THE AFRICAN AMERICAN ART SONG ALLIANCE CONFERENCE

25th Anniversary Celebration

October 13 – 16, 2022

Claire Trevor School of the Arts – Music

The University of California, Irvine

Host Hotel
Sonesta Hotel Irvine
17941 Von Karman Avenue
Irvine, CA 92614

Transportation provided by
Lux Bus
Anaheim, CA

The African American Art Song Alliance

artsongalliance.org

Funding for this conference generously provided by:

Flora Family Foundation; UCI Office of Inclusive Excellence Spirit Award Program;
National Association of Teachers of Singing; UCI Illuminations, the Chancellor's Art & Culture Initiative;
Hampsong Foundation; Los Angeles Opera; National Association of Negro Musicians, Western Division;
Claire Trevor School of the Arts; Chair's Endowment, UCI Music Department;
UCI African American Studies Department

CONFERENCE PARTICIPANTS

COMPOSERS

Michael Abels, Los Angeles, CA
Judith Baity, Los Angeles, CA
Jasmine Barnes, Dallas, TX
Brittney Elizabeth Boykin, Spelman College, Atlanta, GA
Mason Bynes, Berklee College of Music, Boston, MA
Marvin Curtis, Indiana University, South Bend, IN
Jerrell R. Gray, Charleston, SC
Tiffany Hall, San Francisco Jazz Conservatory, San Francisco, CA
Jonathan Bailey Holland, Boston Conservatory, Boston, MA
Sylvia Hollifield, Detroit, MI
Marvin Mills, Baltimore, MD
Andre Myers, University of Redlands, Redlands, CA
Shawn Okpebholo, Wheaton College, Wheaton, IL
Rosephanye Powell, Auburn University, Montgomery, AL
Dave Ragland, Chattanooga, TN
Del'Shawn Taylor, Englewood, CO
Maria Thompson Corley, Franklin & Marshall Coll., Lancaster, PA
Khyle Wooten, University of Tennessee, Knoxville, TN

SCHOLARS

Mark Burford, Reed College, Portland, OR
Patrecia Caicedo, Barcelona, Spain
Hansonia Caldwell, Los Angeles, CA
John Michael Cooper, Southwestern University, Georgetown, TX
Bill Doggett, Los Angeles, CA
Michael Harper, London, England
Tsitsi Ella Jaji, Duke University, Durham, NC
Max Jefferson, University of California, Berkeley, CA
Randye Jones, Grinnell University, Grinnell, IA
Jean E. Snyder, Pittsburgh, PA

SINGERS

Donnie Ray Albert, University of Texas, Auston, TX
Jayme Alilaw, Atlanta, GA
Nina Evelyn Anderson, Boston Conservatory, Boston, MA
Celeste Bembry, Los Angeles, CA
Susheel Bibbs, Sacramento, CA
Gwendolyn Brown, Fisk University, Nashville, TN
Jean Bernard Cerin, Lincoln University of PA, Lincoln, PA
Darian Clonts, Montclair University, Montclair, NJ
Minnita Daniel-Cox, University of Dayton, Dayton, OH
Alexis Davis-Hazell, University of Alabama, Tuscaloosa, AL
Lisa Edwards-Burrs, Virginia State University, Richmond, VA
Roderick George, University of Montevallo, Montevallo, AL
Phillip Harris, San Francisco Conservatory, SF, CA
Bonita Hyman, Metropolitan Opera, Frankfurt, Germany
Nicole Jenkins, James Madison, Harrisonburg, VA
Christine Jobson, Opera America, New York, NY
Candace Johnson, University of California, Berkeley, CA
Cornelius Johnson, Chicago, IL
Byron Jones, Shenandoah University, Winchester, VA
Timothy Jones, University of Houston, Houston, TX
Christopher C. Jordan, New York, NY
Kisma Jordan-Hunter, Detroit, MI
Daveda Karanas, Texas State University, San Marcos, TX
Jacob Lay, University of Tennessee, Knoxville, TN
Albert R. Lee, Yale University, New Haven, CT

SINGERS (cont)

Anthony León, Los Angeles Opera, Los Angeles, CA
Leberta Lorál, Los Angeles, CA
Madeleine Lyon, Los Angeles Opera, Los Angeles, CA
Jamez McCorkle, Los Angeles Opera, Los Angeles, CA
Charles Moore, University of Northern Colorado, Greeley, CO
Thalia Moore, Chino Hills, CA
Shana Oshiro, Winchester, VA
Dawn Padula, University of Puget Sound, Tacoma, WA
Marcía Porter, Florida State University, Tallahassee, FL
Jamie Reimer, University of Nebraska, Lincoln, NE
Trineice Robinson, Princeton University, Princeton, NJ
Deborah Selig, Wellesley College, Wellesley, MA
Darryl Taylor, University of California, Irvine, CA
Louise Toppin, University of Michigan, Ann Arbor, MI
Daniel Washington, University of Michigan, Ann Arbor, MI
Carline Waugh, Marshall University, Huntington, WV
Frances Young Bennett, University of California, Irvine, CA

PIANISTS

Edmond Charles, Bowie, MD
Eileen Downey, University of Tennessee, Knoxville, TN
Rosalyn W. Floyd, Augusta University, Augusta, GA
Katie Franklin Ledsinger, Costa Mesa, CA
Kathryn Goodson, Ann Arbor, MI
Jerrell R. Gray, Charleston, SC
Lorna Griffitt, University of California, Irvine, CA
Tammy Hall, San Francisco Jazz Conservatory, San Francisco, CA
Amelia Hammond, University of So. California, Los Angeles, CA
Stacie Haneline, University of Nebraska, Omaha, NE
Leonard Hayes, University of So. California, Los Angeles, CA
Michael Ippolito, Texas State University, San Marcos, TX
Gwynne Kuhner Brown, University of Puget Sound, Tacoma, WA
Marvin Mills, Baltimore, MD
Junko Nojima, University of California, Irvine, CA
Kaitlyn Rittner, University of Northern Colorado, Greeley, CO
Cindy St. Clair, Samford University, Birmingham, AL
Nina Scolnik, University of California, Irvine, CA
Byron Smith, Harbor College, San Pedro, CA
Jeffrey Sykes, University of California, Berkeley, CA
Maria Thompson Corley, Franklin & Marshall Coll., Lancaster, PA
Joseph Williams, University of Puget Sound, Tacoma, WA

INSTRUMENTALISTS

Naima Burrs, Petersburg Symphony Orchestra, Petersburg VA
Karla Hamelin, Texas State University, San Marcos, TX
Timothy Holley, North Carolina Central University, Durham, NC

ADMINISTRATORS/DESIGNERS

Marvin Curtis, Former Dean, Indiana University, South Bend, IN
Christopher Koelsch, General Director, LA Opera
Christopher Myers, Scenic Designer, LA Opera
Kaneza Schaal,Stage Director, LA Opera
Raymond Tymas-Jones, President, Cornish College of the Arts, Seattle, WA

NOTES

Live streaming of conference performances at: https://xxx courtesy of Hampsong Foundation

#artsongalliance

The African American Art Song Alliance Conference
25th Anniversary Celebration

Celebrating 25 years of service

All activities to be held at Winifred Smith Hall (WSH), Contemporary Arts Center (CAC), or AITR 190 unless otherwise noted, and are open and free to the public

Thursday, October 13

4:00 PM — Welcome Reception, Sonesta Hotel
hosted by the National Association of Negro Musicians – Western Region

7:00 PM — **African Diaspora – Caribbean, Central and South America**

Memory and Nostalgia: Art Songs by Afro-Latin Composers — Lecture
Patricia Caicedo

"Lisette" (Haitian Creole) — Film
Jean Bernard Cerin

Exploding the Canon and Beyond — Lecture
Michael Harper

Friday, October 14

Daily refreshments provided by UCI Department of African American Studies

9:00 AM — Welcome and Introduction, Darryl Taylor — Plenary Session
Welcome, Dean Tiffany Lopez, Claire Trevor School of the Arts — WSH

Chronology: Hansonia Caldwell

Keynote address "Lift Every Voice...Why African Americans Stand"
Marvin Curtis, Indiana University, South Bend

Awards presentations:
- Willis Patterson Award for Excellence in Research, presented by Susheel Bibbs
- George Shirley Award for Excellence in Performance, presented by Louise Toppin
- Adams-Owens Composition Prize, presented by Shawn Okpebholo

SOCIAL JUSTICE

11:00 AM — Creating *Omar* for LA Opera — Panel Discussion
Moderator: Christopher Koelsch, General Director, LA Opera — WSH
Michael Abels, Co-Composer, Kaneza Schaal,Stage Director,
Christopher Myers, Scenic Designer

Arias from *Omar,* by Rhiannon Giddens and Michael Abels
Jamez McCorkle, tenor as Omar
and other Los Angeles Opera Young Artists

1:00 PM	*Fires of Justice*	Performance WSH
2:00 PM	"Rights of Passage and Presence: Urban Renaissance and the Sonic Construction of a Black Movement" Max Jefferson	Lecture AITR 190
3:00 PM	*Soul and Reconciliation*	Performance WSH
4:00 PM	Black Arts Administrators Affinity Group Raymond Tymas-Jones (President, Cornish College of the Arts), moderator	Group Discussion AITR 190
5:30 PM	"The Hyers Sisters: Voices for Freedom" Film Viewing, Performance and Discussion Susheel Bibbs, soprano and filmmaker Katie Franklin Ledsinger, piano	Colloquium Room CAC
6:00 PM	Master Class Louise Toppin, The University of Michigan	WSH
8:00 PM	My Sister's Keeper: *Celebrating the 150th Birthday of Paul Laurence Dunbar* Minnita Daniel-Cox, Marcía Porter, Alexis Davis-Hazell and Rosalyn Wright Floyd	Performance WSH

Saturday, October 15

Daily refreshments provided by UCI Department of African American Studies

THE HARLEM RENAISSANCE CENTENNIAL

9:00 AM	"Early Development of the Spiritual in the Harlem Renaissance" Randye Jones	Lecture CAC – Colloquium Room
10:00 AM	*In Memorium – Dorothy Rudd Moore*	Performance WSH
10:30 AM	"A Century of Musical Perspectives on Georgia Douglas Johnson" Gwynne Kuhner Brown and Dawn Padula	Lecture-Recital CAC – Colloquium Room
11:15 AM	"The Lost Generation 1919-1925" Bill Doggett	Lecture CAC – Colloquium Room
12:00 PM	Music Performance Anxiety: An Opera Singer's Perspective Nicole Jenkins	Lecture CAC – Colloquium Room
1:00 PM	"'The World and Us': Black Musicians Mark Burford	Lecture
2:00 PM	"Sing, Poets!" Tsitsi Ella Jaji	Lecture CAC – Colloquium Room
3:00 PM	Master Class Bonita Hyman, Metropolitan Opera	Performance MM 220

4:00 PM	Composers' Forum Louise Toppin, Moderator	Panel Discussion WSH

BLACK WOMEN COMPOSERS MATTER

4:15 PM	"Religion, Resolve, and Rebuke: Dimensions of Justice in Baritone Solo Movements of Selected Choral Masterworks by Black Women Composers" Khyle Wooten	Lecture CAC – Colloquium Room
5:00 PM	"A Ghost No More: On a Prize-Winning Song by Margaret Bonds John Michael Cooper	Lecture CAC – Colloquium Room
5:30 PM	*A Salute to Margaret Bonds (1913 – 1972)*	Performance WSH
6:00 PM	"Black Feminism in Music, Poetry, and Literature" Shana Oshiro and Edmond Charles, with Jasmine Barnes	Lecture-Recital CAC – Colloquium Room
8:00 PM	*For the Love of Langston*	Performance WSH

Sunday, October 16
A World of Expression

10:00 AM	"Tools for Improvisation/Interpretation: Sing Your Soul" Trineice Robinson	Workshop WSH
11:30 AM	The UniverSOUL Language: Italian, French, Creole, and German Songs by African American Composers Christopher C. Jordan and Cindy St. Clair	Performance WSH
2:00 PM	Departure	

Opening Events

African Diaspora – Caribbean, Central and South America

Patricia Caicedo – Memory and Nostalgia
Art Songs by Afro-Latin Composers

Jean Bernard Cerin – Haitian Creole
"Lisette"

Michael Harper – Exploding the Canon and Beyond

Thursday, October 13, 2022
Winifred Smith Hall – 7:00pm

Arias from *Omar*,
Composers: Rhiannon Giddens and Michael Abels
Libretto: Rhiannon Giddens

based on the autobiography of Omar ibn Said
World premiere: May 27, 2022, at the Spoleto Festival USA
Charleston, South Carolina

Jamez McCorkle and
Young Artists of Los Angeles Opera

Friday, October 14, 2022
Winifred Smith Hall – 11:00am

Panel Discussion and performances made possible by support from Los Angeles Opera.

