrical poetry in Europe at the end of the eighteenth century led to the flourishing of the lied. It requires greater freedom of expression and a need to reflect ones intimate sentiments in compositions that blend words and music. Another important contributing factor to lied's development was the growth of the middle class in which the women, instead of working, spent their time in pursuit of cultural activities, i.e., learning to play the piano (at that time found increasingly in private residences), singing, and buying the increased quantities of music distributed by the new commercial entrepreneurs, the music publishers.

In its most current forms, art song ranges from short and simple to rhapsodic. A song cycle can last an entire evening, or be as brief as five minutes. Freedom of expression is a key element to the definition of art song. And collaboration; not only must the singer present the melody of any given composer, but the responsibility for setting the mood of the poem, commenting on the action, elaborating the vocalist's line through the anticipation or echo of a phrase, providing an interlude between stanzas, or concluding the song with an instrumental postlude rests with the accompaniment. Through the years, the significance of the piano accompaniment presented a problem to composers and critics concerned with the relative importance of words and music in the lied. Earlier writers indicated the interpretation of the text as the duty of the singer. By the late eighteenth century, however, the piano accompaniments began to share in the support of the vocal melody, sometimes through increased harmonic activities, other times through enrichment of the texture or embellishment of the melodic line.

Source: Brody, Elaine and Fowkes, Robert. The German Lied and its Poetry. New York: New York University Press, 1971.

AFRICAN AMERICAN PERFORMERS AND COMPOSERS OF THE ART SONG – A CHRONOLOGY

A Resource Outline Prepared by Dr. Hansonia L. Caldwell (1/15/12)

ASSUMPTIONS

The chronology presented below is built upon several assumptions:

1. That the tradition of the African American composer and performer of the Art Song develops within the interdisciplinary, multistage framework of African Diaspora Evolution;
2. That song is central to the cultural voice of Africans in the Diaspora;
3. That within the Timeline my goal is to identify the African American composers and performers of the Art Song genre;
4. That within this Timeline there is a multicultural dimension made evident in the composition and performance of the Art Song—found in the lineage of the genre and in the ethnicity of the performers;
5. That one must acknowledge the centrality of the genre of opera when discussing African American performers of the Art Song;
6. That the Timeline benefits from the accumulation of detail – making it a document of continuous revision.
7. That the ideal Timeline will acknowledge the voices of African American composers and performers active throughout the nation – not just those of a few cities;

AFRICAN DIASPORA EVOLUTION FRAMEWORK

The tradition of the African American composer and performer of Art Song develops across the centuries within the multiple stage context of African Diaspora Evolution. The Caldwell Framework for analyzing the full African Diaspora Evolution includes five stages:

Stage 1: Cultural Birth in the African Homeland – the creation of communal culture within the African homeland

Stage 2: 1440 – 1870 - Dislocation – Birth of the African Diaspora & The Terror of the Transatlantic Holocaust. Africans in the Americas, (Enslavement, Escape into New Africa), including Generation I of the African American performers and composers of art song

Stage 3: 1865 – 1900 - Africans in the Americas (Emancipation & Institution -Building in spite of Jim Crow & Racism), including Generation I and the beginning of Generation II of African American performer and composers of art song.

Stage 4: 1896 – 1990 - Africans in the Americas(Cultural Renaissance I/Pan Africanism – known for the commodification of communal culture and the conscious development of representative culture) – including Generation II and III of African American performers and composers of opera and art song.

Stage 5: 1956 – Present - Africans in the Diaspora (Pan African/Transnational Cultural Renaissance II; Cultural and Political Reconciliation and Renewal), including Generation III and IV of African American performers and composers of opera and art song.

Within the timeframe of Stages 2 through 5, the African citizens of the New World develop the multiple genres for which they are famous: the Spiritual, the Blues, Gospel Music, Ragtime, Jazz and Rap. Concurrently, they become masters of the many symphonic, vocal and choral Classical genres that are not rooted in Africa. The Art Song falls within this second category.

Each of the genres has a different evolution timeline, affected by the lives and accomplishments of the artists who create them. The Art Song acquires its African foundation in AD Stages 1, 2, and an African

American foundation in Stage 3. Concurrently, during AD Stages 3 and 4, the Art Song acquires its European foundation.

The African American Composers and Performers of Art Song: Stage 1 Foundation

- African Praise Song – Development of musical traditions from West and Central African areas now known as Angola, Benin, Cameroon, the Congo, Gabon, Gabon, Gambia, Ghana, Guinea, Ivory Coast, Liberia, Nigeria, Senegal, Sierra Leone, Togo, Zaire ... performed by people from the nations and cultures of the Akan, Ashanti, Bakongo, Babara, Bantu, Baoule, Fanti, Fon, Fula/Fulani, Igbo, Jolof (Wolof), Malimbo, Malinke and Mandingo. The various African musical traditions contain many of the components of performance that have been identified as integral to the Black Aesthetic, including
  - Call and response structure
  - Group expression
  - Improvisation
  - Rhythmic complexity
  - Downward flowing melodic lines
  - Use of percussion
  - Blending of music and movement
  - Use of harmonic, pitch and timbre flexibility

The African American Composers and Performers of Art Song: The 18th and 19th Century - Stage 3 Foundation
(1619 – 1865) – Musical Traditions develop in the United States and in Europe that lead to the

- 1720 – 1865 - African American Spiritual – The Folk Tradition – The Period of Creation of the Traditional Spiritual, the Field Holler, and the Work Song – A body of empowering, communal songs is developed in the United States, affirming the elements of the Black Aesthetic and forming a musical voice for the African Diaspora's cultural memory. The songs are first preserved and then transformed into Art Songs by African American composers.

- 1759 - The Art Song begins to develop in the United States with the compositions of Francis Hopkinson e.g. "My days have been so wondrous free."

- 1820 - 1900 – The free black community begins to develop a concert life, developing choral clubs and presenting programs at the emerging churches (e.g. The First African Presbyterian Church of Philadelphia, St. Philips Episcopal Church of New York, First Presbyterian Church of New York; Belknap Baptist Church of Boston; Quinn Chapel A.M.E. Church, Bethel A.M.E., Olivet Baptist Church, Grace Presbyterian Church, Institutional Church, and St. Marks M.E. - all of Chicago, St. James A.M.E. Church of Erie, Pennsylvania). Many performance venues throughout the country legally prohibit African Americans from performing because of their segregation policies. The concert presentation role of the African American church eventually becomes essential to the development of the careers of African American singers, remaining so throughout the twentieth century.

It is during this 3rd Stage that the 1st generation names of African American classical artists begin to appear.

- The Folk Song of New Orleans – A special repertoire emerges that has been adapted to the contemporary concert stage.

- The European Art Song of the nineteenth century (strophic, da capo and through-composed songs often identified as *Lieder,* composed first for singer and piano and subsequently for singer and orchestra) has its roots in the songs of the Renaissance, and evolves in Germany, Austria, France, and Spain, most notably with the compositions of Beethoven, Schubert, Robert and Clara Schumann, Brahms, Wolf, Faure, Mahler, Strauss and others. These nineteenth century songs are noted for their artistic combination of music and poetry (utilizing the major poets of the day, e.g. Goethe and Heine). Examples include:

- 1814 – Schubert composes *Gretchen am Spinnrade*
- 1815 – Schubert composes *Der Erlkönig*
- 1823 – Schubert composes the song cycle *Die Schöne Müllerin*
- 1827 – Schubert composes the song cycle *Winterreise*

The songs often become celebrations of national identity. The compositions of the above 19th century composers become integral to the performance repertoire of 20th century African American art song singers. These *Lieder* also become models for many of the 20th century works of African American composers.

The African American Composers and Performers of Art Song: The19th and 20th Century - Stage 4 (1865 – 1900) and Stage 5 (1896 – Present)

African American contributions to the Art Song Genre clearly emerge within the 19th century, Stage 4 of the Caldwell African Diaspora Framework, during the period of Emancipation and Institution-Building.

- 1860s – African American singers begin to be connected with the genre of opera, a connection that continues throughout the 20th century. (Note that the major venue for opera, the Metropolitan Opera Company of New York City, opens in 1883, but does not offer a contract to an African American singer until 1955. The African American singer begins by performing opera as part of African American opera companies and as performers in works written by African American composers – often using librettos that depict aspects of Black history. Additionally, the singers build careers in Europe. In other instances, they include opera arias within their concert programs. As a result, for the African American singer, the two genres – opera and art song – are essential components of their repertoire.)

- 1870 – 1919 – African American organizations and artists undertake significant effort to combat what is perceived as the derogatory, stereotyping impact of "Coon Songs."

- 1892 – A classical musical voice of nationalism begins to be established through the efforts of Antonin Dvorak and the students of the National Conservatory of Music, including Harry T. Burleigh.

- 20th Century - marked by a continuous expansion in the numbers of composers and professional concert singers.

- African American Composers and Performers of the Art Song Tradition – 20th and 21st Century Performance Practice Debates
    - What is the appropriate use of dialect?
    - Is there a Black sound?
    - Does the "bel canto" sound typical of Art Song performance have a place within the Black Aesthetic?
    - Does improvisation have an appropriate place within the Art Song structure of the concert spiritual?
    - Does the popular use of "melisma" have an appropriate place within the Art Song structure?
    - Should composers and arrangers utilize a contemporary musical vocabulary that minimizes the presence of recognizably African American musical characteristics?

1817 – 1911 -- Generation I - Pioneers

The African American Performers of Art Song: 19th Century Classical Tradition – beginning with the birthdate of Elizabeth Taylor Greenfield.