Fires of Justice

Friday, October 14, 2022

Winifred Smith Hall – 1:00pm

Martin Luther King, Jr. (Gwendolyn Brooks) — Dave Ragland

Anthony León, tenor
Leonard Hayes, piano

The Black Experience (Mari Evans) — David N. Baker

I Who Would Encompass Millions
The Insurgent
Status Symbol
A Good Assassination Should Be Quiet
The Rebel
The Alarm Clock
Early in the Mornin'

Louise Toppin, soprano
Albert Lee, tenor
Kathryn Goodson, piano

Two songs from *Moments in Sonder* (Maya Angelou) — B.E. Boykin

Reverses
The Lesson

Madeleine Lyon, mezzo-soprano
Leonard Hayes, piano

*Surviving the Apocolypse (Nina Evans) — Andre Myers

Jaime Reimer, soprano
Byron Jones, baritone
Stacie Haneline, piano

Two Black Churches — Shawn Okpebholo

Ballad of Birmingham (Dudley Randall)
The Rain (Marcus Amaker)

Bonita Hyman, mezzo-soprano
Nina Scolnik, piano

Three Songs, Op. 41 (Claude McKay) — Robert Owens

The Lynching
If we must die
To the White Fiends

Donnie Ray Albert, baritone
Marvin Mills, piano

How Much Longer? (Del'Shawn Taylor) — Del'Shawn Taylor

Phillip Harris, baritone
Amelia Hammond, piano

Songs of Love and Justice (Rev. Dr. Martin Luther King, Jr.) — Adolphus Hailstork

Justice
Difficulties
Decisions
Love

Deborah Selig, soprano
Joseph Williams, piano

Soul and Reconciliation

Friday, October 14, 2022

Winifred Smith Hall – 3:00pm

Must All Then Amount to But This? (Walt Whitman) — Jonathan Bailey Holland
"O Children of Men" from *Hidden Words* (Baha'u'llah) — Zenobia Powell Perry
Ann Marie McPhail, soprano
Gwynne Kuhner Brown, piano

In Vain (Emily Dickinson) — Dave Ragland
Darryl Taylor, countertenor
Junko Nojima, piano

Two Songs from *Beyond Mirrors of Color* (Alison Harding) — James Lee III
Nappy
Is my voice too loud?
Christine Jobson, soprano
Timothy Holley, cello
Maria Thompson Corley, piano

Think On These Things (Phillipians 4:8) — Tammy Hall
S_Oppressed (Lorál) — Maria Thompson Corley
Leberta Lorál, soprano
Maria Thompson Corley
Tammy Hall, piano

Then, Here, and Now (from African American Spirituals) — Rosephanye Powell
Dying
Healing
Oppressed
Protest
Marcía Porter, soprano
Louise Toppin, soprano
Darryl Taylor, countertenor
Roderick George, tenor
Joseph Williams, piano

I Dream a World — Uzee Brown
Cornelius Johnson, tenor
Gwynne Kuhner, piano

"Sympathy" from *The Shadow of Dawn* (Paul Laurence Dunbar) — Richard Thompson
Frances Bennett, piano
Lorna Griffitt, piano

I am not an Angry Black Woman (Maria Thompson Corley) — Maria Thompson Corley
Gwendolyn Brown, contralto
Maria Thompson Corley, piano

Songs for the People (Frances Ellen Watkins) — Mason Bynes

Carline Waugh, soprano
Joseph Williams, piano

Soul of America (John Lewis, adapted by Jerrell R. Gray) — Jerrell R. Gray

Donnie Ray Albert, baritone
Jerrell R. Gray, piano

"Is God a Three-Letter-Word for Love?" from *Third Sacred Concert* (Ellington) — Edward "Duke" Ellington

Celeste Bembry, soprano
Byron Smith, piano

"Come Sunday" from *Concert of Sacred Music* (Ellington) — Ellington

Trineice Robinson, mezzo-soprano
Byron Smith, piano

The Hyers Sisters
Voices for Freedom

Film Viewing, Performance and Discussion

Susheel Bibbs, soprano and filmmaker
Katie Franklin Ledsinger, piano

Friday, October 14, 2022
CAC – Colloquium Room – 5:30pm

Master Class
Louise Toppin – The University of Michigan
Junko Nojima, piano

Friday, October 14, 2022
Winifred Smith Hall – 6:00pm

This class made possible by support from the National Association of Teachers of Singing

My Sister's Keeper
Celebrating the 150th Birthday of Paul Laurence Dunbar

Minnita Daniel Cox, soprano
Marcía Porter, soprano
Alexis Davis-Hazell, mezzo-soprano
Rosalyn Wright Floyd, piano

Friday, October 14, 2022
Winifred Smith Hall – 8:00pm

We wear the mask	B.E. Boykin
Dawn	Betty Jackson King
Theology	
Compensation	
Over the Hills	Irene Britton Smith
Sunset	
By the Pool	
Why Fades a Dream	
Day	Lena McLin
Silence	
The Unlucky Apple	
The Poet and His Song	Florence Price
Because	
Dreamin' Town	
What's the Use?	
Sympathy	
I Grew a Rose	
Spring	Zenobia Powell Perry, arr. Khyle Wooten

In Memorium – Dorothy Rudd Moore
1940 – 2022

Saturday, October 15, 2022
Winifred Smith Hall – 10:00am

From the Dark Tower — Dorothy Rudd Moore

O black and unknown bards (J.W. Johnson)
Southern Mansions (Arna Bontemps)
No Images (Waring Cuney)
Dream Variation (Langston Hughes)
For a Poet (Countee Cullen)
From the Dark Tower (Cullen)

Daveda Karanas, mezzo-soprano, Karla Hamelin, cello, and Michael Ippolito, piano

Two Songs from *Sonnets on Love, Rosebuds, and Death* — Moore

Song for a Dark Girl (Hughes)
Youth Sings a Song of Rosebuds (Cullen)

Lisa Edwards Burrs, soprano, Naima Burrs, violin, and Stacie Haneline, piano

Cullen's Trilogy (Cullen) — Jacqueline Hairston

For a Poet
Pagan Prayer
The Foolish Heart

jenkins Harris, baritone and Amelia Hammond, piano

Three Short Songs — Florence Price

Day Dawns (Angelina Grimcké)
The Crescent Moon (Louise Charlotte Wallace)
The Broken Bowl (Wesley Custright)

Christine Jobson, soprano, and Katie Franklin Ledsinger, piano

Hold Fast to Dreams (Hughes) — Price
Travel's End (Mary Folwell Hoisington)
To My Little Son (Julia Johnson Davis)

Charles Moore, tenor, and Kaitlyn Rittner, piano

A Journey in Love — Khyle Wooten

No Other But Thee (George Moses Horton)
Words of a Romance (Cullen)
When Summer Goes (Hughes)
My Love, When This is Past (Stefany)

Jacob Lay, baritone and Eileen Downey, piano

Master Class

Bonita Hyman, Metropolitan Opera

Saturday, October 15, 2022
MM 220 – 3:00pm

This class made possible by support from the National Association of Teachers of Singing

A Salute to Margaret Bonds
(1913 – 1972)

Saturday, October 15, 2022
Winifred Smith Hall – 5:30pm

The Sea Ghost (Frank Dempster Sherman)	Nicole Jenkins, soprano Lorna Griffitt, piano
Three Dream Portraits (Hughes) Minstrel Man Dream Variation I, too, sing America	Thalia Moore, soprano Amelia Hammond, piano
Four Songs (Edna St. Vincent Millay) Even in the Moment Feast I Know My Mind What lips my lips have kissed	Leberta Lorál, soprano Jeffrey Sykes, piano
The Negro Sings of Rivers	Darian Clonts, tenor Katie Franklin Ledsinger, piano
To A Brown Girl, Dead (Cullen) Hyacinth (Millay)	Daveda Karanas, mezzo-soprano Michael Ippolito, piano
Birth (Hughes)	Frances Bennett, soprano Nina Scolnik, piano
Five Creek-Freedman Spirituals Sit Down Servant I'll Reach to Heaven Dry Bones Lord, I Just Can't Keep from Cryin' You Can Tell the World	Jayme Alilaw, soprano Lorna Griffitt, piano
This Little Light of Mine	Nicole Jenkins, soprano Lorna Griffitt, piano

Black Feminism in Music, Poetry, and Literature
Lecture-Recital

Shana Oshiro, soprano
Edmond Charles, piano

Saturday, October 15, 2022
CAC Colloquium Room – 6:00pm

Black Female Composers/Male Poets
Sympathy — Florence Price

Male Composers/Black Female Poets
"Love" from *Songs of Love and Justice* — Adolphus Hailstork
Marrow of My Bone — Wendell Logan

Black Female Composers/White Female Poets
I Know My Mind — Margaret Bonds
Feast

Black Female Composers/Black Female Poets
Home
Is It Fair
Taking Names

For the Love of Langston
Songs on Poetry of Langston Hughes

Saturday, October 15, 2022
Winifred Smith Hall – 8:00pm

"Stars" from *Fields of Wonder* — Harriette Davison

Ann Marie McPhail, soprano
Gwynne Kuhner Brown, piano

April Rain Song — Jeremiah Evans

Charles Moore, tenor
Kaitlyn Rittner, piano

"March Moon" from *Beyond the Rim of Day* — Hale Smith

Kisma Jordan-Hunter
Rosalyn Wright-Floyd, piano

Heart of the Wall — Robert Owens

Heart
Remembrance
Havana Dreams
Girl
For Dead Mimes

Nina Evelyn Anderson, soprano
Junko Nojima, piano

Selections from *Shades of Hues* — Sylvia Hollifield

To Artina
Song for Billie Holliday
Susanna Jones Wears Red
My People

Daniel Washington, baritone
Kathryn Goodson, piano

Silver Rain, Op. 11 — Robert Owens

In time of silver rain
Fulfillment
Night Song
Silence
Carolina Cabin
Songs

Roderick George, tenor
Marvin Mills, piano

Dream Variations — Brandon Spencer

Carline Waugh, soprano
Joseph Williams, piano

**Langston Dreams* — Rosephanye Powell

Hold Fast to Dreams
To Sit and Dream
I Dream a World

Lisa Edwards Burrs, soprano
Stacie Haneline, piano

Border Line, Op. 24 — Robert Owens

Border Line
Night: Four Songs
Dustbowl
Burden
One
Beale Street
Gifts
Circles
Graveyard
Convent
Poppy Flower
Gypsy Melodies
Montmartre
Fragments
Desert
The End

Timothy Jones, baritone
Jeffrey Sykes, piano

**Words like Freedom* — Shawn Okpebholo

Refugee in America
Earth Song
Wisdom
When the Armies Passed
Today
Oppression
Spirituals
Reprise

Jaime Reimer, soprano
Stacie Haneline, piano

The UniverSOUL Language

Italian, German, French, and Creole Songs by African American Composers

Chistopher C. Jordan, baritone
Cindy St. Clair, piano

Sunday, October 16, 2022
Winifred Smith Hall – 11:00am

Drei Lieder für Bariton mit Klavierbegleitung (Hesse) Fremde Stadt Eine Geige in den Gärten Im Nebel	Robert Owens (1925–2017)
O del mio amato ben (Donaudy)	Marques L.A. Garrett (b. 1984)
Mi amor Es (Pintado)	Tania León (b. 1943)
Adieu, jusque je vous revoye (Anonymous)	Garrett
From *Five Creole Songs* Chère, Mo Lemmé Toi Lizette, Ma Chêre Amie Michieu Banjo	arr. Camille Nickerson (1888–1982)

Presentation Abstracts

Patricia Caicedo - *Memory and Nostalgia*:
Art Songs by Afro-Latin Composers
Thursday, October 13
7:00pm, WSH

As in the rest of the American continent, as a result of the Atlantic slave trade, between the XV and XIX centuries, Latin America received a large number of people from Africa, a population forced to abandon their places of origin, letting behind their families and culture. Motivated by nostalgia and the need to keep their memory and identity, the African diaspora developed alternative resistance mechanisms despite the acculturation processes. Being dispossessed of material goods, they used sound, language, and rituals to keep their culture alive. In time, the immaterial and symbolic goods they created penetrated the societies in which they lived, in some cases becoming mainstream through a whitening process that threatened to dispossess them once more of their symbolic wealth. By observing the art song that resulted from the collaboration of poets and composers of the African diaspora in Latin America, we will analyze how the use of melodic, rhythmic, idiomatic, and textual elements in music worked as a strategy to integrate, penetrate, maintain and reproduce their cultures of origin as well as to participate in the avantgardes and international artistic conversations, becoming a tool for social mobility and a mechanism for gaining social and political rights.

Jean Bernard Cerin - *"Lisette"*
Thursday, October 13
8:00pm, WSH

"Lisette" (2022) is a short documentary about the oldest song in Haitian Creole from colonial Saint Domingue, "Lisette quitte la plaine," and 4 other versions that share its lyrics from France, Louisiana and modern Haiti. This film explores the flow of culture and people between Europe, Latin America and the United States and interrogates the role of black classical musicians in preserving their history and retelling forgotten stories.

Michael Harper - *Exploding the Canon*
Thursday, October 13
8:30pm, WSH

In an effort to increasingly broaden and diversify the canon of art song available to students and performers, Michael Harper, Principal Study Vocal Tutor at the RNCM has spent years researching, collecting, performing, and teaching art songs by composers of African heritage. Though there has been much attention given to the study of art song by African American composers through organisations such as the National Association of Negro Musicians, the African American Art Song Alliance, and the African Diaspora Project and various anthologies, there had been little attention given to Afro-British art song. Though composers such as Samuel Coleridge-Taylor are well known, his song output was out of fashion not widely known or performed in the UK or abroad. The art songs of his daughter, Avril Coleridge-Taylor were even less known. After Avril Coleridge-Taylor, the trail of art song in by Afro -British composers in Britain seemed to disappear. This lecture will focus on the search for art songs by composers of African heritage connected with Britain through colonialism and post-colonial independence and the complexity of that discovery, especially during the pandemic.

Marvin Curtis - *Lift Every Voice...Why African Americans Stand*
Keynote Speech, Friday, October 14
9:00am, WSH

In recent years, "Lift Every Voice and Sing," a musical staple of Historically Black Colleges and Universities, is being performed more frequently at sporting events, patriotic symphonic concerts, and appears in 42 denominational hymnals. It is usually paired in performance with The Star-Spangled Banner. The tradition of standing and referring to the composition as "The Negro National Anthem" has caused many non-African Americans to question the reason for its title and why African Americans stand. In addition, the history of the James Weldon Johnson and his brother J. Rosamond Johnson, along with the compositional techniques applied, is not widely known. This speech explores the parentage of these creators, their education, the creation of the song, and the sociological and racial implications that led to its use over the past 102 years.

Max Jefferson - *Rights of Passage and Presence:*
Urban Renaissance and the Sonic Construction of a Black Movement
Friday, October 14
2:00pm, AITR 190

At every point of intersection between Black identities and the concept of Western Art Music in the United States, Blackness has never ceased to be a segregating factor in generic classification. The generic qualifier ostensibly gives musicians the right to exist in a space, passing as a member of a genre by merit of the category that has claimed them, while simultaneously acting as a measure of proscription and control. In the decades of urban renaissance following the Great Migration, Marian Anderson gave an historic performance at the Lincoln Memorial, but only after racial discrimination by the Daughters of the American Revolution barred her from Washington D.C.'s Constitution Hall; "race records" were marketed for the distribution of Black music, yet the generally white-owned record companies that produced them isolated the music onto segregated lists, supporting societal divisions based on racial difference; Harlem and Chicago became flourishing centers of Black renaissance, even as the artists of the renaissance experienced poverty and racial violence. This paper confronts the oppression of the proscriptive generic classification of the marketplace, instead turning to sites of musical creation in Harlem and Chicago and their inhabitants that cohered the aesthetic of Black life during urban renaissance in the 1920s-1940s. In this way, perspective is shifted from racial outsiders to Black musical practitioners themselves — Black art is a function of Black life and evidence of the parallel experiences of access and isolation for Black musicians.

Susheel Bibbs - *The Hyers Sisters: Voices for Freedom*
Susheel Bibbs, soprano
Katie Franklin Ledsinger, piano
Friday, October 14
5:30pm, CAC – Colloquium Room

This presentation in song and film reveals the Hyers Sisters' contributions to art song and concert spirituals of their times (the 1870's and 80's) and to 20th century works. A brief introduction is followed by Bibbs' award-winning Hyers film. The introduction integrates a performed spiritual and art song of the times by the presenter within information that contextualizes the Hyers' civil-rights influences and little-known connections with Sissieretta Jones and touring groups of the 1890's and with Burt Williams and works that followed in the early 1900's.

Randye Jones - *Early Development of the Concert Spiritual in the Harlem Renaissance*
Saturday, October 15
9:00am, CAC – Colloquium Room

2016 marked the 100th anniversary of Harry T. Burleigh's publication of "Deep River." Burleigh's setting was one of the earliest and certainly most successful use of a Negro Spiritual as source material for an art song. Occurring at the beginning of the Harlem Renaissance, "Deep River" inspired singers of Classical music to integrate Spirituals into their concert repertoire and composers to explore how their own vocal musical expressions might be enriched by inclusion of the Spiritual in their works. Composer and tenor Roland Hayes, composers John Rosamond Johnson, Clarence Cameron White, R. Nathaniel Dett, Florence Price, Lawrence Brown and Hall Johnson, and singers such as Paul Robeson, Marian Anderson, and Jules Bledsoe drew upon the folk songs of their 19th century enslaved ancestors to develop a music that spoke to their generation in new ways. This document serves to highlight a selection of the historical and contemporary composers and singers who have forged art songs from this powerful American folk music. The concert spirituals integrated the musical heritage of the folk spirituals with contemporary musical elements while retaining staples such as call-and-response and use of dialect in performance. This presentation will use excerpts from rare recordings from the era as examples of how pioneers of the era established the foundations of the concert spiritual.

Gwynne Kuhner Brown and Dawn Padula - *A Century of Musical Perspectives on Georgia Douglas Johnson*
Dawn Padula, mezzo-soprano
Gwynne Kuhner Brown, piano
Saturday, October 15
10:30am, CAC – Colloquium Room

Georgia Douglas Johnson (1880-1966) was a prolific writer of the Harlem Renaissance. In this performance with brief analytical comments, mezzo-soprano Dawn Padula and pianist Gwynne Kuhner Brown will perform several settings of two poems by Johnson: "The Heart of a Woman" by Florence Price and H. Leslie Adams, and "I Want to Die While You Love Me" by Harry T. Burleigh, Undine Smith Moore, and Rosephanye Powell. We will explore how varied composers use their different musical languages to explore Johnson's texts.

Bill Doggett Harlem, The Lost Generation 1919-1925
Saturday, October 15
11:15am, CAC – Colloquium Room

This paper will examine the under told story and legacy of classically trained Black singers and artists who emerged out of the shadow of The Great Migration and First World War and were documented in recorded sound by Black entrepreneur, Harry Pace's landmark 1920-23 record label, Black Swan Records. Founded in 1920 Harlem, Black Swan Records was the first significant Black owned Record label. Black Swan Records was revolutionary and symbolic in Harlem as a model for black artistic excellence produced by and for Black people. The label remains noteworthy and historic a century later for giving emerging Black classically trained artists an opportunity to record when the leading white owned label refused to record "serious colored artists." Mr. Doggett is a specialist on this topic, was featured in the related Summer 2021 Radio Lab-NPR podcast, "The Vanishing of Harry Pace" and has writtenan important feature on the subject for San Francisco Classical Voice.
https://www.sfcv.org/articles/feature/black-swan-records-story-and-legacy-black-classical-music-label-1921-1923

Mark Burford *"The World and Us": Black Musicians and American Life a Century Ago*
Saturday, October 15
12:00pm, CAC – Colloquium Room

The January 1922 issue of *The Crisis*, the NAACP publication offering "a monthly history of the Negro race," opened with a panoramic New Year's editorial by W. E. B. Du Bois titled "The World and Us." Du Bois chronicled the resurgent Ku Klux Klan, the push for anti-lynching legislation, the aftermath the recent Tulsa massacre, and the U.S. occupation of Haiti, though he also proudly noted how Black art "is gradually coming to its own," highlighting "our musicians like Burleigh and Dett pursuing their high and successful careers." This paper illuminates African American musicians and the state of their country and the world *c*. 1922, as represented on the pages *The Crisis*. I consider how these men and women navigated professional and political challenges and opportunities a century ago, from segregated entertainment and stubborn racial stereotypes to watershed artistic triumphs and the building of Black institutions.

Tsitsi Ella Jaji *Sing, Poets!*
Saturday, October 15
2:00pm, CAC – Colloquium Room

Harlem Renaissance poet, Countee Cullen, once marveled at the heavy calling of a God who would "make a poet black and bid him sing!" As a poet, literary scholar, and lapsed pianist the African American Art Song has long interested me as a beautiful intellectual tradition of what literary scholars call close reading. Composers and performers of art song give poetry the kind of minute and meticulous attention a poet longs for, and their sensitivity to nuance, imagery, and the details of sounded language create works that bring to the fore dimensions of a poem that a critical essay might rarely uncover. In this presentation I would like to reflect on how recent collaborations with three marvelous composers, Brittany Boykin, Shawn Okpebholo, and Steve Jaffe have shaped my thinking about the capacity for song texts to do more than "speak up" for justice, but rather to make a lasting, communal aesthetic monument. It has brought me joy to write poems set to music by these composers, texts that address the on-going agonies of the Israel-Palestine struggle, the history of Black freedom seekers from slavery times to the present, and the textured everyday lives of working folk, family, ancestors. The collaborative process – unique to each project -- in all three cases has enlivened the solitude of poetic composition with dialogue, re-visioning, possible polysemy, and trust. These experiences have enriched my perspectives as a scholar of poetry seeking to understand and write about what literary scholars can learn from musicians (singers, accompanists, composers) about poetry through song settings. In this presentation I will endeavor to meld my scholarly and creative work by placing my discussion in the context of singular poet-composer relationships, particularly Samuel Coleridge-Taylor and Paul Laurence Dunbar, and Margaret Bonds and Langston Hughes. I hope to show that even the compositional process may be a rehearsal, and that the work of making meaning is a dense network involving composer, poet, pianist, singer, and crucially, audience.

Nicole Jenkins *Music Performance Anxiety: An Opera Singer's Perspective*
Saturday, October 15
3:30pm, CAC – Colloquium Room

Music Performance Anxiety (MPA) is very common among musicians. It is not likely that one would find a musician who has not experienced some form of performance anxiety. Yet, for singers, high levels of anxiety can have detrimental effects on their physical, mental, and emotional health. The lifestyle of an opera singer seems glamorous in the perspective of the audience member that enjoys the performance, but most professional opera singers have experienced harmful situations. Though some of the normal physical side effects of performance anxiety are rapid heart palpitations, butterflies in the stomach, uncontrollable urges to use the restroom, dizziness, dry mouth and various tension in the body, the responses in opera singers can be severe due to the work environment and lack of recognition. MPA is just one form of anxiety that opera singers experience. Another form of anxiety that describes the need to regularly see a caregiver or constantly checking to see if the voice is healthy several times a

day is called health anxiety. Somatic symptom disorder also can develop through fear of losing one's voice. Negative mental thoughts of defeat or pessimism in achieving a desired goal, judging oneself negatively and blaming one's self and others can also be triggered by working in unhealthy social environments. Yet, there are many ways in which an applied vocal teacher can help a vocal student maintain a healthy lifestyle and endure rigorous surroundings. In my research, I will discuss various examples of performance anxiety as well as health anxiety that occurs specifically with opera singers and opera chorus artists. I will discuss their struggles and concerns as well as how an applied vocal teacher can best prepare their students for an operatic career.