- The Musical Practices of Urban Blacks - Black prima donnas and male quartets flourish. Generation I singers of this period include:
  - Flora Batson Bergen – The Queen of Song (1864 – 1906), soprano
  - Thomas Bowers – "The Colored Mario", (c. 1826 – 1885)
  - Sarah Sedgewick Bowers – "The Colored Nightingale"
  - Ednah E. Brown, soprano
  - Inez and Estelle Pickney Clough, sopranos
  - Maggie Porter Cole (1853 – 1943), soprano (member of original Fisk Jubilee Singers)
  - Rosa and Sadie De Wolf, sopranos
  - Theodore Drury, baritone
  - Elizabeth Taylor Greenfield – "The Black Swan" (1817 - 1876)
  - Emma Azalia Hackley (1867 – 1922), soprano
  - M. Hamilton Hodges (c. 1869 – 1928), baritone
  - Anna Madah (c. 1855 – 1925), soprano and Emma Louise Hyers (c. 1853 – 189?), contralto – The Hyers Sisters Concert Company
  - Sam B. Hyers, tenor
  - Matilda Sissieretta Joyner Jones – "Black Patti" (1869 – 1933), soprano
  - William Lew (1865 – 1949) tenor - Lew Male Quartet
  - Nellie Brown Mitchell (1845 – 1924), soprano
  - Annie Pindell, "the Black Nightingale," (c. 1834 – 1901), soprano
  - Desseria Plato (d. 1907), mezzo-soprano
  - William I. Powell, baritone
  - Adelaide and Georgina Smith
  - Amelia Tilghman, soprano
  - Rachel Walker (1873 – 194?), the "Creole Nightingale", soprano
  - Harry Williams, tenor
  - Marie Selika Williams (c. 1849 – 1937), the "Queen of Staccato"
  - Sidney Woodward (1860 – 1924), tenor

- Generation I African Diaspora Composers of Song and Opera (African American, Afro-Brazilian, Creole American and Anglo-African) include
  - Amanda Ira Aldridge (1866 – 1956)
  - Samuel Coleridge-Taylor (1875 –1912) – Anglo-African composer and conductor of London, known in the United States as `the black Mahler'
  - Edmond Dede (1827 – 1903) – composer, violinist and conductor
  - Harry Lawrence Freeman (1869 – 1954)
  - Jose Mauricio Nunes Garcia (1767 – 1830) – Afro-Brazilian composer and organist
  - Louis Moreau Gottschalk (1829 – 1869)
  - Justin Holland (1819 – 1887) – guitarist and composer
  - Scott Joplin (1868 – 1917)
  - Charles Lucien Lambert, Sr. (1828 – 1896)
  - Richard Milburn (b. 1817)
  - Samuel Snaer (1835 – 1900) – composer and conductor

Ground-breaking accomplishments and concerts (1850 – 1911) include:

- 1817 – Brazilian composer Jose Mauricio Nunes Garcia completes his opera, *Le Due Gemelle (The Two Twins)*
- 1851 – Debut concert of Elizabeth Taylor Greenfield, presented by the Buffalo Musical Association;
- March 31, 1853 – Elizabeth Taylor Greenfield makes her New York debut at Metropolitan Hall;
- May 10, 1854 – Elizabeth Taylor Greenfield gives a Command performance before Queen Victoria at Buckingham Palace;
- 1867 – The Hyers sisters give their debut recital in Sacramento, California;
- October 6, 1871 – The Jubilee choral tradition is born with the tour of the Fisk University Jubilee Singers. Many of the individual singers in these ensembles go on to develop professional careers, concertizing nationally and internationally;
- 1872 – World Peace Jubilee at Boston includes performances by professional jubilee troupes;
- November 13, 1878 – Marie Selika performs at the White House for President Rutherford Hayes;
- 1878 – Olivet Baptist Church of Chicago establishes a Choral Study Club;
- 1880s – The Grand Star Concert Company and The Bergen Star Concert Company present African American singers;
- 1883 – Marie Selika gives a Command performance before Queen Victoria;
- June 15, 1888 – Sissieretta Jones makes her New York debut at Steinway Hall;
- February 1892 – Sissieretta Jones performs at the White House for President Benjamin Harrison;
- 1893 – Sissieretta Jones performs at the Chicago World's Fair;
- 1893 – Sidney Woodward gives his debut recital in Boston;
- 1895 – Sissieretta Jones gives a debut concert in Berlin;
- November, 1898 – Performance of Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast,* the first of a trilogy of works based upon the poems of Henry Wadsworth Longfellow.
- 1900 – A Choral Study Club is established at Chicago's Institutional Church;
- 1901 – The 200-voice chorus – The Samuel Coleridge-Taylor Society is founded in Washington, D.C.
- November 16, 1903 – Harry T. Burleigh performs as a soloist in a Washington, D.C. concert attended by Samuel Coleridge-Taylor;
- 1903/04 – Washington, D.C. performances of Samuel Coleridge-Taylor's *Hiawatha Trilogy.*

- Opera and the Art Song. African American composers and impresarios develop an interest in the genre of opera during this 1850 – 1911 period, creating works and companies that feature the African American singer. However, venues and opportunities for performance are very limited. Groundbreaking accomplishments and concerts include:
  - 1860s – Elizabeth Taylor Greenfield organizes an opera troupe in Philadelphia;
  - 1872 - The Colored Opera Company of Washington, D.C.;
  - 1876 - The Hyers Sisters establish their Comic Opera Company;
  - 1889 – 1910 – The Theodore Drury Colored Opera Company;
  - 1893 - Harry Lawrence Freeman composes *The Martyr* (premiered in Denver, Colorado). Additional operas by Freeman include *Nada* (1898), *The Tryst* (1911), *Vendetta* (1923), and *Voodoo* in 1928/29;
  - 1898 - Samuel Coleridge-Taylor collaborates with Paul Laurence Dunbar in composing the opera *Dream Lovers* and again in 1908 to compose the three act opera, *Thelma*;
  - 1899 – Creole composer Charles Lucien Lambert, Sr., writes the 4-act opera *La flamenca;*
  - 1903 - Scott Joplin composes the opera *A Guest of Honor*;
  - 1911 – Scott Joplin's opera, *Treemonisha* receives its first public performance; (professional premiere in 1971; 1972; 1975).

- Generation I Composers and Singers of The Creole Show and Black Broadway
  - Will Marion Cook (1869 – 1944)
  - John Rosamund Johnson (1873 – 1954)

- Matilda Sissieretta Joyner Jones – "Black Patti" (1869 – 1933) – The Black Patti Troubadours/The Black Patti Musical Comedy Company – a group of singers, dancers, comedians and jugglers performing shows such as *A Trip to Africa, In the Jungles, Captain Jaspar,* and *Lucky Sam from Alabam.*

Ground-breaking performances include:

- 1893 – Will Marion Cook composes *Scenes from the Opera of Uncle Tom's Cabin* for performance at the Chicago World's Fair – a performance that was cancelled;
- 1898 performance of *Clorindy; or, The Origin of the Cakewalk,* composed by Will Marion Cook in collaboration with Paul Laurence Dunbar.

COMMENTARY: *The haze of complexional prejudice has so much obscured the vision of many persons, that they cannot see (at least, there are many who affect not to see) that musical faculties, and power for their artistic development, are not in the exclusive possession of the fairer-skinned race, but are alike the beneficent gifts of the Creator to all his children. Besides, there are some well-meaning persons who have formed, for lack of information which is here afforded, erroneous and unfavorable estimates of the art-capabilities of the colored race.*

James M. Trotter, *Music and Some Highly Musical People* (Boston, 1878), p.4.

1900 - 1945 --- Generation II - Nationalists

The African American Art Song: The Evolution, Preservation and Performance

- During this Period of Evolution, Preservation and Adaptation, composers begin to create a solo-voice, art-song repertoire inspired by the folk melodies of the Spiritual, and these works, known as The Concert Spiritual, become an important component of the performance repertoire of a growing number of professional African American singers. The tradition begins with Harry T. Burleigh's 1916 arrangement of *Deep River* and Edward Boatner's 1918 arrangement of *Give Me Jesus.* This body of song contributes to the creation of a style of American Nationalism in music. Much of the work of the African American composer and performer was celebrated, supported and preserved by the newly formed *National Association of Negro Musicians* (founded in 1919).

- Composers of the Renaissance
  Renaissance – A cultural, intellectual and social phenomenon of the 20th century in the United States in which African Americans become among the most prominent cultural and political personalities. The phenomenon is centered originally in Harlem, and has additional flowerings in Chicago and numerous other urban areas. It is a period that some observers describe as embracing *the hope for black uplift and interracial interaction and empathy.*

- Generation II: Artists of this New Negro Movement, many of whom are trained at the top conservatories and universities of America, use their work to enhance the public understanding of African American culture. African American composers embrace what is known as the "Blues aesthetic" within their work. Composers create many Art Songs, song cycles, operas and Creole shows utilizing the poetry of Harlem Renaissance poets, e.g. Arna Bontemps, Countee Cullen, Paul Laurence Dunbar, Langston Hughes, Claude McKay. Composers of the 1900 – 1940 period include:
  - Edward Hammond Boatner (1898 – 1981)
  - Margaret Bonds (1913 – 1972)
  - Harry Thacker Burleigh (1866 – 1949)
  - Cecil Cohen (1894 – 1967)
  - Will Marion Cook (1869 – 1944)
  - William Levi Dawson (1899 – 1990)
  - Robert Nathaniel Dett (1882 – 1943)
  - Carl Diton (1886 – 1962)
  - Lillian Evanti (1890 – 1967)
  - William Christopher Handy (1873 – 1958)
  - Roland Hayes (1887 – 1977)

- Francis Hall Johnson (1888 – 1970)
- J. Rosamond Johnson (1873 – 1954)
- Edward Margetson (b. 1891)
- Herbert Franklin Mells (1908 – 1953)
- Florence Beatrice Smith Price (1888 – 1953)
- Shirley Lola Graham DuBois (1896 – 1977)
- William Grant Still (1895 – 1978)
- Clarence Cameron White (1880 – 1960)

COMMENTARY: *The most difficult aspect of race prejudice for (William Grant) Still's development as a composer was the stereotype associated with African American musicians and their music. He described it this way: "The stereotype may be defined as any preconceived idea as to what a Negro should or can do. Those hoping to climb to the top in serious music have had to contend with the idea that a Negro's function is solely to sing spirituals, or to play jazz and clown ….* Quoted in the exhibition catalog for *The Musical Renaissance of Black Los Angeles 1890 – c. 1955*, p. 50

- Generation II: African American singers flourish (1897 – 1940), developing international careers (beginning with the birthdate of Marian Anderson). Singers of the period include:
  - Marian Anderson (1897 – 1993), contralto
  - Jules Bledsoe (1898 – 1943), baritone
  - Edward Hammond Boatner (1898 – 1981)
  - Anne Wiggins Brown (b. 1912 or 1915), soprano
  - Anita Patti Brown, soprano
  - Harry Thacker Burleigh (1866 – 1949)
  - Celeste Cole (1907 – 1984), soprano
  - Cleota Collins (1893 – 1976), soprano
  - Ellabelle Davis, (1907 – 1960), soprano
  - Carl Diton (1886 – 1962)
  - Todd Duncan (1903 – 1998), baritone
  - Ruby Elzy (1908 – 1943), soprano
  - Lillian (Evans Tibbs) Evanti (1890 – 1967), soprano
  - Carlotta Franzel-Frisby (1908 – 1984)
  - Roland Hayes (1887 – 1977), tenor
  - Caterina Jarboro (1903 – 1986), soprano
  - Yolanda Maddox (1897 – 1947)
  - Abbie Mitchell (1884 – 1960), soprano
  - Etta Moten Barnett (1901 – 2004), soprano
  - Camille Nickerson (1887 – 1982)
  - Muriel Rahn (1911 – 1961), soprano
  - La Julia Rhea (1908 - 1992), soprano
  - Paul Robeson (1898 – 1976), baritone
  - Florence Cole Talbert-McCleave (1890 – 1961), soprano
  - Camilla Williams (b. 1919), soprano
  - Lawrence Winters, baritone

- Ground-breaking accomplishments and performances (1900 – 1940) include:
  - 1912 – Composer Will Marion Cook publishes *A Collection of Negro Songs*;
  - 1916 – composer Harry T. Burleigh publishes an arrangement of the Spiritual *Deep River,* thus beginning the development of the Art Song Spiritual repertoire;
  - 1917 – Harry T. Burleigh composes the song cycle *Passionale* (published by G. Ricordi*;*
  - 1919 – The National Association of Negro Musicians is founded. Throughout the 20th century chapters emerge across the country, and the organization becomes an essential supporter of African American singers and composers.
  - 1923 - Concert by Roland Hayes, featuring lieder and a concluding section of Spirituals;
  - 1923 – Paul Robeson stars in *All God's Chillun Got Wings*;
  - April 19, 1925 - concert by Paul Robeson at the Greenwich Village Theatre in New York City – the first vocal concert to present a repertoire devoted entirely to the Spiritual;
  - 1926 – Quinn Chapel A.M.E. Church of Chicago develops the June Rose Concert;
  - 1926 – Hall Johnson composes the art song *Mother to Son* using the poetry of Langston Hughes;
  - 1926 – Roland Hayes gives a distinguished performance at Carnegie Hall;
  - 1929 – Contralto Marian Anderson gives her debut recital at Carnegie Hall;
  - April 1931 – Baritone Jules Bledsoe gives his debut recital at Carnegie Hall;
  - January 31, 1933 – Contralto Etta Moten Barnett performs at the White House;
  - June 15, 1933 – Roland Hayes performs excerpts from Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast* at a program presented by the Chicago Symphony Orchestra;
  - September 1933 – April 1934 – Marian Anderson concertizes throughout Europe (Denmark, Finland, Norway and Sweden);
  - 1934 – Soprano Lillian Evanti performs at the White House
  - August 1935 – Marian Anderson gives a recital in Salzburg after which conductor Arturo Toscanini describes her voice as *a voice like yours is heard once in a hundred years.*
  - December 30, 1935 – Marian Anderson's historic New York Town Hall concert;
  - March 8, 1935 – Dorothy Maynor and Todd Duncan perform for Franklin and Eleanor Roosevelt at The White House;
  - 1936 – Marian Anderson gives a private recital at the White House for President and Mrs. Roosevelt;
  - 1937 – Soprano Ruby Elzy performs at The White House;
  - 1939 -- Paul Robeson performs Earl Robinson's *Ballad for Americans*(and records it in 1940)
  - April 9, 1939 - Easter Sunday concert by Marian Anderson before 75,000 people at the Lincoln Memorial

- Opera and The Art Song (1900 – 1940)
  African American singers and composers of Art Songs continue to be active within the genre of opera. Several singers audition for major American opera companies. They are not hired, largely because of discrimination practices. The African American community responds to the void, establish ensembles for the performance of opera.

  Concurrently, African Americans are active in the composition and production of Creole shows and early 20th century Broadway musicals. These early shows have not become staples of the repertoire, but songs from them have been preserved and, increasingly, are performed. Within this repertoire, the coon song of Ragtime and Tin Pan Alley evolves into an artistic show tune of the American Song Book. By the end of the 20th century, the songs of the American Song Book form part of the Americana art song concert repertoire.

Ground-breaking accomplishments and performances include:

- 1900 – Will Marion Cook composes Creole Show - *The Policy Players.* Additional shows by Cook include *The Cannibal King* (1901), *The Southerners* (1904), *The Ghost Ship* (1907), *The Traitor* (1913), *In Darkeydom* (1914), *The Cannibal King* (1914), and *Swing Along* (1929).
- 1908 – Samuel Coleridge-Taylor composes the three-act opera, *Thelma.*
- The Aeolian Opera Company is established in New York City;
- In 1926 & 1927 Lillian Evanti becomes the first African American to appear with an organized European opera company – the Nice Opera - performing in *Lakme* in Nice, France;
- 1928 – Harry Lawrence Freeman composes *Voodoo.* An abridged version is performed on New York City radio station WGBS. Full performance by an all-black cast in the 52nd Street Theatre of New York City;
- 1930s – Marian Anderson builds a career touring Europe;
- 1930s – Jules Bledsoe composes an opera, *Bondage,* based upon *Uncle Tom's Cabin*;
- 1931 - Clarence Cameron White – *Ouanga*
  (Three-act tragic opera based upon the story of Jean-Jacques Dessalines; Exerpts performed at the Three Arts Club of Chicago in 1932, starring MacHenry Boatwright; Concert version performed in 1941 at the New School of Social Research; Premiere stage presentation by the H. T. Burleigh Music Association in South Bend, Indiana. Subsequent performances in 1950 by Philadelphia's Dra-Mu Opera Company and by the National Negro Opera Company in 1956)
- 1932 – Shirley Lola Graham DuBois composes *Tom-Tom* (a three-act opera, premiered in Cleveland, Ohio in 1933);
- 1932 – Margaret Bonds composes *Three Dream Portraits,* a song cycle based upon the poetry of Langston Hughes
- 1933 – Todd Duncan makes his opera debut with the Aeolian Opera Company, performing Mascagni's *Cavalleria Rusticana;*
- 1935 - William Grant Still composes *Blue Steel*;
- September 30, 1935 – George Gershwin's *Porgy and Bess* premieres in Boston, and in New York, October 10, 1935 -- featuring Anne Brown, Todd Duncan, Ruby Elzy, Abbie Mitchell, J. Rosamund Johnson, John W. Bubbles, and the Eva Jessye Chorus. This work becomes a controversial staple for the careers of African American singers.
- 1934 – Virgil Thomson and Gertrude Stein's *Four Saints in Three Acts* is premiered in Hartford, Conn, and subsequently produced on Broadway with an all-black cast;
- 1936 – Paul Robeson performs in the film version of *Show Boat;*
- 1938 – The Detroit Negro Opera Company is established with a full production of Giuseppe Verdi's *Aida*.
- 1938 – William Grant Still composes the three-act opera *Troubled Island*

Note that the concertizing opera singer always includes art songs with the performance repertoire.

1940 – 1984 - Present -- Generation III – A Period of Modernism, Beginning with the Town Hall debut of Theodore Charles Stone

- Generation III: Composers of Neo-Classical, Neo-Romantic, Avant-Garde, Serial, Electronic, and Pan-Africanist Traditions, including:
  - H. Leslie Adams (b. 1932)
  - Thomas Jefferson Anderson (b. 1928)
  - David Baker (b. 1931)
  - Charles Brown (b. 1940)
  - John Carter (b. 1932 – 1981?)
  - Edgar Rogie Clark (1913 – 1978)
  - Noel DaCosta (1930 – 2002)
  - John Duncan (1913 – 1975)
  - Mark Fax (1911 – 1974)
  - Adolphus Hailstork (b. 1941)
  - Jacqueline Hairston (b. 1936)
  - Frederick Douglass Hall (1898 – 1982)
  - Eugene Hancock (1929 – 1993)
  - Robert A. Harris (b. 1938)
  - Ulysess Kay (1917 – 1995)
  - Thomas H. Kerr, Jr. (1915 – 1988)
  - Betty Jackson King (1928 – 1994)
  - Wendell Logan (b. 1940)
  - Charles Lloyd, Jr (b. 1948)
  - Maurice McCall
  - Lena McLin (b. 1929)
  - Dorothy Rudd Moore (b. 1941)
  - Undine Smith Moore (1904 – 1989)
  - Robert L. Morris
  - Robert Owens (b. 1925)
  - Coleridge Taylor Perkinson (b. 1932)
  - Julia Perry (1924 – 1979)
  - Evelyn Pittman (b. 1910)
  - Noah Ryder (1914 – 1964)
  - Hale Smith (1925 - 2009)
  - William Grant Still (1895 – 1978)
  - Howard Swanson (1907 – 1978)
  - Frederick Tillis (b. 1930)
  - George Walker (b. 1922)
  - Clarence Cameron White (1880 – 1960)
  - Olly Wilson (b. 1937)
  - John W. Work, Jr. (1901 – 1967)

- Generation III: Concert artists of the 1940 – 1984 modern tradition, most of whom develop international careers include:
  - Adele Addison (b. 1925)
  - Donnie Rae Albert, bass-baritone
  - Betty Allen (b. 1930), mezzo-soprano
  - Roberta Alexander, soprano
  - Martina Arroyo (b. 1937), soprano
  - Carmen Balthrop (b. 1948), soprano
  - Priscilla Baskerville, soprano
  - Kathleen Battle (b. 1948), soprano
  - Raymond Bazemore
  - Harolyn Blackwell, soprano
  - Gwendolyn Bradley, soprano
  - Carol Brice, contralto (1918 - 1985)

- William Brown, tenor (d. 2004)
- Grace Bumbry (b. 1937), soprano/mezzo-soprano
- Helen Colbert
- Barbara Conrad, mezzo-soprano
- Philip Creech, tenor
- Clamma Dale (b. 1948), soprano
- Delores Ivory Davis (b. 1929), mezzo soprano
- Gloria Davy (b. 1931), soprano
- Mattiwilda Dobbs (b. 1925), soprano
- Mark S. Doss, baritone
- Todd Duncan (1903 – 1998), baritone
- Simon Estes (b. 1938), bass-baritone
- Maria Ewing, mezzo soprano
- Reri Grist, soprano (b. 1932)
- Hilda Harris, mezzo-soprano
- Gordon Hawkins, baritone
- Marvin Hayes, baritone
- Cynthia Haymon, soprano
- Barbara Hendricks (b. 1948), soprano
- Ben Holt (1955 – 1990), baritone
- Isola Jones, mezzo-soprano
- Jennifer Jones, mezzo-soprano
- Gwendolyn Killebrew, mezzo-soprano
- Georgia Laster, soprano
- Hortense Love, soprano
- Gwendolyn Lytle (b. 1945) soprano
- Marvis Martin, soprano
- Benjamin Matthews (d. 2006), baritone
- Inez Matthews (b. 1917)
- Dorothy Maynor (1910 - 1996), soprano
- Regina McConnell, soprano
- Robert McFerrin (1921 - 2006), baritone
- Sara McFerrin, soprano
- Oral Moses, bass-baritone
- Jessye Norman (b. 1945) , soprano
- John Patton, Jr., tenor
- Eugene Perry, baritone
- Herbert Perry, baritone
- Leontyne Price (b. 1927), soprano
- Florence Quivar (b. 1944), mezzo-soprano
- Faye Robinson, soprano
- Mark Rucker, baritone
- George Shirley (b. 1934), tenor
- Kevin Short, baritone
- Marietta Simpson, mezzo-soprano/contralto
- Eugene Thamon Simspon, baritone
- Marion Downs Smith, soprano
- Theodore Charles Stone, baritone
- Helen Thigpen, soprano
- Veronica Tyler, soprano
- Margaret Tynes (b. 1929), soprano
- Shirley Verrett (1931 - 2010), mezzo-soprano
- William Warfield (1920 – 2002), baritone
- Felicia Weathers (1937), soprano
- Camilla Williams (b. 1919 or 1922), soprano
- Wendell Wright, tenor