John Michael Cooper *A GHOST NO MORE: On a Prize-Winning Song by Margaret Bonds No Longer Lost*
Saturday, October 15
4:15pm, CAC – Colloquium Room

In 1932, Margaret Bonds, then a junior at Northwestern University, won first prize in Song category of the Rodman Wanamaker Contest in Musical Composition for Composers of the Negro Race with her art song The Sea Ghost. Much has been written about this competition, but the song itself has usually been described as "lost." In fact, The Sea Ghost survives. This presentation will discuss it, place it into the context of Bonds's education and development as a composer (including a comparison with her first published song, a political campaign song written and published four years earlier), and compare and contrast it with artistic fruit of the personal and musical encounter with Langston Hughes's "The Negro Speaks of Rivers" that Bonds would in 1971 describe as having "saved" her. The presentation will include the first documented performance of Bonds's no-longer-lost song The Sea Ghost (beginning the tribute to Margaret Bonds concert).

Khyle Wooten *Religion, Resolve, and Rebuke: Dimensions of Justice in Baritone Solo Movements of Selected Choral Masterworks by Black Women Composers*
Saturday, October 15
5:00pm, CAC – Colloquium Room

The vast array of social disruptions around racial tensions and violence in America, from past to present, has rendered social justice an intrinsic item of the country's economy of diversity, equity, and inclusion. Through their musical commentary, African American composers, across several genres and eras, have launched critical conversation among their audiences concerning the hope and demands for justice for African Americans. There has been significant advancement in the academic study of concert music of African American composers, but compositions by African American women have received far less attention. Many of these composers were unable to have their works published or performed, thus creating a paucity of unpublished, understudied, and underperformed compositions. The purpose of this presentation is to provide thorough textual and musical analyses of a specific grouping of repertoire composed by African American women. The selected vocal literature shares two common traits: (1) they are all scored and excerpted for baritone solo and (2) they are all textually connected to the theme of justice. The works of Margaret Bonds, Lena McLin, and Dorothy Rudd Moore are examined here. "I Believe in Liberty" is the baritone solo in Bond's choral-orchestral work, *Credo* (1965-67), featuring the curated texts of W.E.B. DuBois. The baritone solo establishes their belief in the inherent freedom of all to live and dream with the promise of God's love. The baritone aria "He Came to Alabama" is the solo vocal centerpiece of Lena McLin's tribute cantata, *Free at Last: A Portrait of Martin Luther King, Jr.* (1973). In this aria, the baritone solo musically narrates the events and emotions surrounding King's fifty-four mile march from Selma, Alabama to the capitol steps of Montgomery, Alabama on March 9, 1965. "Fourth of July Speech," a bass-baritone aria, is excerpted from the second act of Dorothy Rudd Moore's opera, *Frederick Douglass* (1985). Here, Moore dramatically underscores Douglass' crowd address condemning the unsavory history of America's founding. Additional considerations will include circumstantial connections between the compositional and literary devices in the examined repertoire, historical summaries on each work's performance and reception history, and informational briefings concerning where and how this music may be accessed. All participants will leave with informed tools for optimal study and performance of these specific works along with general resources for performers who are interested in centering and programming music by African American women composers.

Shana Oshiro *Black Feminism in Music, Poetry, and Literature Black Feminism in Music, Poetry, and Literature*
Saturday, October 15
5:45pm, CAC – Colloquium Room

Various facets of Black womxn's identity as a reality has been demonized, subverted, and erased for generations—situating those aspects which do not serve White supremacist patriarchy perpetually on the margins. As a result, much of our experiences and perspectives dating back centuries continue to remerge, perceived as radical thought and heretic agendas. Observing the trajectory of Black feminist activism through both an anthropological and artistic framework may offer the multilayered lens through which society can evolve and integrate knowledge and ideology more efficiently.

Trineice Robinson *Tools for Improvisation/Interpretation: Sing Your Soul*
Sunday, October 16
10:00am, WSH

Whether through work songs, field hollers, shouts, spirituals, ragtime, blues, gospel, jazz, soul, R&B, or hip hop, the African American folk music tradition is a distinct reflection of the African American experience throughout the history of America. Together these styles represent a unique and distinctive approach to music-making in terms of function, intention, and execution. The manner of the performer's emotional articulation of life experience, the individualized approach to storytelling, and conviction in emotional expression through musical choices are ultimately the epitome of what makes the performance of these styles compelling, often duplicated, and greatly appreciated. I call this "Soul Expression." "Soul expression is the Unapologetic, Passionate, Communication of who you are, what you believe, and how you feel about it." -Dr. Trineice A component for nurturing soul expression is the understanding and implementation of the five areas of improvisation used to communicate story and emotion: vocal nuances, rhythm and feel, melodic improvisation, textual improvisation, and dynamics. This workshop will guide participants in exploring these five areas of improvisation and provide methods for nurturing the execution of these elements through the skill of improvised storytelling and musical expression.

CONFERENCE PARTICIPANT BIOGRAPHIES

(Composer biographies listed separately)

Donnie Ray Albert

Louisiana native and 1972 Louisiana State University graduate, Donnie Ray Albert began his operatic career after completing his Masters of vocal Performance degree from Southern Methodist University in 1975. Mr. Albert's 47 year career has taken him to some of the world's greatest opera houses and concert halls. Highlights include TOSCA (Scarpia) New York City Opera, Atlanta & Giessen; AIDA (Amonasro) Washington, DC, Köln, Boston, Montreal, and Stade de France; NABACCO Vancouver, Florentine Opera, La Scala; RIGOLETTO Miami, New York City Opera, Mannheim, & Vancouver; OTELLO (Jago) Sacramento, Kentucky Opera, Hamburg; UN BALLO IN MASCHERA (Renato) Chicago Lyric and Los Angeles; THE FLYING DUTCHMAN Austin, Köln, Arizona; MACBETH Columbus, Ohio & Köln; LA TRAVIATA (Germont) Metropolitan Opera in the Parks; DIE WALKÜRE (Wotan) Austin and Tokyo, Japan; SIEGFRIED (Wanderer) Tokyo, Japan; TALES OF HOFFMANN (Villains) Houston, Köln, Prague National Theater, and Covent Garden.Orchestral engagements include Chicago, Dallas, Houston, Los Angeles, Jerusalem, London, Cleveland and New York. Mr. Albert can be heard on RCA's PORGY AND BESS (Grammy 1977 – Best Opera Recording and the Grand Prix du Disc) conducted by John DeMain; THE RISE AND FALL OF THE CITY OF MAHAGONNY (2 Grammys: 2008 Best Opera Recording and Best Classical Album) conducted by James Conlon; EMI's EINE FLORENTINISCHE TRAGÖDIE, also conducted by James Conlon. Mr. Albert's discography can be found on CD Baby, Spotify and Amazon.com. Mr. Albert has been Senior Lecturer in Voice at the University of Texas Austin, Butler School of Music since the Fall of 2012.

Jayme anderson

Jayme Alilaw is a celebrated performer throughout opera, musical theater, and even comedic improv, with a voice described as "lush and vibrant". Jayme most recently originated the role of The Mother in the world premiere production of I Can't Breathe with Marble City Opera and again with Pacific Opera Project. Committed to elevating the voices of Black creators, Jayme is currently touring *La Femme Noire*, a celebration of the contributions of African American women as composers, poets, and singers to Western classical music. As a Sergeant in the U.S. Army, Jayme frequently sang for military ceremonies throughout the United States and Middle East in her 8 years of service. A California native, Jayme currently resides in Atlanta, GA. @sangemysjayme

Nina Evelyn Anderson

Nina Evelyn Anderson is a Maryland native attending Boston Conservatory at Berklee for her Master of Music in Opera Performance. Most recently, she made her Symphony Hall debut as a soloist in the New England premiere of Adolphus Hailstork's cantata Crispus Attucks. Her notable awards include Second Place in the George Shirley Vocal Competition and Best Performance of a Work by a BIPOC Composer in the Calliope's Call Young Singer Art Song Competition. Some of her past credits include Lady Billows (cover) in Britten's Albert Herring with Boston Conservatory and the Mother in excerpts of Menotti's Amahl and the Night Visitors with Maryland Opera. In addition to performing in operas, Nina is passionate about programming recitals featuring works by Black composers to both embrace her heritage and diversify the classical music canon.

Celeste Bembry

Celeste Bembry, soprano vocal artist sings to the Glory of God. She has been afforded numeous performance experiences as a featured soloist, a music worship leader, chorister and lecturer specific to the repertoire of Negro Spirituals, Christian hymnology, praise and worship music, anthems, classical cantatas, art songs, arias, and oratorios. During the 2020 - 2022 pandemic, Celeste continued solo work in virtual worship environments and in-person homegoing celebrations… Thank God! A few performance highlights: *A ten-year tenure touring nationally and internationally with the Albert McNeil Jubilee Singers, Inc., and twenty plus years with the Los Angeles Spirit Chorale provided extensive concertizing and tours both domestic and abroad, *Guest soloist on the NPR radio broadcast (Minneapolis MN), *Guest soloist on a released CD of Negro Spirituals with the Mormon Tabernacle Choir, Salt Lake UT. Celeste earned degrees; BS Speech Pathology - University of Denver, CO and, BM & MM Music Performance - University of Northern Iowa, IA.

Susheel Bibbs

Filmmaker-singer-scholar Susheel Bibbs has served the arts and the humanities for over 26 years. An acclaimed classical singer, national Emmy winner, and once the youngest Executive Producer in the PBS system for a major international series, Bibbs recently secured five international film awards (including one for Best Director of a Documentary) for her independent films on PBS and other US stations. As a classical soprano, Susheel debuted in concert at Boston's famed Jordan Hall, sang in Austria, and performed principal and supporting roles with professional companies in the US. Praised internationally in recital and with orchestra for 20 years, she also served on California Arts and Missouri Arts Councils' touring-artist rosters for 13 of those years. Combining the arts and humanities, Susheel began research work in 1985 on black classical song, in 1991 on civil-rights pioneer Mary Ellen Pleasant, and in 2009 on 19th-century, socially active opera divas, The Hyers Sisters. Seeking to celebrate the unsung works and achievements she had uncovered, she began creating and touring one-woman musical and dramatic performance works and creating films on these topics. In 1994 she became a leading touring artist for California Humanities, joined their *History Alive!* Touring Program in 1999, and was accepted by The National Parks Service's Network-to-Freedom programming in 2001. Her touring continues, and three of her independent films have become award winners. All screened at film-festivals -- one of them, seen in Europe's famed Cannes Film Festival, continues on national PBS. Bibbs has remained in demand nationally for appearances in media and documentaries, such as those on the Travel Channel (*Histories Mysteries*), NPR, and PBS. She currently directs The Living Heritage Foundation, which she founded in 2012 to support other professional artists who have enriched the arts with unique works by or about African Americans or women of note. For her "tireless efforts in the arts and humanities," the San Francisco Board of Supervisors awarded her their Highest Commendation, and The City Museum in St. Louis and Afro-American Museum in Los Angeles awarded her commendations for "extending the awareness of her community" and "making contributions to women's history." Bibbs holds advanced degrees in Communications (with an emphasis in the mass communication of African-American and Diaspora history) and in Vocal Performance and Opera from New England Conservatory (M.M., Vocal Performance). Her undergraduate work was at Boston University's College of the Arts (B.M., Opera). She was a producer at WGBH-Boston under Corporation for Public Broadcasting Grant in the late 1970's. There she became a TV Talent Coordinator, Radio Drama Producer, Music Program Director, and finally, the youngest national TV Executive Producer in PBS. During this time, she won national radio and television

awards in addition to the national EMMY. More at www.susheelbibbs.com.