- Thomas Young, tenor

Ground-breaking accomplishments and performances that include a repertoire of art songs, opera excerpts and spirituals (1940 – 1990):

- 1940 – Theodore Charles Stone makes his Town Hall debut;
- 1941 – 1962 - Mary Cardwell Dawson establishes The National Negro Opera Company (Pittsburgh), performing in Chicago, New York, Philadelphia, Pittsburgh and Washington, D.C., providing significant employment for African American singers who, because of discrimination practices, were not hired by the major American opera companies. Note that the National Negro Opera Company Collection is at the Library of Congress;
- 1942 – Howard Swanson composes the art song *The Negro Speaks of Rivers,* text by Langston Hughes;
- 1943 – Camilla Williams becomes the first recipient of the Marian Anderson Award;
- 1944 – Carol Brice becomes the first African American to win the Naumburg Foundation competition (a competition established in 1925);
- 1944 – Baritone Todd Duncan makes his debut at New York's Town Hall;
- March 1945 – Carol Brice gives her debut Town Hall recital;
- 1946 – Anne Brown concertizes throughout Europe and subsequently settles in Norway;
- 1949 – William Grant Still composes the song cycle *Songs of Separation,* setting the poetry of five black poets (Arna Bontemps, Philippe-Thoby Marcelin, Paul Laurence Dunbar, Countee Cullen, and Langston Hughes);
- 1949 – Baritone Paul Robeson performs concerts in black churches across the United States because municipal auditoriums and concert halls refuse to book his concerts. Protestors follow his public appearances, voicing opposition to his affiliation with the Communist Party. Often their protests generate riots that stop the performances. This is evident at a scheduled Westchester County outdoor concert and at a Peekskill, New York event.
- 1949 – The concert halls of the U. S. continue to be segregated, causing singer Marian Anderson to require vertical seating that assures the designation of seats for blacks throughout the hall;
- 1950 – Hale Smith composes the song cycle *Beyond the Rim of Day,* a setting of the poetry of Langston Hughes (published in 1970);
- 1950 – William Warfield makes his Town Hall debut.
- 1951 – William Warfield appears in the film *Show Boat.*
- 1952 – Adele Addison makes her Town Hall concert debut in New York;
- 1952 – Marian Anderson makes her television debut on "The Ed Sullivan Show";
- 1952 – Leontyne Price and William Warfield tour Europe in a performance of *Porgy and Bess.*
- 1953 – Baltimore's Lyric Theater refuses to book Marian Anderson because of their segregation policy;
- 1953 – Soprano Georgia Laster wins the Naumburg Foundation competition;
- 1953 – Music critic Nora Holt produces a classical music radio program on WLIB in New York, *Nora Holt's Concert Showcase, WLIB;*
- January 26, 1955 – Marian Anderson performs at the White House for President Dwight Eisenhower;
- 1955 – William Warfield gives the premiere performance of Set 1 of Aaron Copland's *Old American Songs* (orchestral version with the Los Angeles Philharmonic).
- January 1957 – Marian Anderson performs at President Dwight Eisenhower's inauguration;
- 1958 – Mezzo-Soprano Shirley Verrett wins the Naumburg Foundation competition and makes her Town Hall concert debut in New York;
- 1958 – Dr. W. Hazaiah Williams becomes one of the first African-American impresarios, establishing Four Seasons Concerts and co-sponsoring a Marian Anderson farewell recital at the San Francisco Opera House;
- 1958 – William Warfield gives the premiere performance of Set 2 of *Old American Songs* (piano version with the composer Aaron Copland at the piano).

- 1959 – Composer Margaret Bonds writes the song cycle *Three Dream Portraits,* using the poetry of Langston Hughes ("I, Too," "Dream Variation," and "Minstrel Man"), published by G. Ricordi;
- January 1961 – Contralto Marian Anderson performs at President John F. Kennedy's Inauguration;
- 1962 – Soprano Camilla Williams performs throughout Asia in a State Department sponsored tour;
- April 18, 1965 – Marian Anderson presents her retirement – farewell concert at Carnegie Hall;
- April 20, 1965 – Leontyne Price performs at the White House for President Lyndon Baines Johnson;
- 1969 – The Afro-American Music Opportunities Association (AAMOA) is founded by C. Edward Thomas – *to promote the involvement of black musicians in the varied fields of classical music;*
- 1975 – Soprano Clamma Dale wins the Naumberg Foundation competition;
- 1977 – Leslie Adams composes the song cycle *Five Millay Songs*;
- April 12, 1978 – Soprano Clamma Dale performs at the White House for President Jimmy Carter;
- October 8, 1978 – Leontyne Price presents a nationally televised (PBS) concert at the White House for President Jimmy Carter;
- December 1978 – Marian Anderson receives Kennedy Center Honors;
- January 14, 1986 – Jessye Norman performs at the White House for President Ronald Reagan;
- 1986 – David Baker composes *Through This Vale of Tears,* a song cycle for tenor, string quartet and piano written as a tribute and commentary on the death of Dr. Martin Luther King, Jr.
- 1989 – Regina Harris Baiocchi composes *Two Zora Neale Hurston Songs* ("I Am Not Tragically Colored" and "How It Feels To Be Colored Me,") for voice, cello and piano.
- 1989 – Mezzo-soprano Marietta Simpson wins the Naumberg Foundation competition;
- June 27, 1989 – Leontyne Price performs at the White House for President George Bush

- Opera and The Art Song (1940 – 1990)
  African American singers and composers of the art song genre continue to be active in the composition and performance of opera. Casting and touring discrimination increasingly is eliminated. African American themes and performers are featured in the genre of opera – created both by African American composers as well as by composers of diverse cultures, and featured internationally in the seasons of major opera companies. Within this time period, the era of cultural and political reconciliation and renewal begins (1985 to present). Ground-breaking accomplishments and performances include:
  - 1940 – William Grant Still composes *A Bayou Legend;*
  - 1940 – Asadata Dafora composes *Zunguru,* a dance opera;
  - 1941 – William Grant Still composes the three-act opera *A Bayou Legend,* libretto by Langston Hughes;
  - 1942 - William Grant Still composes the two-act opera *A Southern Interlude*;
  - 1942 - George Gershwin's *Porgy and Bess* is revived in New York (featuring Anne Brown and then Etta Moten);
  - 1943 – *Carmen Jones,* a black Broadway version of the 1875 Georges Bizet opera, is produced by Oscar Hammerstein - starring Muriel Rahn, Muriel Smith, Glenn Bryant, Luther Saxon and Napoleon Reed;
  - 1943 - George Gershwin's *Porgy and Bess* is performed in Copenhagen;
  - 1945 – Todd Duncan becomes the first African American to perform with the New York City Opera in the production of *Pagliacci*;
  - May 15, 1946 – Soprano Camilla Williams signs a contract with the New York City Opera, and performs in *Madame Butterfly*
  - 1948 – Soprano Camilla Williams is featured in the New York City Opera performance of *Aida.*

- 1949 - Harry T. Burleigh Music Association (South Bend, Indiana)
- 1949 – William Grant Still's three-act opera *Troubled Island* is produced by the New York City Opera with Robert McFerrin in a starring role;
- 1950 – William Grant Still composes *Costaso;*
- 1950 – Zelma George performs in the Broadway production of Gian Carlo Menotti's *The Medium;*
- 1951 – William Grant Still composes the three-act opera *Mota;*
- 1952 – George Gershwin's *Porgy and Bess* is revived for international touring with Leontyne Price, William Warfield and Helen Thigpen in starring roles;
- 1953 – Soprano Mattiwilda Dobbs becomes the first African American performer at La Scala – Milan, Italy, appearing as Elvira in *L'italiana in Algeri*;
- 1953 –Leontyne Price makes her debut in Paris, France, performing in Virgil Thomson's *Four Saints in Three Acts;*
- 1954 – Julia Amanda Perry composes a one-act opera, *The Cask of Amontillado,* staged by Columbia University*;*
- April, 1954 – Camilla Williams becomes the first African American performer with the Vienna State Opera, performing in *Madame Butterfly;*
- 1954 – Vocal coach and accompanist Sylvia Olden Lee (1917 – 2004) is hired as a vocal coach for the Metropolitan Opera;
- January 7, 1955 – Marian Anderson makes her debut performance at The Metropolitan Opera, performing the role of Ulrica in Giuseppe Verdi's *Un Ballo in Maschera*;
- 1954 – *Carmen Jones* is filmed in 1954, starring Dorothy Dandridge (sung by Marilyn Horne), Harry Belafonte (sung by LaVern Hutcheson), Joe Adams (sung by Marvin Hayes), Pearl Bailey, Diahann Carroll, Brock Peters and Carmen DeLavallade;
- 1955 – Baritone Robert McFerrin makes his Metropolitan Opera debut, in Verdi's *Aida;*
- 1955 – Mattiwilda Dobbs becomes the first African American to appear with the San Francisco Opera
- 1955 - Ulysses Kay – composes *The Boor* (a one-act opera adaptation of a play by Russian dramatist Anton Chekhov);
- 1956 - Mattiwilda Dobbs makes her Metropolitan Opera debut in *Rigoletto,* thereafter becoming the first African American singer to receive a long-term contract from the Met;
- Karamu Theatre
- Ulysses Kay – composes *The Boor* (a one-act opera adaptation of a play by Russian dramatist Anton Chekhov);
- 1957 – Leontyne Price stars in the NBC-TV opera performance of *Dialogues of the Carmelites;*
- 1958 – William Grant Still composes the three-act opera *Minette Fontaine;*
- 1959 – Martina Arroyo makes her Metropolitan Opera debut, performing in *Don Carlo;*
- 1961 – Leontyne Price makes her Metropolitan Opera debut, performing in *Il Trovatore*;
- July 24, 1961 – Grace Bumbry makes her Bayreuth Festival debut in *Tannhauser;*
- 1961 – Tenor George Shirley wins the Metropolitan Opera Auditions and makes his debut with the company;
- 1961- 1971 – Alonzo Levister composes a two-act opera, *Slave Song,* with libretto by Oscar Brown, Jr.;
- 1962 - 1972 – Ulysses Kay composes *The Juggler Of Our Lady* (a one-act opera, libretto by Alex King based upon a 13th-century French legend);
- 1962 – Shirley Verrett is the star of *Carmen* at the Spoleto Festival;
  1962 – Grace Bumbry performs at the White House at the request of First Lady Jacqueline Kennedy;
- 1963 – William Grant Still composes the one-act opera *Highway 1, USA;*
- 1963 – Soprano Grace Bumbry makes her American opera debut at the Chicago Lyric Opera;
- 1964 – Arthur Cunningham composes a children's opera, *Ostrich Feathers*;
- 1965 – Henry Lewis is named musical director of the Los Angeles Opera Company;
- 1965-67 – Mark Fax composes *Till Victory Is Won* as an opera in four "episodes" with prologue. (libretto based upon a poem by writer Owen Dodson). The work was commissioned by the Centennial Committee of Howard University and dedicated to the past

presidents of Howard University. A concert version was performed in 1968 presented by the Morgan State College choir with the Baltimore Symphony Orchestra.