Gwendolyn Brown

Contralto Gwendolyn Brown's operatic performances of traditional, 20th century, and even the avant guard has earned her consistent critical acclaim. In 2015, Ms. Brown's contralto was featured in the new experimental operatic work Afterwords: The AACM (AS) Opera, composed by George Lewis. Ms. Brown is fresh from her recent spritually *"strong performance"* hailed as "beneficent" (James McQuillen, The Oregonian) in Ethan Gans-Morse's opera The Canticle of the Black Madonna. Recently, Ms. Brown's *"imposing"* performance of Azalia in the William Grant-Still opera *"Troubled Island"* presented by the South Shore Opera Company earned her high critical acclaim as being *"wholly at home in Still's embrace of European, American and spiritual composition traditions"* (Andrew Patner, Chicago Sun Times) She has the distinction of being the first African-American contralto to perform the complete role, and the South Shore Opera Company bears the distinction of doing the full operatic performance as originally intended with a Black cast since the opera's premier in 1949. Critical acclaim of Ms. Brown's signature role of Maria in *"Gershwin's Porgy and Bess"* has made her one of the most sought after and renowned artists to perform the role. Her recent performances with the Seattle Opera and Boston Symphony (both during the regular season and at Tanglewood) as well as performances with Washington National Opera, New Orleans Opera, and abroad in Germany, Amsterdam, and Burssels were given high praise. Ms. Brown *"was a Maria with an ample voice to match her vivid personality"* (Tim Smith, Opera News. Other recent operatic appearances include covering Queenie in *Show Boat* with both Lyric Opera of Chicago and Washington National Opera in 2013, where she went on for two performances. A burgeoning Wagnerian, Ms. Brown's repertoire includes Fricka in *Das Rheingold,* which she performed at Des Moines Metro Opera, the First Norn and Waltraute in *Götterdämmerung*, and Erda in *Das Rheingold* and *Siegfried.* She has also performed the roles of Baba in Menotti's *The Medium*, Kabanicha in Janáček's *Katya Kabanova* and Filippyevna in Tchaikovsky's *Eugene Onegin.*.

Mark Burford

Mark Burford is R. P. Wollenberg Professor of Music at Reed College. A music historian, his scholarship and teaching focus on twentieth-century African American music and long-nineteenth-century European concert music. His published writing for both academic and general audiences includes articles on Johannes Brahms, Alvin Ailey, gospel music, and opera, and his article "Sam Cooke as Pop Album Artist—A Reinvention in Three Songs" received the Society for American Music's 2012 Irving Lowens Award for the outstanding article on American music. He is the editor of *The Mahalia Jackson Reader* and author of *Mahalia Jackson and the Black Gospel Field*, which in 2019 received the American Musicological Society's Otto Kinkeldey Award for the outstanding book in musicology by a senior scholar. In 2022, he was awarded the Dent Medal by the Royal Musical Association for outstanding contribution to the field of musicology. His current research project is a book on W. E. B. Du Bois and music, focusing on coverage of music in the NAACP magazine *The Crisis* during Du Bois's twenty-three-year editorship.

Naima Burrs

Naima Burrs is a violinist and conductor from Richmond, Virginia. Burrs studied at the University of Northern Iowa where she received a Master of Music degree in Violin Performance while serving as a Graduate Assistant during her studies. She also holds a Bachelor of Arts degree in Music (also in violin) from Virginia Commonwealth University in Richmond. Naima was the most recent guest on the PBS show , *Songs and Stories with Mary and Mike* (premiering in the Fall of 2022), which focuses on the everyday life of a living conductor and features the compositions of Dr. Maria Thompson Corley. Burrs was invited to participate in the 2022 Conducting Academy at Domaine Forget, in Quebec, Canada, to study with Metropolitan Opera's Music Director, Yannick Nézet-Séguin. Naima is a full time Lecturer at Virginia State University in Petersburg,Virginia and has also served as adjunct instructor of Violin at Longwood University in Farmville, Virginia and Hampden-Sydney College in Hampden-Sydney, Virginia. Burrs was appointed Music Director of the Petersburg Symphony Orchestra in January 2022 and was recently appointed Conductor of the University of Richmond Symphony Orchestra.Naima is currently pursuing a Doctor of Musical Arts Degree (D.M.A.) in Instrumental, Conducting at The Catholic University of America in Washington, D.C.

Patricia Caicedo

World Renowned expert in Latin American and Iberian Art songs, Patricia Caicedo, is a multifaceted artist-scholar with numerous recordings, books, concerts, and media appearances. She has led a crusade to include underrepresented repertoires and creators in music curricula and concert venues for over twenty years. She has released eleven albums and published numerous scholarly editions of scores and books, including The Latin American Art Song: Sounds of the Imagined Nations, the go-to history on its subject. Caicedo is also an avid performer of these works, having performed around the world in addition to founding and directing the Barcelona Festival of Song, which focuses on the performance and study of Latin American and Iberian art songs in Spanish, Catalan, and Portuguese. She is the host of the podcast Latin American and Iberian Art Song, in which she interviews composers and leading experts from across the world. Patricia holds a Ph.D. in musicology from the Universidad Complutense de Madrid and a Medical Doctor's degree from the Escuela Colombiana de Medicina.

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.

Jean Bernard Cerin

The Haitian baritone, Jean Bernard Cerin, completed his DMA in Voice at the University of Michigan in Ann Arbor, a Master of Music degree at the New England Conservatory in Boston and a B.A. in Economics at St. Joseph's University in Philadelphia, Pennsylvania. Praised for his "burnished tones and focused phrasing," Jean Bernard Cerin has charmed audiences throughout the USA, France, Austria, and his native Haiti. An avid recitalist, concert artist and opera singer, his engagements have taken him to venues such as the Kimmel Center and the Academy of Music in Philadelphia, The Kennedy Center and Library of Congress in Washington D.C., Beethovenhaus in Baden bei Wien, Boston's Jordan

Hall and Carnegie Hall in NYC among many others. A gifted recitalist, Jean Bernard Cerin won the first Gérard Souzay Prize for Best Performance of a French Mélodie at the 2018 Joy In Singing Song Competition in New York City. His video performance of the abolitionist "Oh Say Do You Hear?" for the Star Spangled Music Foundation was featured in the New York Times amid heated national debates about the history of the anthem's use in political discourse. He appears regularly on the recital platform with his Duo 1717 partner, pianist Veena Kulkarni-Rankin.

Darian Clonts

Tenor Dr. Darian Clonts is a native of Atlanta, GA, where he earned a Bachelor of Arts degree from Morehouse College, studying with Dr. Uzee Brown, Jr.. Clonts received Master of Music and Doctor of Music degrees from the Jacobs School of Music at Indiana University, studying with Dr. Brian Horne. Clonts has been seen performing with prestigious opera companies such as Cincinnati Oper, The Utah Festival Opera and Musicial Theater, the Princeton Festival, Atlanta Opera, and the Indiana University Opera Theater. Some of his operatic roles include Benvolio (Roméo et Juliette), the Witch (Hansel and Gretel), Mingo (Porgy and Bess), Hérrison (L'Étoile), Goro (Madama Butterfly), and El Raimendado (Carmen). Clonts is a recent participant in the National Association of Teachers of Singing 2022 Summer Intern program. He is currently a member of the voice faculty at the John J. Cali School of Music at Montclair State university, William Patterson University, and the University of Evansville. The main focus of his musical research includes opera and African American music, and he has lectured on his research at schools and institutions across the United State.

John Michael Cooper

John Michael Cooper, Professor of Music at Southwestern University (Georgetown, Texas), editor of seventy works of Florence B. Price published in sixty volumes by G. Schirmer in 2019-21, and chief contributing editor to the Margaret Bonds Signature Series of Hildegard Publishing Company (currently slated to include fifty volumes), is the author of the *Historical Dictionary of Romantic Music* (Scarecrow Press), three other books on Felix Mendelssohn Bartholdy, and sixteen editions of music published by Bärenreiter and other German and American publishers. His book titled *Margaret Bonds: The Montgomery Variations and Du Bois "Credo"* is at press with Cambridge University Press, and he is currently at work on the first book-length biography of Margaret Bonds, to be published in the Master Musicians series of Oxford University Press.

Minnita Daniel-Cox

A native of Columbus, Ohio, Dr. Daniel-Cox attended Bowling Green State University where she majored in Music Performance. Upon completion of her baccalaureate studies, she attended The University of Michigan where she received her Master of Music and her Doctor of Musical Arts degrees. This year, Dr. Daniel-Cox performed with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, the Bach Society of Dayton, and debuted with the Dayton Opera in the role of Sister Rose in Jake Heggie's *Dead Man Walking*. She has appeared with the University of Dayton, Yellow Springs, Flint, Ann Arbor and South Bend Symphony Orchestras as well as the Defiance and Packard Symphonic Bands. Her collaboration with Herbert Martin, *"I Know Why the Caged Bird Sings": A celebration of Paul Laurence Dunbar* has been performed across the U.S. and has lead to the establishment of the Dunbar Multicultural Series and the Dunbar Music Archive. Dr. Daniel-Cox has a passion for teaching and has taught music courses or applied voice for programs at Western Michigan University, University of Michigan, Bowling Green State University, and within the award-winning music program at Grosse Pointe South High School. Dr. Daniel-Cox is Assistant Professor of Voice and Coordinator of the Voice Area at the University of Dayton where she teaches applied lessons, music courses, coordinates the Vocal Performance Institute, a summer program for high school aged singers.

Alexis Davis-Hazell

American mezzo-soprano Alexis Davis-Hazell is a singing actor of opera, concert and musical theatre in the Southeast United States. Her performances have earned accolades for the size and quality of her instrument, and the dramatic intensity she brings to supporting characters. Among her career highlights are more than 130 performances of The Gershwins' masterwork *Porgy and Bess* in opera houses throughout Europe and North America. Concert soloist appearances since contributing to the GRAMMY™ award-winning album Gretchaninov: Passion Week with the Phoenix Chorale include Prokofiev's *Alexander Nevsky*, Dvořak *Stabat Mater* and *Beethoven Symphony No. 9* with orchestras in the southeast and southwest US. Davis-Hazell has appeared as an invited headline artist at the International Alonzo Ortiz Tirado Opera Festival (FAOT) in Álamos, Sonora, Mexico, broadcast live by Radio Sonora. She originated the role of Rachel in Joseph Landers' opera *Let Us Now Praise Famous Men*, premiered by the Tuscaloosa Symphony, broadcast on Alabama public television. Other mainstage appearances include those with San Francisco Opera, Arizona Opera, Utah Festival Opera, Mississippi Opera and Cincinnati Opera. Dr. Davis-Hazell currently serves on the faculty of The University of Alabama School of Music as Assistant Director of Undergraduate Studies, Assistant Professor of Voice and Lyric Diction, and as a College of Arts and Sciences Leadership Board Faculty Fellow. She holds degrees in Vocal Performance from Temple University (B.M. Hons.) and Arizona State University (M.M., D.M.A.) Dr. Davis-Hazell is currently National President Elect of the National Association of Teachers of Singing.

Bill Doggett

Nominated for the 2022 Dan David Prize, {History's version of The Mc Arthur Genius Award}, Bill Doggett is a published historian and scholar on Race and Performing Arts history with a national profile. An inaugural 2020-2021 Artist Scholar for The Manhattan School of Music, his Archive on Racial Identity and Early Recorded Sound received a 2022 Grammy Museum Preservation Assistance Grant in late June. Bill Doggett's expertise is in the interdisciplinary subjects of race, music and technology. His research explores how the convergence of these subjects aligned at the dawn of the 20th century to create a recalibration of 19th century "Lost Cause" Confederate nostalgia which defined and shaped our understanding of race and racial hierarchy in both the 20th and 21st centuries.

Eileen Downey

Eileen Downey is currently Distinguished Lecturer of Collaborative Piano at the University of Tennessee-Knoxville, where she is a vocal coach and collaborative pianist, as well as a rehearsal pianist for Knoxville Opera. She recently returned from Graz, Austria, where she spent the summer as an opera coach for the AIMS in Graz program. Ms. Downey held the positions of chorusmaster, vocal coach, and Music Director for the Janiec Opera Company at the Brevard Music Center for the summer seasons of 2013-14, and 2016-19. She has been an accompanist for the Middle/East Tennessee Metropolitan Opera Laffont Competition since 2012, and is an alumna of the Merola Opera Program. Other programs in which she has been involved include Opera North, SongFest, Aspen Opera Theater Center, Project Canción Española, and the Opera Theatre and Music Festival of Lucca, Italy. Ms. Downey received a Bachelor's degree in Piano Performance and a Master's Degree in Collaborative Piano from Michigan State University.