- 1966 – Ulysses Kay composes *The Capitoline Venus* (a one-act opera; based upon a short story by Mark Twain, libretto by Judith Dvorkin; commissioned by the Quincy, Illinois, Society of Fine Arts; premiered in Chicago by at the University of Illinois in 1971);
- 1966 - performance by Leontyne Price to open the Metropolitan Opera House at Lincoln Center, performing the role of Cleopatra in an opera written especially for her by Samuel Barber – *Anthony and Cleopatra;* ;
- 1967 – Arthur Cunningham composes a one-act rock opera, *His Natural Grace;*
- 1970 - Opera/South is established in Jackson, Mississippi. The company stages operas by black composers with outstanding African American guest artists and exceptional students from the black college members of the Mississippi Inter-Collegiate Opera Guild (Jackson State University, Utica Junior College and Tougaloo College).
- 1970 – Soprano Grace Bumbry is distinguished for her performance with Covent Garden in *Salome*;
- 1972 - Scott Joplin's *Treemonisha* is revived;
- 1972 – Mezzo-soprano Hilda Harris makes her new York City Opera debut;
- 1973 - Opera Ebony founded by Benjamin Matthews, Sister Mary Elise and Wayne Sanders in Philadelphia. See www.operaebony.org
- 1973 – Shirley Verrett performs in the historic Metropolitan Opera production of Berlioz' *Troyens.*
- 1974 – Soprano Barbara Hendricks makes her debut at the San Francisco Opera
- 1974-1976 – Ulysses Kay composes the opera *Jubilee*
- 1976 - George Gershwin's *Porgy and Bess* is revived by the Houston Grand Opera;
- 1976 – Alvin Singleton's *Dream Sequence "76",* an opera in two parts, is premiered;
- 1977 – Soprano Kathleen Battle makes her Metropolitan Opera debut in Wagner's *Tannhauser*;
- 1977 – Mezzo-soprano Florence Quivar makes her Metropolitan Opera debut in Mussorgsky's *Boris Gudonov;*
- 1977 – Mezzo-soprano Hilda Harris makes her Metropolitan Opera debut in Alban Berg's *Lulu;*
- 1978 – Carmen Balthrop makes her Metropolitan Opera debut;
- 1978 – Bass-baritone Simon Estes makes his Bayreuth Festival debut in *The Flying Dutchman*;
- 1979 - 1985 -- Ulysses Kay composes the opera *Fredrick Douglass*
- 1980-81 – Soprano Gwendolyn Bradley makes her debut at the Metropolitan Opera'
- 1982 – Bass-baritone Simon Estes makes his Metropolitan Opera debut in Wagner's *Tannhauser*;
- 1982 – T. J. Anderson's *Soldier Boy, Soldier* is premiered at Indiana University;
- 1983 – Mezzo-soprano Roberta Alexander makes her Metropolitan Opera debut in *Don Giovanni;*
- 1983 –Soprano Jessye Norman makes her Metropolitan Opera debut in Berlioz *Les Troyens*;
- 1985 - Dorothy Rudd Moore's *Frederick Douglass,* premiered by Opera Ebony;
- 1985 - George Gershwin's *Porgy and Bess* is finally performed by the Metropolitan Opera Company, featuring Grace Bumbry/Roberta Alexander, Simon Estes and Florence Quivar;
- 1986 – Valerie Capers' *Sojourner Truth* premiered by Opera Ebony;
- 1986 - Anthony Davis' *"X": The Life and Times of Malcolm X* is performed by the New York City Opera. The work combines jazz, gospel and blues techniques with Classical/Romantic music traditions.
- 1986 – H. Leslie Adams composes *Blake,* an opera in 4 acts.
- 1987 – Barbara Hendricks makes her debut at the Metropolitan Opera in *Der Rosenkavalier;*
- 1988 – Charles Lloyd, Jr., composes the opera *Song of Solomon.*
- 1989 – Soprano Jessye Norman stars in the Metropolitan Opera production of Schoenberg's *Erwartung;*
- 1989 – Anthony Davis' *Under the Double Moon* is premiered in St. Louis;

- 1989 – The Marian Anderson Award Foundation establishes the Marian Anderson Award. Recipients have included Sylvia McNair (1990); Denyce Graves (1991); Philip Zawisza (1992), Nancy Maultsby (1993), Patricia Racette (1994), Michelle deYoung (1995), Nathan Gunn (1996), Marguerite Krul (1997) and Eric Owens (2003). The award established a partnership with Washington D.C.'s John F. Kennedy Center for the Performing Arts in 2002.

COMMENTARY: *For the black composer, the definition of opera will have to be not what whites think opera is, but what blacks think opera is. If the resulting works are true to the black man's visions, they must be accepted as he defines them.*

T. J. Anderson (interviewed by Hansonia Caldwell, August, 1972)

COMMENTARY: *I have learned, while working with black opera, that I may not be able to be as specific, as detailed, or as disciplined as my white counterpart. It seems that discipline, the strict adherence to words and rhythms, is not a characteristic which is inherent in black people. It's as though what the performer sees on the page is the take-off point. They spring from that to something else. Black opera is going to have to take this into consideration.*

Arthur Cunningham (interviewed by Hansonia Caldwell, August, 1972)

COMMENTARY: *When asked by the *New York Times* "Are there differences between musical theater and opera?", singer Audra McDonald replied: *In terms of what is being written today, the line is becoming more and more blurred between the two forms. In the last couple of years, musical theater pieces have been written that require more from singers than before, while new operas are requiring more in terms of acting. In "The Great Gatsby," for example, you needed someone like Lorraine Hunt, who could keep the drama moving forward. This question has come up a lot recently, and I think lately there has been more of a meeting of the minds between the two forms.* (April 30, 2000)

- Jazz and The Art Song
  - Duke Ellington composes major repertoire for the American Song Book
  - African American jazz and blues divas perform the repertoire that becomes an essential part of the American Song Book
  - The repertoire of the American Song Book eventually becomes a part of the Art Song concert

1990 – Present -- Generation IV - Contemporary

Generation IV: The African American art song singers and composers continue to flourish. The repertoire increasingly is embraced by diverse singers and multicultural audiences.

- Contemporary Singers include:
  - Donnie Ray Albert, baritone
  - Gregg Baker, baritone
  - Celeste Bembry, soprano
  - McHenry Boatwright, baritone
  - Angela M. Brown, soprano
  - Uzee Brown, Jr., baritone
  - Lawrence Brownlee, tenor
  - Janice Chandler, soprano
  - Cynthia Clarey, mezzo-soprano
  - Vinson Cole, tenor
  - Trent Cook, tenor
  - Henrietta Davis, soprano
  - Rodrick Dixon, tenor
  - Laura English-Robinson, soprano
  - Simon Estes (b. 1938), bass-baritone
  - Wilheminia Fernandez, soprano
  - Alpha Floyd, soprano
  - Luvenia Garner, soprano
  - Denyce Graves, mezzo-soprano
  - Cynthia Haymon, soprano
  - Ruby Hinds, mezzo-soprano
  - Bruce Hubbard, baritone
  - Kimberly Jones, soprano
  - Randye Jones, soprano
  - Marquita Lister, soprano
  - Gwendolyn Lytle, soprano
  - Benjamin Matthews (d. February 14, 2006), bass-baritone
  - Audra McDonald, soprano
  - Seth McCoy, tenor
  - Leona Mitchell, soprano
  - Marvis Martin, soprano
  - Oral Moses, bass-baritone
  - Willis Patterson, bass-baritone
  - Scott Piper, tenor
  - Derek Lee Ragin, countertenor
  - Curtis Rayam, tenor
  - Stephen Salters, baritone
  - Angela Simpson, dramatic soprano
  - Robert Sims, baritone
  - Michael Paul Smith, baritone
  - Jubilant Sykes, baritone
  - Darryl Taylor, countertenor
  - Ricky Taylor, baritone
  - Marilyn Thompson, soprano
  - Louise Toppin, soprano
  - Shirley Verrett, soprano
  - Ray Wade, tenor
  - James Wagner, tenor
  - Jeanine Wagner, soprano
  - Yolanda Mitchell West, soprano
  - Willard White, bass-baritone
  - Brenda Wimberly, soprano

- Thomas Young, tenor

- Generation IV: Contemporary Composers of the United States include:
  - Lettie Beckon Alston (b. 1953)
  - Dwight Andrews (b. 1960)
  - Regina A. Harris Baiocchi (b. 1956)
  - William C. Banfield (b. 1961)
  - Charles Brown (b. 1940)
  - Wallace Cheatham (b. 1945)
  - Anthony Davis (b. 1951)
  - Cedric Dent
  - Roger Dickerson
  - Adolphus Hailstork
  - Jacqueline Hairston (b. 1936)
  - Moses Hogan (1957 – 2005)
  - J. S. Mzilikazi Khumalo (b. 1932) – South African composer/ conductor
  - James Lee III
  - Tania Leon (b. 1944)
  - Charles Lloyd, Jr (b. 1948)
  - Nkeiru Okoye (b. 1972)
  - Rosephanye Dunn Powell
  - George Walker (b. 1922)
  - Mike Woods

- Ground-breaking accomplishments and performances include:
  - 1990 – Olly Wilson writes a song cycle for baritone, tenor and soprano voices, *Of Visions of Truth;*
  - 1992 – William Banfield completes a commission from soprano Louise Toppin, composing a song cycle, *The Prophetess* (Psalms for voice and piano)*;*
  - 1994 – South African composer J. S. Mzilikazi Khumalo writes the opera *Ushaka KaSenzangakhona: An epic in music and poetry on Shaka, son of Senzangakhona.* The work is premiered in Johannesburg, South Africa.
  - 1996 – George Walker becomes the first African American composer to receive the Pulitzer Prize in music for *Lilacs* (written for soprano and orchestra);
  - 1998 - The Marian Anderson Award is created in Philadelphia, to celebrate the unique power of the artist to change the world. Awards have been given to Harry Belafonte (1998), Gregory Peck (1999), Elizabeth Taylor (2000), Quincy Jones (2001), Danny Glover (2002) and Oprah Winfrey (2003), Ruby Dee and Ossie Davis (2005) and Sidney Poitier (2006);
  - 2001 – Denyce Graves appears in several venues in programs that respond to the tragic events of September 11, including the internationally televised National Prayer Service in Washington's National Cathedral.