Lisa Edwards-Burrs

Lisa Edwards-Burrs' performances in recital, oratorio and chamber music are extensive. She has received several awards including the *Carson Silver Medal* from the American Traditions Competition of Savannah! Onstage and *Outstanding Vocalist of the Year* from *Richmond Magazine.* Internationally, her appointment as an Artistic Ambassador for the United States to South America with pianist Melanie Day resulted in a five-week concert tour, several master classes and television appearances. Additionally, she has performed at the International Conference for Moral-Rearmament in Caux, Switzerland and with the Amalfi Music and Arts Festival held in Vietro sul Mare, Italy. Her performances featuring the works of African-American composers and other contemporary works have also received critical acclaim. Two recordings on which she is featured received ballot consideration for Grammy nominations in 2013: *A Crown of Stars* by Andrew Earle Simpson (Best Choral Recording) and *Portrait of a Nude Cleopatra* by Leslie Burrs (Best Opera Recording/Instrumental Solo). Other recordings on which she is featured are *Auksalaq* (the first climate change opera) by Matthew Burtner and *Ceiling Floats Away* (also by Burtner) featuring poetry by Rita Dove. She is an Associate Professor at Longwood University and an adjunct professor at Hampden-Sydney College.

Katie Franklin Ledsinger

Katie Franklin Ledsinger earned her Bachelor of Music degree from the University of California at Irvine, and her Master of Arts degree from the City University of New York, Queens College. Active as a collaborative pianist, vocal coach, music director, and organist for more than twenty-five years, Ms. Franklin Ledsinger has served on the faculties of several institutions, including the City University of New York at Queens College, Orange Coast College, and the Orange County High School of the Arts. Ms. Franklin Ledsinger has also been a featured pianist with the South Coast Symphony, the Long Beach Chorale, and the Orange County Women's Chorus with whom she performed the rarely-heard *Trois petites liturgies de la presence divine* by Olivier Messiaen for piano solo, orchestra, and women's chorus. Her proficiency in contemporary music has paved the way for her to play for many internationally-renowned composers, including John Corigliano, Ricky Ian Gordon, Jake Heggie, and Pulitzer Prize winner John Harbison. She is honored to be participating in the African American Art Song Alliance conference.

Roderick George

Tenor Roderick George made his New York Lincoln Center debut as a soloist in Handel's *Messiah.* A noted concert artist, his repertoire spans from Bach's *Magnificat* and Mozart's Requiem, through Beethoven's *Ninth Symphony* and Rossini's Stabat *Mater*, to Orff's *Carmina Burana* and contemporary works by composers such as Adolphus Hailstork, including recent performances of *I Will Lift Up Mine Eyes* with VocalEssence (Minneapolis) and Nashville Symphony. He has been heard throughout the country in performances of R. Nathaniel Dett's *The Chariot Jubilee*, and he is the featured soloist in this cantata on the latest project of the Oakwood Aeolians. Internationally, he has performed throughout Europe, the United Kingdom, South America, Canada, and Russia. On the operatic stage, he has performed a diversity of leading lyric tenor roles. He is a champion of American art song specializing in settings of texts by Dunbar and Hughes and he had the honor of premiering Hailstork's "Four Romantic Love Songs" on poems of Dunbar at the 2012 conference. His professional choral affiliations include the American Spiritual Ensemble and Jason Max Ferdinand Singers. Based in Birmingham, Alabama, Dr. George is voice area coordinator at the University of Montevallo, and he holds a doctorate from The Florida State University.

Kathryn Goodson

Kathryn Goodson, pianist, teacher and coach, has enjoyed an international career for three decades. Called "générateur de couleurs et de lumières" by the Journal de Genève after a Schumann Liederabend, she commands repertoire from baroque through contemporary and improvisatory genres, collaborating with vocalists, instrumentalists, composers, multiple dance disciplines and orchestral ensembles. As partner and coach to faculty and students, Dr. Goodson has served at the University of Michigan School of Music, Theatre and Dance since 2002 and returns annually to the George Shirley Vocal Competition. Goodson's numerous recordings discography include CDs of lost Italian-Jewish art songs with soprano Caroline Helton. She curated and produced Belle Nuit, a Navona release of "sparkling heights" (American Record Guide), featuring renowned wind instrumentalists performing French Mélodie. Additonal signature endeavors include masterclasses, such as Songs4Winds, or American & African Diaspora Art Song in Germany, and passionate audience engagement through direction of Concert4aCause, Kinderconcerts and Ives Festivals.

Lorna Griffitt

Pianist Lorna **Griffitt** began her performing career at age 16 performing the Grieg Piano Concerto with the Louisville Orchestra conducted by Robert Whitney. Working with Menahem Pressler, she received her doctorate with distinction in piano performance from Indiana University. She has since appeared on different continents around the world in solo, chamber and concerto performances, with regular summer participations at the Orfeo International Music Festival in Vipiteno, Italy, the Rio International Cello Encounter in Brazil and the Siletz Bay Music Festival in Oregon. She has enjoyed a long career as a professor of piano and joined the faculty at the University of California in 1993. Recently, Griffitt recorded a compact disc of solo and violin duo works by Clara Schumann, Robert Schumann and Johannes Brahms with violinist Haroutune Bedelian, released by Centaur Records in 2022.

Tammy Hall

Grammy award winning pianist, composer, arranger, lecturer and musical director Tammy L. Hall began playing the piano at age 4 and is still devoted to that instrument, Music and its calling. After attending Mills College (Oakland, CA) for two years, Hall's career now spans more than four decades, with no end in sight. In pursuit of the creation and development and performance of Good Music, Tammy has worked with and accompanied numerous vocalists and instrumentalists, including: Etta Jones, Ernestine Anderson, Melba Moore, Darlene Love, Linda Tillery, Holly Near, Alive!, Barbara Dane, Kim Nalley, Ph.D., Tiffany Austin, Queen Esther Marrow, Rhiannon, Mary Wilson, Denise Perrier, and the vocal trio of Brown, Sturgis & Brown; saxophonists Houston Person and David "Fathead" Newman, Noah Howard, Kristen Strom, Tia Fuller, James Carter; guitarists Greg Skaff and Mimi Fox, Grammy award winning violinists Regina Carter, Laurie Anderson and Mads Tolling, "Harpist from the Hood" Destiny Muhammad, NEA Jazz Master and three-time Grammy award winning drummer Terri Lyne Carrington, Drummer/Bandleader Allison Miller and Bassist/Bandleader Marcus Shelby, three-time Grammy award winning Bassist Ruth Davies and Dr. Angela Davis and most recently has begun a new collaboration with the sublime classical vocalist, Leberta Lorál. In 2017, the Bay Area Theatre Critics Circle awarded Tammy the honor of Best Musical Direction for *Blues Is A Woman*, written by Pamela Rose. Other theatrical productions include Sister Act, produced by Theatre Rhinoceros (2017), Ella Fitzgerald: An American Story (Kim Nalley/Cinnabar Theater 2010); Bessie, Dinah and Denise (Denise Perrier 2005-2018), Black Odyssey (2017-Marcus Gardley/Linda Tillery music director/Cal Shakes) and many other collaborative projects. In 2019 Tammy recorded with members of the San Francisco Symphony Orchestra, whose new conductor, the very much

celebrated Esa-Pekka Salonen, begins his highly awaited tenure as one of the most adventurous and progressive music directors/conductors in that milieu. The project, Currents: Bay Area Blue Notes, a new series, was curated by the late Maestro Michael Morgan, conductor of the Oakland Symphony and guest conductor of the San Francisco Symphony. Shelter-in-place restrictions have made us all dive deeply into our creative pools to re-emerge with some great ideas/concepts Currents, being one of them. Currents seeks to celebrate the unifying force of music through its many and varied genres by illuminating the commonalities shared in all genres of music. Tammy was personally chosen by Morgan to play on the jazz segment of the series, which aired in August 2020. In 2021, Marcus Shelby, Artistic Director of the Healdsburg Jazz Festival conferred upon Tammy the honor of inaugural Artist-In Residence for the 2021-22 season. She premiered her first written (theatrical) work (still in progress): *Convergence*, a story of an imagined meeting between Mary Lou Williams, Dorothy Donegan, Nina Simone and Hazel Scott, in March 2021. The 2021 Grammy for Best Children's Music Album was awarded to the artist Falu Shah for her work, *A Colorful World* and Tammy also received recognition for her participation as pianist on the project.

Karla Hamelin

Cellist Karla Hamelin is a dynamic soloist, educator and interdisciplinary performer known for her effective teaching style and distinctive collaborations. On faculty at Texas State University since 2011, she teaches across a range of areas including cello, chamber music, string pedagogy, string literature and is the director of the Texas State String Camp.An accomplished performer, Karla is a frequent recitalist who appears in both large and small ensembles throughout the Central Texas area. Her ability to play a broad and diverse spectrum of repertoire has made her in demand as a performer of new works. Karla received her doctorate from The University of Texas in Austin. She holds additional degrees from The University of Michigan and the University of Manitoba. Karla has spent summers at The Banff Center for the Arts, the Aspen Music School, The Johannesen School for the Arts and the International String Workshop in Austria.

Amelia Hammond

Amelia Hammond is a graduate of University of Southern California with a Master of Music degree in Keyboard Collaborative Arts under the tutelage of Dr. Alan Smith. She has served as the music director for the Thornton School of Music Chamber Opera, as well as continues to play for a variety of choirs, vocal soloists, and instrumentalists. Previously, she received a Bachelor of Music degree in Piano Performance after attending Drake University where she studied with Dr. Nicholas Roth. In between degrees, she worked full-time as a collaborative pianist at Drake University, accompanying for multiple vocal studios, masterclasses, competitions, performances, and the Drake Opera and Musical Theater departments for their productions, including *PIPPIN* and Verdi's *Falstaff*. She also spent many years as the accompanist for Johnston High School's award-winning varsity show choir, Innovation, and at Waukee High School, she assisted with their four mixed choirs, jazz choirs, and their production of *The Hunchback of Notre Dame.* Hammond also enjoys teaching piano lessons, working as a free-lance pianist at Capitol Records, and playing piano and bass for musicals at the Des Moines Playhouse. Summer 2022, she held a faculty position as a collaborative pianist at Opera Viva in Verona, Italy, as well as a vocal coaching internship with the National Association of Teachers of Singing Program. With plans to continue to be a Los Angeles artist and teacher, she will return to University of Southern California to complete a Graduate Certificate.

Stacie Haneline

Admired for her consummate skill and for her "musical excellence which is overshadowed only by her generous spirit and kindness to her colleagues" (Thomas Wilkins, Hollywood Bowl Orchestra, Boston Symphony and Omaha Symphony), pianist Stacie Haneline maintains an active career as a pianist in symphonic, chamber, opera, vocal and instrumental repertoire. A versatile musician, she has performed as a pianist for the Sydney Opera House, New York City Opera, Kennedy Center, Hawaii Opera, Virginia Symphony, Virginia Opera, Brooklyn Academy of Music, University of Australia, Brevard Music Center, Omaha Symphony and Opera Omaha to name a few. Recent performance highlights include the premiere of Clint Needham's, Voices for string quartet and orchestra featuring piano and the Boston Symphony String Quartet; Zodiac Chamber Festival in Nice, France; the premiere of Leslie Adams Dunbar Songs, at the African-American Arts Song Alliance in Los Angeles, CA, with soprano Gail Robinson-Orturo; and an evening with Broadway Legend Kimilee Bryant at the Venetian Arts Society in Fort Lauderdale, Florida. An established collaborator with soprano, Jamie Reimer, the two were honored performers at the African American Arts Song Alliance featuring Robert Owens' 4 Sonnets to Duse. The first of three recordings for Centaur Records were released in 2021 and featured Robert Owens' vocal and chamber music. The recordings were awarded two highly coveted Judges Awards from the American Prize Competition both in Chamber Music and Art Song. Active performers, Reimer and Haneline perform throughout the world while commissioning new works regularly, including recent commissions by critically acclaimed. award winning composers Shawn Okpebholo, Brittney Boykin and Gwyneth Walker. The duo is also dedicated to cutting-edge research on collaborative partnerships between singers and pianists. They have presented their research throughout Europe and the United States. Stacie is equally passionate about educating, inspiring and growing community involvement to support sustainable and inter-cooperative communities within the arts. She has collaborated with organizations and artistic leaders to build diverse programs in schools, artistic organizations, museums, opera houses, arts centers, symphony outreach programs, youth programs, hospitals and hospice homes. The former Executive Director of the Omaha Chamber Music Society and Artistic Director of Vesper Concert Series, Stacie created numerous opportunities to bring outstanding musical ensembles to perform for the community while inspiring many to continue advocating for outstanding arts in the community. The Coordinator for the Collaborative Piano program at the University of Nebraska at Omaha, Stacie performs with visiting artists, faculty, and with Dr. Derrick Fox, Director of Choral Activities.