- Contemporary Opera and The Art Song (1990 – Present)
  - 1992 – Anthony Davis' opera, *Tania,* is premiered;
  - 1995 – 1996 - Denyce Graves makes her Metropolitan Opera debut in the title role of *Carmen*.
  - 1995 - The Houston Grand Opera produces *Porgy and Bess* with co-production/touring agreement with the Cleveland Opera, Dallas Opera, Florida Grand Opera, Los Angeles Music Center Opera, Portland Opera, San Diego Opera, San Francisco Opera, Seattle Opera and The Orange County Performing Arts Center. For the first time in history the production is stage directed by a black woman – Hope Clarke, and stars Terry Cook or Alvy Powell as Porgy, Luvenia Garner or Angela Simpson as Serena, Kimberly Jones as Clara, Jeffrey LaVar or Stacey Robinson as Crown, Larry Marshall as Sportin' Life, and Roberta Laws or Marquita Lister as Bess.

- 1995 - Regina Harris Baiocchi composes *Good News Falls Gently*. Additional works include *Gbeldahoven: No One's Child,* one-act opera based on the lives of Zora Neale Hurston and Langston Hughes, 1996; *Dreamhoppers,* one-act opera, 1997;
- 1995 – Adolphus Hailstork's opera, *Paul Lawrence Dunbar: Common Ground,* is premiered by the Dayton Opera Company;
- October 24, 1997 - Leslie Adams' opera *Blake* is premiered by the Baltimore Municipal Opera Company;
- 1997 – Anthony Davis'opera, *Amistad,* is premiered in Chicago;
- 1997 – Denyce Graves gives a performance at Washington's National Cathedral, and the PBS video and audio recording *Denyce Graves: A Cathedral Christmas,* is released.
- September, 1998 – Barbara Hendricks performs Puccini's *Turandot* at the Forbidden City in Beijing,China;
- 1999 – Adolphus Hailstork composes the opera *Joshua's Boots* based upon the life of the Black cowboy and the Buffalo Soldiers. The work is premiered by the Opera Theatre of St. Louis.
- 1999 – Denyce Graves opens the Los Angeles Opera season in a performance of *Samson et Dalila;*
- 2000 - Akin Euba's opera *Chaka!,* premiered by the St. Louis African Chorus with an international cast.
- 2003 – Denyce Graves appointed Cultural Ambassador for the United states.
- 2005 – Tania Leon collaborates with Wole Soyinka to compose the opera *Scourge of Hyacinths,* based on Soyinka's *Samarkand and Other Markets I Have Known*
- 2006 - *Margaret Garner,* written by Richard Danielpour, with the title role written for Denyce Graves
- 2006 – Excerpts of H. Leslie Adams' opera, *Blake,* are performed by the New York City Opera Company.
- 2008 – Charles Lloyd, Jr. composes the opera *Emmett Till*
- 2011 – *Porgy and Bess* is revised and recreated into *The Gershwin's Porgy and Bess,* opening at the American Repertory Theaters in Cambridge, Massachusetts. With the authorization of the Gershwin estate, the director, Diane Paulus, worked with playwright Suzan-Lori Parks and composer Diedre L. Murray to adapt the original four-hour opera script and music into an "accessible" two-and-one-half-hour setting. Among other things, orchestration and cast numbers are reduced and recitative is replaced with dialogue. The new version debuts on Broadway in January 2012 with a cast that includes Audra McDonald (Bess), Phillip Boykin (Crown), Norm Lewis (Porgy), David Alan Grier (Sporting Life), Nikki Renee Daniels (Clara), Joshua Henry (Jake), Christopher Innvar (Detective), Bryonha Marie Parham (Serena) and NaTasha Yvette Williams (Mariah). Choreography provided by Ronald K. Brown. See review: Ben Brantley, "A New Storm's Brewing Down on Catfish Row," in *New York Times,* Section C, January 13, 2012.

COMMENTARY: *Sometimes our very presence changes things. When Anthony Davis and I went into City Opera in New York to put on our piece, we discovered how very rare black composers and librettists are in any opera house in the country. We knew our very existence gave some people a new perspective on what opera can be. We discovered too that people were barely used to working with a living composer and the process for mounting a piece was predicated on the work being known and the originators being long gone. It's good to bring change that involves working with living artists; it reminds us that such undertakings are collaborations.*

"The Artist and Society", a speech presented by Thulani Davis at the First National Conference of the National Endowment for the Arts, April, 1994.

- Contemporary Venues and Competitions For African American Performers and Composers of The Art Song include:
  - National Association of Negro Musicians Scholarship Competition
  - The Ben Holt Memorial Concert Series – founded by Dominique-Rene de Lerma
  - Four Seasons Concerts – New York City, San Francisco and Oakland, California
  - Classically Black Concert Series – Baltimore Symphony Orchestra
  - Plymouth Music Series "Witness" Concerts in Minneapolis

- Lois J. Wright Memorial Concert Series in Baltimore, Maryland
- Black Heritage Concerts in Savannah Symphony
- "Classical Roots – Spiritual Heights" Concerts in Cincinnati Symphony
- Smithsonian Institution – National Museum of American History Program in Black American Culture – Washington, D.C.
- Black Academy of Arts and Letters of Dallas
- The BEEM (Black Experiences Expressed Through Music) Foundation for the Advancement of Music (Los Angeles)
- The Afro-American Chamber Music Society of Los Angeles
- The Naumburg Foundation Competition
- The Grady-Rayam Prize of Orlando, Florida
- The Marian Anderson Prize for Emerging Classical Artists, of Philadelphia (next competition in fall 2007)
- The Marian Anderson Award of The John F. Kennedy Center for the Performing Arts (with The Fairfield County Community Foundation of Connecticut) – a $15,000 award for a mid-career male or female American vocalist.

1878 – Present – Preservation and Documentation

Organizations support and preserve, and scholars and performers document (via text and electronic media) the role of African American performers and composers of the classical/art-song tradition.

- James Monroe Trotter – *Music and Some Highly Musical People* (1878; 1969)
- *The Negro Music Journal* -- A Monthly Magazine Devoted to the Educational Interest of the Negro Race in Music (1902 – 1903)
- The Clef Club of New York (1912 – 15)
- Harry T. Burleigh – *Album of Negro Spirituals* (1917; 1969)
- National Association of Negro Musicians (founded in 1919)
- James Weldon & J. Rosamond Johnson – *Book of Negro Spirituals* (1925)
- James Weldon & J. Rosamond Johnson – Second Book of Negro Spirituals (1926)
- The collection of Arturo Alfonso Schomburg is added to the Division of Negro Literature, History and Prints of the New York Public Library (1926), with Schomburg serving as curator (1932 – 1938). The collection was renamed in Schomburg's honor (1940) and continued to be developed, being designated as The Schomburg Center for Research in Black Culture, one of the Research Libraries of The New York Public Library (1972).
- Maude Cuney Hare – *Negro Musicians and Their Music* (1936)
- The E. Azalia Hackley Collection of Negro Music, Dance and Drama is established by the Detroit Musicians Association at the Detroit Public Library (1943).
- The articles of Nora Holt – music critic of New York's *Amsterdam News* (1944 - 1952)
- Edgar Rogie Clark - *Negro Art Songs,* (1946)
- Roland Hayes – *My Songs: Aframerican Religious Folk Songs* (1948)
- The articles of Adah Killian Jenkins – music critic of Baltimore's *Afro American* (1950s)
- Marian Anderson – *My Lord, What a Morning; an Autobiography* (1956)
- Afro-American Music Conferences held at Indiana University (1969 – 1972)
- Afro-American Music Opportunities Association (AAMOA) (1969)
- Eileen Southern – *The Music of Black Americans: A History* (1971, 1983, 1997)
- Paul Robeson – *Here I Stand* (1971)
- Eileen Southern, editor – *The Black Perspective in Music* (1973 – 1990)
- Afro-American Music Opportunities Association (AAMOA) and Columbia Records' *Black Composer Series,* Paul Freeman, artistic director and conductor (1974)
- The Eva Jessye Afro American Music Collection is established at the University of Michigan, Ann Arbor – subsequently renamed the African American Music Collection, holding the Eva Jessye Collection and the Todd Duncan Collection. (1974)
- The Eva Jessye Collection is established at Pittsburg State University – Pittsburgh, Kansas (1977)
- Willis C. Patterson, editor – *Anthology of Art Songs By Black American Composers* (1977)
- Raoul Abdul – *Blacks in Classical Music* (1977)
- Samuel Floyd, Jr., editor – *Black Music Research Journal* (1978)
- "Black Prima Donnas of the Nineteenth Century" in *The Black Perspective in Music,* Vo. 7, No. 1 (Spring 1979)
- *Opera News*
- *Opera Quarterly*
- Eileen Southern, editor – *Biographical Dictionary of Afro-American and African Music.* (1982)
- Mildred Denby Green – *Black Women Composers: A Genesis.* (1983)
- The BEEM (Black Experiences Expressed Through Music) Foundation for the Advancement of Music (established in Los Angeles by Bette Cox in 1982)
- Center for Black Music Research (CBMR) - a library and archives unit of Columbia College Chicago. Special research collections now include The Eileen Southern Collection, the Dena J. Epstein Collection, the Helen Walker-Hill Collection and the Sue Cassidy Clark Collection. (1983)
- *Black American Music Symposium* – National conference at University of Michigan, Ann Arbor (1985)
- Videmus, Inc. – (founded by Vivian Taylor in 1986; now directed by Louise Toppin)

- Arthur R. LaBrew, *A Concert Tribute to Detroit's Black Prima Donnas,* 1989 (Michigan Music Research Center, Inc.).
- Ellistine Perkins Holly, "Black Concert Music in Chicago, 1890 to the 1930s" in *Black Music Research Journal,* Vol. 10, No. 1 (Spring, 1990).
- Samuel Floyd, Jr., editor – *Black Music In The Harlem Renaissance* (1990)
- PBS "Great Performances" - *Kathleen Battle and Jessye Norman – Spirituals In Concert,* 1991
- Elise K. Kirk – *Musical Highlights From the White House.* (1992)
- Rosalyn M. Story – *And So I Sing: African-American Divas of Opera and Concert,* 1993
- Samuel Floyd, Jr. – *The Power of Black Music: Interpreting Its History From Africa To The United States,* (1995)
- Eric Ledell Smith – *Blacks in Opera: An Encyclopedia of People and companies, 1897 – 1993,* (1995)
- Hansonia L. Caldwell – *African American Music – A Chronology 1619 – 1995,* (1996)
- Bette Y. Cox – *Central Avenue – Its Rise and Fall (1890 – c. 1955),* Exhibition catalog for *The Musical Renaissance of Black Los Angeles.* (1996)
- The African American Art Song Alliance – www.darryltaylor.com/alliance - (founded by Darryl Taylor in 1997)
- PBS "Great Performances" Documentary - *Aida's Brothers and Sisters: Black Voices in Opera,* 2000 – profiles of pioneering African American singers; www.pbs.org/wnet/gperf/aidas/resources.html
- The Georgia and Nolan Payton Archive of African Diaspora Sacred Music is established at CSU Dominguez Hills to facilitate research and documentation of church and religious concert music created and performed by the African Diaspora population of southern California. (2000)
- Andrea Broadwater – *Marian Anderson: Singer and Humanitarian* (2000)
- Allan Keiler – *Marian Anderson: A Singer's Journey* (2000)
- Hansonia Caldwell – *African American Music: Spirituals* (2000; 2003)
- Willis C. Patterson, editor – *The Second Anthology of Art Songs by Black American Composers* (2002)
- Helen Walker-Hill – *From Spirituals to Symphonies: African-American Women Composers and Their Music.* (2002)
- *Heritage and Legacy of Harry T. Burleigh* – National conference at Edinboro University of Pennsylvania (2003)
- William Banfield – *Landscapes in Color: Conversations With Black American Composers.* (2003)
- Jeanine Wagner/Margaret Simmons – *A New Anthology of Art Songs by African American Composers* (2004)

The Art of the Negro Spiritual: A Selected Bibliography

Compiled by Randye L. Jones

Below is a selection of books, periodicals, Web sites, and score collections that reference Negro spirituals: the music, the musicians, its history, etc. This list is intended to provide a starting point for the performance, research, and/or teaching of spirituals, especially those works composed for solo voice. An accompanying discography is available online at www.artofthenegrospiritual.com/resources/Discography-Singer.pdf.

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Research Centers & Special Collections
Afrocentric Voices in Classical Music. Created by Randye Jones.

Created/Last modified: February 09 2005. <http://www.afrovoices.com/collect.html >

Listed below are research centers and collections featuring or including a significant portion of material by or about African American musicians. Entries are restricted to Classical vocal music.

African-American History Resources
The William Stanley Hoole Special Collections Library
University of Alabama Libraries
Box 870266
Tuscaloosa, Alabama 35487-0266
Phone: 205/348-0500

Recorded and printed sources of field recordings and lyrics of traditional songs, recordings of Gospel music, shaped-note singing, recordings of popular music from vintage blues, jazz and ragtime, and hundreds of pieces of sheet music and commercial recordings by African American singers and instrumentalists

The African American Music
Collection
Room 101B
West Hall
University of Michigan
Ann Arbor, MI 48109-1092
Phone: 734/764-8338; Fax 734/763-4452

Collections include: The Eva Jessye Collection, The Nathaniel C. Standifer Video Archive of Oral History, The Maxwell O. Reade Collection of Early Jazz and Blues Recordings, and the "Porgy and Bess: An American Voice" Holdings

African-American Sheet Music Digitizing Project
Brown University
Providence, RI 02912
Phone: 401/863-1574

Collection consists of 1,500 pieces of African-American sheet music from 1870 to 1920, providing a window into the daily concerns and pastimes of African Americans in the 19th and early 20th centuries

Archives of African American Music
and Culture
Smith Research Center, Room 180
Indiana University
Bloomington, IN 47408
Phone: 812/855-8547 or 812/855-8545 (Fax)

Includes audio and video recordings, photographs, original scores, oral histories, etc., related to popular, religious, and art musics, and Black radio

Charles L. Blockson Afro-American Collection
Temple University
Philadelphia, Pennsylvania

Holds rare books, prints, photographs, slave narratives, manuscripts, letters, sheet music, foreign language publications and ephemera

Center for Black Music
Research
Columbia College Chicago
600 S. Michigan Ave.
Chicago, IL
Contact person: Suzanne Flandreau
Phone: 312/344-7586

Center for Southern African-American Music
School of Music
813 Assembly Street
Room 208
University of South Carolina
Columbia, SC 29208
phone: 803-777-0227
fax: 803-777-1426

The CSAM archive holds sheet music dating from 1843, Gullah field recordings, material relating to Charleston's Jenkins Orphanage, South Carolina blues musicians, and Porgy and Bess, and audio-visual, photographic, and print materials related specifically to African-American music of the south. The CSAM website also provides access to video outtakes from USC's Fox Movietone News collection.

Collection of Negroiana, [ca. 1800]-1981
Gumby, L. S. Alexander, comp.
Rare Book and Manuscript Library
Butler Library
Columbia University
New York, NY

E. Azalia Hackley Collection
Special Collections
Detroit Public Library
Main Library, 3rd Floor
Detroit, Michigan
Phone: 313/833-1460 Fax: 313/833-5039

Rare books, manuscripts, performer and organization archives, photographs dating from mid-1800's to present, recorded sound collection, sheet music collection

Historic American Sheet Music Project
Special Collections Library
Duke University
Box 90185
Durham, NC 27708-0185
Phone: 919/660-5822 or 919/660-5934 (Fax)

This collection consists of 3,000 pieces of historic American sheet music from the period 1850-1920, representing a wide variety of musical types including bel canto; minstrel songs; protest, political and patriotic songs; plantation songs; spirituals; songs from vaudeville, musicals, and Tin Pan Alley; World War I compositions; and Civil War battle songs

Louis Armstrong House and Archives
Louis Armstrong Archives
Rosenthal Library
Queens College/CUNY
Flushing, NY 11367
Phone: 718/997-3670; 718/997-3677 (fax)

Louis Armstrong House
34-56 107th St.
Corona, NY 11368
Phone: 718/478-8274; 718/478-8299 (fax)

Archives include tapes, sound recordings, scrapbooks, photos, manuscript band parts, personal papers and manuscripts, instruments [SV]

The Marian Anderson Music Study Center
The Van Pelt Dietrich Library Center
University of Pennsylvania Library
3420 Walnut
Philadelphia, PA 19104-6206
Phone: 215/898-7554

Includes the library's Marian Anderson Archive, which contains correspondence, audiotaped interviews, recordings, annotated musical scores, clippings, diaries, and photographs dating from 1920 to 1991

Maud Cuney-Hare Collection, 1900-1936
Archives and Special Collections
Robert W. Woodruff Library
Atlanta University Center
Atlanta, GA

The Moorland-Spingarn Research Center
Howard University
500 Howard Place, N.W
Washington, DC 20059
Phone: 202/806-7480

Music reflecting Black participation in and contributions to the development of jazz, folk, spiritual, popular and classical styles, is well documented by the Music Department. Its collections are rich in sheet music, recordings, songbook albums, and instructional concert material for voice and piano. The collection documents over 400 composers dating from the 18th century to the present. Among the major composers represented are Will Marion Cook, William L. Dawson, R. Nathaniel Dett, W.C. Handy, and Samuel Coleridge-Taylor.

Division William L. Clements Library
The University of Michigan
909 S. University Ave.
Ann Arbor, MI 48109-1190

Collection of early American music, including music of African Americans,
of the 18th and 19th centuries

Music Information Center
Chicago Public Library
400 S. State Street
Chicago, IL 60605
Phone: 312 747-4850; Fax 312 747-4832
One of the largest music collections in a public library with substantial holdings in African American music including The Chicago Blues Archives, the Jubilee Showcase Gospel Music Video Collection (fifty hours), The Martin & Morris Gospel Sheet Music Collection, files, board minutes and documents of the African American local 208 of the American Federation of Musicians, Roy G. Butler Collection, and The University of Chicago Folk Festival Recordings Collection.

Rodgers & Hammerstein Archives of Recorded Sound
New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023
Phone: 212/870-1663; 870-1662

Second largest recorded sound archives in the USA, which stems from the earliest days of recorded sound cylinders to the latest laser discs, has recordings of Afro-American composers and performers (though that is not their main focus), a collection of very early as well as current record company catalogs which list the different artists and the songs that they recorded, sometimes with interesting photos and bios and a large print collection of books and periodicals, dealing with composer and artist discographies, as well as any other aspect of recorded sound

Their Music Research Division has many scores and manuscripts in their
Americana collection. The contact person there is George Boziwick, and
his number is 212-870-1647. [SV]

Schomburg Center for Research in Black Culture
New York Public Library
515 Malcolm X Blvd.
New York, N. Y. 10037-1801
Reference Desk: 212/491-2218

One of the world's largest collections of African/American and other African related cultural materials, including sheet music, sound recordings and videos [SV]

Smithsonian: African American History and Culture
Washington, DC

Selected links to African American sites hosted by Smithsonian
Institution museums and organizations

The William Grant Still and Verna Arvey Papers
Special Collections Division
University of Arkansas Libraries
Fayetteville, AR 72701-1201
Phone: 501/575-5577 or 501/575-6656 (Fax)

Includes musical scores, literary manuscripts, correspondence, sheet music, audio recordings, photographs, and books

William Grant Still Collection
Special Collections Library
Duke University
Box 90185
Durham, NC 27708-0185
Phone: 919/660-5822 or 919/660-5934 (Fax)

Photocopies of music, writings, correspondences, clippings, recordings, etc., that primarily document Still's work as a composer

William Ransom Hogan Jazz Archive
Howard-Tilton Memorial Library
Tulane University
New Orleans, LA 70118

Oral history tapes, sound recordings, sheet music and manuscripts and many
other materials [SV]

Selected Discography of Art Songs by African American Composers (partial source: Center for Black Music Research, Columbia College)

Ah! Love, But a Day: Songs and Spirituals of American Women. Includes songs by Margaret Bonds, Undine Smith Moore, Florence Price, Jacqueline Hairston, and Betty Jackson King. Louise Toppin, soprano, Jay A. Pierson, baritone, and John O'Brien, piano. Videmus/Albany Records Troy 385 (1999).

Amen! African-American Composers of the Twentieth Century. Music by various composers. Includes two song cycles: William Grant Still's *Songs of Separation* and Robert Owens's *Borderline*. Oral Moses, bass-baritone and Geroge Bailey, piano. Albany Records Troy 459 (2001).