Michael Harper

Michael Harper has sung in opera and concerts throughout Europe, the US, and in China -premiering new works at the Royal Opera House Linbury Theatre and Clore Studio Upstairs, Megaron (Athens), Biennale Danza (Venice), China National Orchestra, Ballet Grand Theâtre de Genève and the Institute for Contemporary Arts (ICA, London). He is a sought-after vocal consultant and has worked at the Gulbenkian Foundation (Lisbon), Den Norske Opera og Ballet (Oslo), the English National Opera, the National Opera Studio, the Guildhall School of Music and Drama, the Sage Gateshead and various institutions in the US. He has curated recital programmes for the London Song Festival, Buxton International Festival and St John Smith Square (London). In 2022, he featured as a singing teacher in a national television series, *Anyone Can Sing* - a collaboration with English National Opera and Sky Arts. He established the Williams-Howard Memorial Prize competition and a repository of art songs by African-heritage composers at the Royal Northern College of Music to promote the study and performance of this music. In 2021, he was a recipient of an Arts and Humanities Research Council/ British Broadcasting Corporation (BBC) grant to promote the works of the composer, Julia Perry. He is a Principal Studies Vocal Tutor at the Royal Northern College of Music (Manchester, England), and a vocal tutor at the Guildhall School of Music and Drama (London). He works with the English National Opera as a diction and dialect coach –

most recently on the celebrated production of *A Handmaid's Tale* directed by Annalise Miskimmon and Joel Thompson's *Seven Last Words of the Unarmed*.

Phillip Harris

Phillip Harris has sung the works of black composers at Carnegie Hall and Lincoln Center in the Bruno Walter Auditorium. He has appeared with the San Francisco Symphony, Reno Chamber Orchestra, San Francisco Opera (chorus), Aspen Opera Center, Aspen Symphonic Wind Ensemble, Opera Las Vegas, Pocket Opera, Mountain Play, San Mateo Masterworks Chorale and Orchestra, and the UNLV Percussion Ensemble. He teaches at the San Francisco Conservatory of Music as a voice faculty member of the pre-college division. At SFCM, he created the first ever graduate and undergraduate course on the classical songs of black composers. He also teaches at West Valley College, Menlo School, and is director of music at Downs Memorial United Methodist Church. He has two audio recordings*, Phillip Harris in Recital* with Damien Sneed and an EP of original songs, *In My Philz*. He has music and or vocal directed musicals *Legally Blonde, Shrek, A Chorus Line, Camelot, Fiddler on the Roof, Head Over Heels,* and *Bring it On.* Phillip has lectured on the music of Black composers at Peabody Institute, Westminster Choir College, Alabama State University, University of California, Santa Barbara, San Francisco City College, and the SF Bay Area Chapter of NATS. More information about him and his book on the esteemed Jacqueline Hairston is available at phillipInharris.com.

Bonita Hyman

The mezzo-contralto Bonita Hyman, born in Brooklyn NY, and living in Germany since 1995, has led a long solo operatic and concert career on numerous prominent stages worldwide, among them the Metropolitan Opera, the Lyric Opera of Chicago, Dallas Opera, Staatsoper Unter den Linden (Berlin), Teatro al Liceo (Barcelona), Finnish National Opera (Helsinki), Grand Théâtre de Genève, the Opéra Comique de Paris, Deutsche Oper am Rhein (Düsseldorf), Staatstheater am Gärtnerplatz (Munich), the Salzburger Festspiele, the Bregenzer Festspiele and the Festival de Musique at Aix-en Provence, as well as many, many others. Ms. Hyman received her artistic training at Oberlin College - Conservatory of Music (B. Mus. 1974), at Yale University (M.Mus. 1981) and in the Opera Studio of the Lyric Opera Center for American Artists in Chicago (1986), as well as at the AIMS Program in Graz, Austria (1988). As a vocal pedagogue, Ms. Hyman served on the faculties of DePaul University (1993-1995) and Sherwood Conservatory of Music (1989-1995), both in Chicago, and is currently serving since 2005 on the voice faculty of the Kommunale Musikschule in Gießen.

Michael Ippolito

Praised by the New York Times for his "polished orchestration" that "glitters, from big-shoulders brass to eerily floating strings," Michael Ippolito's music has been performed by leading musicians in venues around the world. Drawing on a rich musical background of classical and folk music, and taking inspiration from visual art, literature and other art forms, Ippolito has forged a distinctive musical voice in a body of work spanning orchestral, chamber and vocal music. His orchestral music has been conducted by Edo de Waart, Marin Alsop, Michael Francis and David Alan Miller in performances by the Chicago Symphony Orchestra, the Milwaukee Symphony Orchestra, the San Diego Symphony Orchestra, the Florida Orchestra, the Cabrillo Festival Orchestra, the Albany Symphony Orchestra and the Juilliard Orchestra. His chamber music has been performed by the Miro Quartet, Attacca Quartet, and Altius Quartet, among others. He has received commissions from numerous organizations, including Carnegie Hall, Chamber Music America, and the New York Choreographic Institute. Ippolito is currently Associate Professor of Composition at Texas State University. He studied with John Corigliano at The Juilliard School and with Joel Hoffman and Michael Fiday at the Cincinnati College-Conservatory of Music.

Tsitsi Ella Jaji

Tsitsi Jaji is an associate professor of English and African & African American Studies at Duke University. She is the author of the poetry collections *Mother Tongues* (2019), *Beating the Graves* (2017) and a chapbook, *Carnaval* (2014) Jaji was born and raised in Zimbabwe, and moved to the U.S. to study classical piano and literature at Oberlin. Composers including Shawn Okpebholo, Brittney Boykin, and Stephen Jaffe have set her poetry to music. She is now at work on a book about what art songs can teach literary scholars. Jaji scholarly study, *Africa in Stereo: Music, Modernism and Pan-African Solidarity,* received the African Literature Association's First Book award. She is currently a Mellon New Directions Fellows, devoting the year to musicological studies. Jaji has also been a fellow at the National Humanities Center, Radcliffe Institute for Advanced Studies (Harvard) and the Schomburg Center.

Max Jefferson

Max Jefferson [she/hers] is currently a graduate student in the Musicology department at the University of California, Berkeley. With her research, Jefferson works in the name of the agency and representation of Black voices and bodies in American music of the twentieth and twenty first centuries, seeking to equitably privilege narratives that come from within the Black community. As a singer, Jefferson first performed on the stage of the Metropolitan Opera as a member of the Children's Chorus in 1999. This opportunity inspired her to pursue a career in opera, which led to a degree in vocal performance from Westminster Choir College and an 18-year career in both choral and operatic performance. This experience, while rich in artistic fulfillment, in part inspired Jefferson to look to both the present and past, questioning the traditional lot of people of color such as herself and working fervently for a more equitable future in scholarship, performance, and education.

Nicole Jenkins

Nicole Jenkins, Lyric Soprano – A native of New York, recent roles performed include Donna Elvira in Mozart's *Don Giovanni*, Sister Rose in Heggie's *Dead Man Walking* and Sharon Graham in McNally's *Master Class.* As a solo artist, Nicole has appeared with the Huntington Choral Society in New York as the guest soloist in Orff's *Carmina Burana*. After she received her Master of Music degree from The Conservatory of Music at Brooklyn College, she attended the American Institute of Musical Studies (AIMS) in Graz, Austria where she received an Encouragement Award from the 2005 AIMS Meistersinger Competition conducted by Maestro Edoardo Müller and a personal invitation to attend the post-graduate program at the Universität für Musik und darstellende Kunst Wien, in Vienna, Austria. Before moving to Austria in the fall of 2006, she was one of fourteen selected to attend the prestigious Renata Scotto Opera Academy summer program in New York. In 2009, she returned to the United States after receiving a contract for the Virginia Opera Spectrum Resident Artist Program. She made her Virginia Opera debut in 2010 as Clara in Gershwin's *Porgy and Bess*, and later as Siegrune in Wagner's *Die Walküre*. Currently working on her Doctor of Musical Arts degree in Voice-Vocal Performance, Pedagogy and Literature at James Madison University (JMU), she was one of two chosen winners of the JMU School of Music 2020 Concerto/Aria Competition. Nicole was also the recipient of the National Association of Teachers of Singing (NATS) 2022 Emerging Leader award and participated in the highly esteemed Intern Program last June at Georgia Southern University.

Christine Jobson

Dr. Christine Jobson, Jamaican American soprano, from Miami, Florida sings in the extra chorus and was a featured soloist at the Metropolitan Opera for their Grammy award winning production of Porgy and Bess. She made her Russian debut at the Music Hall Theater in St. Petersburg, Russia, in Gershwin's Porgy and Bess Suite. She is also the founder of the Jobson Academy of Music. In May 2019, Dr. Jobson won first place in the pre-professional category of the prestigious George Shirley Vocal Competition. Dr. Jobson received a Bachelor of Science degree in Music Education from Oakwood University, a Master of Music degree in Vocal Performance from the University of Kentucky, and a doctoral degree in Vocal Pedagogy and Performance from the University of Miami. Dr. Jobson's recordings include "By Faith," a collection of hymns and Negro spirituals and "Nearly Lost: Art Songs by Florence Price." "Nearly Lost" was recently named one of Opera Wire's 10 essential recordings of Black composers. Dr. Jobson is the author of popular children's book, "Lily's First Trip to the Opera" which is available on Amazon today.

Candace Johnson

Soprano Candace Johnson teaches voice at UC Berkeley and was recently appointed as Director of the Gospel Choir. Candace has sung operatic roles, presented recitals, and guest soloed on stages throughout the country, including Carnegie Hall. Recently, she was a fellow at The Marsh theater (San Francisco/Berkeley), premiering four original one-woman musical shows on African Americans in classical music. Candace is also the creator of *FitnesSing!* (TM), a joyful class combining vocal training with physical fitness. Upcoming performances include a new one-woman show this fall and a comic role in the world premier of a contemporary chamber opera in Spring 2023. Candace earned her doctorate of musical arts from the University of Michigan, where her interest in African American Art Song was sparked and mentored by Dr. Willis Patterson. See more at www.cjsings.com.

Cornelius Johnson

Tenor Cornelius Johnson's voice has been described as "expressive and soaring." A Chicago native, he has performed throughout the United States and abroad, including at La Scala in Milan, Opera Bastille in Paris, and Chicago's Symphony Center. His operatic appearances include roles in *Carmen, La Bohème, Madama Butterfly, The Magic Flute, and Porgy and Bess.* His research interests include operas by African American composers, having performed roles in William Still's *Troubled Island,* Nkeiru Okoye's *Harriet Tubman*, and *The Poet* by Steven Allen. Recent performances include the world premiere of *Freedom Ride*, by Dan Shore, with Chicago Opera Theater and Renee Baker's A Sovereign Pout. His concert repertoire spans from Handel's Messiah to Hailstork's *Done Made My Vow*. Mr. Johnson is an associate professor of music at Olive-Harvey College, artist faculty of voice in the Theatre Conservatory at Roosevelt University and is a doctoral candidate at the University of Illinois Urbana-Champaign.

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.

Timothy Jones

Timothy Jones enjoys a reputation as a charismatic presence on operatic and concert stages. The Boston Globe hailed his voice as "stentorian and honeyed" and the Chicago Tribune called his "complete connection with the text extraordinary." The Pittsburgh Tribune-Review praised him for his theatricality, noting that he "relished the dramatic possibilities of the songs' text and music." His eagerly anticipated performances combine intelligent musicianship, commanding vocal technique, and a unique ability to connect with audiences. Jones is widely celebrated as an enthusiastic champion of new and contemporary music. His tour de force performance of "Eight Songs for a Mad King" by Peter Maxwell Davies was called "an amazing feat, making unnatural demands seem natural … bizarre behavior coalesced into a sympathetic portrayal." (The Salt Lake Tribune) He has commissioned and premiered numerous compositions by living composers. His performance of Pulitzer Prize Winning Composer Kevin Puts' Einstein on Mercer Street is featured on PNME's recent recording "Against the Emptiness". Other recordings include "Love Comes In at the Eye" and "Drunken Moon". An alumnus of Centenary College and the University of Michigan, Jones is a professor of voice in the University of Houston's Moores School of Music.