Créole Classique: Music for a New Orleans Soirée. Includes songs by Basile Barès, Samuel Snaër, Raymond Kerry Moore, and Anthony Peter Moore. Various artists. GUMBO8319 (2000).

Dreamer: A Portrait of Langston Hughes. Includes songs by Robert Owens, William Grant Still, Hale Smith, Henriette Davison, Harry T. Burleigh, Florence Price, and Margaret Bonds. Darryl Taylor, tenor, Maria Corley, piano, with William Warfield, narrator, Erik Santo, piano, and Patricia Terry-Ross, harp. Naxos Records, American Classics Series 8.559136 (2002).

Fi-Yer! A Century of African American Song. William Brown, tenor, and Ann Sears, piano. Albany Records TROY 329 (1999).

For Doc: A Brothers' Tribute in Song. Dedicated to Wendell Whalum. Choral settings by Whalum, Wendell Logan, Harry T. Burleigh, John W. Work, and others. [Morehouse College Glee Club] Volume 10, MCGC (1990).

Heart on the Wall:African American Art Song for Orchestra. Music of Robert Owens, Julius P. Williams, Robert L. Morris, and Nkeiru Okoye. Louise Toppin, soprano, Dvorak Symphony Orchestra, Julius P. Williams, conductor. Albany/Visionary Records TROY 1314 (2011)

I've Known Rivers. Includes songs by Swanson, Boatwright and Burleigh among other composers. Steven Marking, baritone and Richard Cherry, piano. Mountaintop Studios and American International Artists (2002).

The Negro Speaks of Rivers and Other Art Songs by African-American Composers. Music of Leslie Adams, Margaret Bonds, Charles Brown, Cecil Cohen, Undine Moore, Robert Owens, Coleridge-Taylor Perkinson, Florence Price, Howard Swanson, George Walker, and John W. Work, Jr. Odekhiren Amaize, bass-baritone. Musicians Showcase Recordings MS 1011 (1999).

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Poetry Prelude: Music of Richard Thompson. Darryl Taylor, tenor, Louise Toppin, soprano, Richard Thompson, piano. Albany Records TROY 830 (2006).

Remembrance: African American Songs. Includes songs by Robert Owens, John W. Work, Mark Fax, Coleridge-Taylor Perkinson, Noel Da Costa, David Baker, Harry Thacker Burleigh, William Grant Still. Dina Cancryn Foy, soprano, Polly Brecht, piano. DCF Records (1996). Unnumbered.

Sence You Went Away: Contemporary African American Art Songs & Spirituals. Music of Leslie Adams, Valerie Capers, Adolphus Hailstork, Cedric Dent, Eugene Hancock, John Carter, and Wendell Whalum. Various artists. Albany Records Troy 387 (2000).

Songs of Illumination. Includes songs by Hale Smith, Camille Nickerson, Thomas Kerr, Adolphus Hailstork, Stephen Newby, Howard Swanson, William Banfield, Evelyn Simpson-Curenton, and a performance of T. J. Anderson's song cycle, *Songs of Illumination.* Louise Toppin, soprano, and Bill Brown, tenor, with Howard Watkins and Vivian Taylor, piano. Centaur Records CRC 2375 (1998).

The Unknown Flower: Song Cycles by American Women Composers of the 20th Century. Charsie Randolph Sawyer, soprano. Includes song cycles by Valerie Capers, Lena McLin, Lettie Beckon Alston, Betty Jackson King, and Jacqueline Sellers. Calvin College Alumni Associate CAA-1004 (1999).

Watch and Pray: Spirituals and Art Songs by African-American Women Composers. Music of Betty Jackson King, Margaret Bonds, Undine Smith Moore, Florence Price, and Julia Perry. Videmus. Koch International Classics Koch 3-7247-2H1 (1994).

Where the Music Comes From: American Songs. Includes art songs by Harry T. Burleigh and Wendell Logan. Cynthia Haymon, soprano; and Warren Jones, piano. Decca Record Company Argo 436 117-2 (1992).

You Can Tell the World: Songs by African-American Women Composers. Art songs and spiritual arrangements by Lena J. McLin, Florence Price, Julia Perry, Zenobia Powell Perry, Betty Jackson King, Jeraldine Saunders Herbison, and Sharon J. Willis. Sebronette Barnes, soprano and Elise Auerbach, piano. Senrab Records SRR7988 (2000).

Adams, Leslie. "For You There Is No Song." On: *The Horse I Ride Has Wings.* Donnie Ray Albert, baritone, David Garvey, piano. Now Recordings (1996).

———. *Love Rejoices: Songs of H. Leslie Adams.* Darryl Taylor, tenor, Robin Guy, piano. Visionary Records/Albany Records Troy 428 (2000).

Baker, David. *Song Cycle.* On: *Mostly Americana.* Jennifer Poffenberger, soprano; and Lori Piitz, piano. Enharmonic ENCD93-012 (1993).

Banfield, William C. *Extensions of the Tradition.* Includes his "Spiritual Songs for Tenor and Cello" and "The Prophetess II." Innova Records Innova 510 (1996).

Burleigh, Harry T. *Art Songs of Harry T. Burleigh.* Regina McConnell, soprano, Michael Cordovana, piano. Centaur Records (1996)

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Davis, Anthony. *Lost Moon Sisters.* On: *Urban Diva.* Dora Ohrenstein, soprano, and ensemble. Composers Recordings Incorporated CRI CD 654 (1993).

Newby, Stephen Michael. Gospel Songs for Baritone and String Orchestra. On: *Shades of Blue: Symphonic Works by African American Composers.* Richard Taylor, baritone, Washington Symphony, conducted by Julius P. Williams. Visionary Records/Albany Records Troy 431 (2000).

Owens, Robert. *Fields of Wonder: Songs and Spirituals of Robert* Owens. Darryl Taylor, tenor, Robert Owens, piano, and Stephen Tucker, conductor. Videmus/Albany Records TROY 897 (2006).

———. *Tearless*. Donnie Ray Albert, baritone and Robert Owens, piano. Cinnabar Records (2004).

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Raphael, Michael. *Michael Raphael's Jazz Hymns*. Kevin Maynor, bass; Brandt Fredericksen and Eric Olsen, piano. Guild GMCD 7224 (2001).

Smith, Hale. *The Valley Wind; Toussaint L'Ouverture; In Memoriam-Beryl Rubenstein.* On: *The Music of Hale Smith.* Various artists. CRI CD 860 (2000).

Still, William Grant. *From the Hearts of Women; Mother and Chi*ld; "The Citadel;" "Golden Days." On: *The American Scene.* Margaret Alstrup with the Manhattan Chamber Orchestra. Newport Classic NPD 85596 (1995).

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Tillis, Frederick. *Freedom, Spiritual Fantasy no. 9,* and four art songs. On: *Freedom.* New World Records NW 80455-2 (1996).

Walker, George. *Cantata for Soprano, Tenor, Boys Choir and Chamber Orchestra.* On: *George Walker: A Portrait*. Joyce Mathis, Walter Turnbull, the Boys Choir of Harlem, and the Orchestra of St. Luke's. Albany Records Troy 136 (1994).

———. Collected songs. On: *The Music of George Walker.* Phyllis Bryn-Julson, soprano and George Walker, piano. Composers Recordings Inc. CRI CD 719 (1995).

———. *Lilacs for voice and orchestra.* On: *Lilacs for Voice and Orchestra: The Music of George Walker.* Faye Robinson, soprano, Arizona State University Symphony Orchestra. Summit Records DCD 274 (2000).

———. *Poem for Soprano and Chamber Ensemble. On: Works by Joel Chadabe, Clark Eastham, George Walker, and James Willey.* Capitol Chamber Artists. Centaur Records, 1991 (Centaur CRC 2071). (Also released on George Walker, Albany Records Troy 154 [1995].

African American Winners of the Metropolitan Opera National Council Auditions

compiled by:
Maurice B. Wheeler, Ph.D., University of North Texas,
College of Information

The Metropolitan Opera National Council Auditions were established in 1954, having been preceded by the Auditions of the Air. Enormously popular with radio audiences across the country, the Auditions of the Air began in 1935 and lasted nearly twenty years. As the 1950s began, a barrier was broken that helped to change forever the face of opera in the United States and around the globe. Baritone Fred Thompson became the first African American to be named winner of the prestigious award in 1951.

Since that time African American singers have consistently been among the winners of the Auditions, and have established highly successful careers in opera houses throughout the world. The recognition, training and exposure given these young singers as a result of winning the Auditions has been invaluable in laying the foundation for successful and varied careers in opera and concert.

1950s

1951	Fred Thompson	Baritone	(Auditions of the Air)
1953	Robert McFerrin	Baritone	(Auditions of the Air)
1957	Robert Mosley	Baritone	
1957	Felicia Weathers	Soprano	
1958	Grace Bumbry	Mezzo-Soprano	

1960s

1961	George Shirley	Tenor
1961	Shirley Verrett	Soprano
1962	Veronica Tyler-Scott	Soprano
1963	Junetta Jones	Soprano
1966	Gwendolyn Killebrew	Mezzo-Soprano
1968	Jessye Norman	Soprano

1970s

1975	Carmen A. Balthrop.	Soprano
1977	Vinson Cole	Tenor
1978	Winifred Faix Brown	Soprano

1980s

1981	Laurence Albert	Bass
1983	Harolyn Blackwell	Soprano
1983	Herbert Perry	Bass-Baritone
1983	Jo Ann Pickens	Soprano
1984	Theresa Hamm	Soprano
1986	Mark S. Doss	Bass
1986	Gordon Hawkins	Baritone
1989	Kevin Short	Bass-Baritone
1989	Tichina Vaughn	Mezzo-Soprano

1990s

1991	Kenneth Tarver	Tenor
1993	Ray M. Wade	Tenor
1995	Anita Johnson	Soprano
1996	Lester Lynch	Baritone
1996	Elizabeth Norman	Coloratura Soprano
1996	Eric Owens	Bass
1997	Angela Brown	Soprano
1998	Indra Thomas	Soprano
1999	Margaurite Mathis-Clark	Soprano

2000s

2000	Latonia Moore	Soprano
2001	Lawrence Brownlee	Tenor
2003	Alyson Cambridge	Soprano
2004	Laquita Mitchell	Soprano
2004	Charles Mays, Jr.	Bass-Baritone
2004	Karen Slack	Soprano
2006	Katherine Jolly	Soprano
2006	Donovan Singletary	Bass-Baritone
2007	Ryan Smith	Tenor
2009	Nadine Sierra	Soprano

2010s

2011	Michelle Johnson	Soprano
2011	Ryan Speedo Green	Bass-Baritone

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