Byron Jones

Singer and Master Teacher **Byron Jones** is well-known to Washington DC-area audiences, having performed regularly for more than three decades in opera, concert, recital, and intimate cabaret settings. Jones has received critical praise for his warmth of tone and clear, expressive use of language. A specialist in the French language, he has performed songs of Jacques Brel for many years. Jones's comprehensive song repertoire includes major cycles by Schubert, Schumann, Ravel, Debussy, and Poulenc. His deep commitment to American art song includes everything from Ives to Owens and beyond. He makes his Lyric Fest debut this coming season with songs of Arne Dørumsgaard. Dr. Jones is Professor of Voice at Shenandoah Conservatory in Winchester, VA. He has given master classes for the Washington National Opera Institute for Young Singers and the American Singers Opera Project. He has been a member of the voice faculty at Seagle Festival in Schroon Lake NY since 2012.

Daveda Karanas

Greek-American mezzo-soprano Daveda Karanas serves as assistant professor of voice at the Texas State University School of Music where she received the 2021 Presidential Distinction Award for her scholarly/creative activities. With "capacious power" and "a voice lustrous and exciting" (*San Francisco Chronicle*), Karanas uses her signature sympathy and richness to create vivid character portrayals on the world's most important stages. She has earned particular acclaim for interpretations of Wagner roles, including the roles of Kundry in *Parsifal* (Lyric Opera of Chicago), Brangäne in *Tristan und Isolde* (Auckland Philharmonia Orchestra), Fricka in *Das Rheingold* (Arizona Opera), 2nd Norn in *Götterdämmerung* (San Francisco Opera), and Waltraute in *Die Walküre* and *Götterdämmerung* (San Francisco Opera). Karanas has also enjoyed successes in Verdi roles such as Amneris in *Aida* (Arizona Opera, Vancouver Opera, Glimmerglass Festival) and Azucena in *Il Trovatore* (Opera Grand Rapids), Slavic roles such as Marfa in *Khovanschchina* (Oper Frankfurt), Mamka in *Boris Godunov* (San Francisco Opera), and Ježibaba in *Rusalka* (Arizona Opera), and modern repertoire including Judit in *Bluebeard's Castle* (Maggio Musicale Fiorentino), Mother Marie *in Dialogues of the Carmelites* (Opera Theatre of St. Louis) *and* Liese in *The Passenger* (Lyric Opera of Chicago, Detroit Opera, Florida Grand Opera, Israeli Opera).

Gwynne Kuhner Brown

Gwynne Kuhner Brown, Associate Professor at the University of Puget Sound in Tacoma, Washington, teaches classes in music history, music theory, and world music. She received her university's President's Excellence in Teaching Award in 2013. Her writing has been published in the *Journal of the Society for American Music* and in *Blackness in Opera*, a collection edited by Naomi André, Karen M. Bryan, and Eric Saylor. She has conducted archival research on 20th-century arrangers of African American religious folk music, including Eva Jessye, Hall Johnson, Jester Hairston, and especially William Levi Dawson, about whom she is writing a volume for the University of Illinois Press's American Composers Series. She is a classical pianist and player of the Shona *mbira*.

Jacob Lay

Jacob Lay, bass-baritone, is from Ellenwood, Georgia, and studies vocal performance at Simpson College in Indianola, Iowa, under Professor Bruce Brown. Entering his senior year, he has performed in five operas at Simpson, including as John Brooke (*Little Women*) and Polyphemus (*Acis and Galatea*). This fall he placed second in the Iowa District NATS Student Auditions and sang the baritone solo in Saint-Saëns' *Oratorio de Noël*. He is a member of the chamber choir and madrigal singers at Simpson College, the latter formerly conducted by Dr. Robert Larsen. Jacob plays the violin and piano and enjoys them as much as he enjoys singing. He also has enjoyed success with composition, winning the GMEA Student Composition Contest three times, placing third in the Atlanta Symphony Orchestra Student Composition Competition, and winning the NAfME Student Composers Contest with his works for instrumental ensembles.

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.

Anthony León

American-born, Cuban and Colombian tenor Anthony León is a young up-and-comer who is quickly developing an international performing career. Anthony's newest engagements include singing Remendado in *Carmen* at Santa Fe Opera, Ernesto in *Don Pasquale* at New England Conservatory and being on tour performing the roles of Giove and Amphinome in Monteverdi's *Il ritorno d'Ulisse in patria* with the ensemble I Gemelli. On tour, Anthony performed at Théâtre des Champs-Elysées in Paris, France; Arsenal Theater in Metz, France; and Victoria Hall in Geneva, Switzerland. A recorded album is in the works and is set to be released in 2023. In the fall of 2021, Anthony also presented the role of Count Almaviva in the Opera Theatre of St. Louis production of *The Barber of Seville.* During the summer of 2021, Anthony was an Apprentice Artist at Santa Fe Opera covering the role of Lysander in *A Midsummer Night's Dream.* In addition to these contracts, Anthony has performed in other leading roles recently such as Le Chevalier in *Dialogue des Carmélites,* Agenore in Mozart's *Il re pastore,* Nemorino in *L'elisir d'amore,* Tamino in *The Magic Flute,* the Witch in *Hansel and Gretel,* and Frederic in *The Pirates of Penzance.*

Leberta Lorál

Leberta Lorál possesses a clarion voice that has been described as both Mezzo and Soprano, with artistry that are both technically impressive and emotionally intense. Highlights of 2018/2019 include exciting collaborations with Douglas Ovens, in the Monterey County Composer's Forum, "Winds of Change," reappearing March 2019 as soprano soloist with the Camerata Singers of Monterey County, and a Vocal Master Class at California State University at Monterey Bay. .In March 2018, Ms. Lorál was honored to perform Henry Mollicone's Beatitude Mass with The Camerata Singers. Loràl recorded the roles of Victoria and The Woman in the Bar for Richard Thompson's opera, *Mask in the Mirror,* based upon the life of American poet Paul Laurence Dunbar for Parma Records, released on the Naxos label.

Madeleine Lyon

In 2022, Madeleine Lyon finished her graduate studies at Rice University, Shepherd School of Music, where she previously obtained her Bachelor of music degree in 2019. In the 2021/22 season, she was seen as Zerlina in *Don Giovanni* for the grand opening of the Brockman Hall for Opera at Rice University. In 2020, she performed the title role in Ravel's *L'enfant et les sortilèges* in a filmed production, part of the Shepherd School's initiative to provide opera to the public during the pandemic, spearheaded by Miah Im. In her Rice University debut, she made her foray into new music as Taller Zegner in Missy Mazzoli's *Proving Up.* She is also passionate about oratorio and concert work, and has been the mezzo-soprano soloist in the Mozart *Requiem,* Handel's *Messiah,* Bach's *St. Matthew Passion,* and selections from the Verdi *Requiem.* During her free time, she is also a skilled pianist and painter.

Ann Marie McPhail

Ann Marie McPhail will receive her DMA in Performance and Pedagogy from USM (Hattiesburg) in December 2022. Her credits include Tyler Perry's movie *For Colored Girls* and honorable mention in *Opera News* for her portrayal of Strawberry Woman in *Porgy and Bess* with Atlanta Opera. She is a past winner of the Madame Rose, American Traditions and Pro-Mozart Society Competitions. Recent pursuits include coaching with opera legend, Grace Bumbry and attending the International Congress of Voice Teachers (ICVT) in Vienna, Austria. Future engagements include "*A Celebration of American Song*" with the Savannah Philharmonic Orchestra with baritone Andrew Garland in January of 2023 and a tour Barcelona, Spain June, 2023. Ms. McPhail has served as lecturer and artist affiliate at several Georgia colleges and universities. She has sung with the San Francisco Opera, Paris Comique Opera, Royal Danish Opera, Houston Ebony Opera, Opera Ebony, Atlanta Opera and the Atlanta Chamber Players.

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.

Charles Moore

Declared a "skyscraping tenor" in a review by Arkansan music critic Eric Harrison, Dr. Charles Moore hails from Kingston, Jamaica, and had his early music beginnings in the Boys Choir of the St. Richard's Catholic School under the baton of internationally renowned conductor and musician Lloyd Hall. While maintaining an active national and international performance schedule, Dr. Moore received his Bachelor of Music degree in Vocal Performance from the University of Mississippi and his Master of Music and Doctor of Musical Arts Degrees in Performance and Pedagogy from the Louisiana State University. His area of focus in his terminal degree was on the works of H. Leslie Adams.
Theater appearances include Ferrando in *Così fan tutte*, The Prince in *Rusalka*, Vuval in William Grant Still's *Troubled Island*; Pat in David T. Little's *Dog Days*; Pirelli in Sweeney Todd; Bénédict in *Beatrice et Bénédict*; Ruggero in *La Rondine*; Camille in *The Merry Widow*; Mack "The Knife" in *Die Dreigroschenoper* and Fenton in *The Merry Wives of Windsor*. Concert performances also include appearances with the Greeley Philharmonic Orchestra, Don Ottavio from Mozart's *Don Giovanni* with the Louisiana Philharmonic Orchestra, Handel's *Messiah* with the Longmont Philharmonic Orchestra & Jefferson Chamber Orchestra, *Elijah* (excerpts) with the Diocesan Festival Choir and Orchestra in Jamaica, and Saint-Saëns's *Oratorio de Noël* with the Gonzales Chamber Orchestra. Dr. Moore has also done much work in the preservation and dissemination of folklore and music forms within the Caribbean. This includes his membership with the Jamaica Folk Singers as well as participating in research which led to the declaration of the Maroons of Jamaica as a *UNESCO Masterpiece of the Oral and Intangible Heritage*. This has fueled his interest in presenting the music of minority composers and features their work in his recitals. These composers include Robert Owens, Noel G. Dexter, H. Leslie Adams, Harry Burleigh, Jacqueline Hairston, and Ned Rorem, to name a few. His pedagogic interests include vocal pathologies and injuries, as well as the paths to recovery for the singer and performer. Additionally, Dr. Moore was a participant in the 2020 NATS Intern Program. He is currently Voice Area Co-head at the University of Northern Colorado.

Thalia Moore

Thalia Moore is a Senior at California State University Fullerton and will be graduating in the next year with a BM in Vocal Performance. This past year, she performed as Nella in Michael Ching's *Buoso's Ghost* as well as Mrs. Ford from The Merry Wives of Windsor during CSUF's fall opera scenes. Thalia was recently awarded Presser Scholar for her academic commitment to music and her focus on improving the academic improvement for Black Music majors. Before transferring to CSUF, Thalia was a student at Norco Community College where her shining accomplishment was creating a conference celebrating women in the arts. Thalia is extremely excited to be a part of this conference and to share music with other Black musicians in the field.

Junko Nojima

Junko Nojima received her Master of Music in Piano Performance from Indiana University and her Bacherlor's of Music from UC Irvine. Her principle teachers include Edmund Battersby, Willem Van Overeem, Erika Chary and masterclasses for Menahem Pressler, John Perry, and Gerald Robbins. Junko is the recipient of various competitions and awards, including first prize in the Young Artists Concerto Competition, the Piano Festival Competition, and an honorable prize in the International Piano Recording Competition. She has made solo appearances in the International Young Artists Peninsula Music Festival and has performed with numerous orchestras in the United States and internationally. In 2008, Ms. Nojima was soloist at the Beijing Conservatory in a celebration concert for the Beijing Summer Olympic Games. She has also been recognized with such awards as the JACL Aiko Susanna Hiratsuka Memorial Performing Arts Scholarship and the Marion and Eubie Blake Music Scholarship during her studies at Indiana University. Currently, Junko is the staff accompanist at UC Irvine. She previously served as an assistant to Mimi Zweig and Susan Moses, directors of the Young Violinist and Cellist Programs at Indiana University. Junko is currently teaching at the OrchePia School of Music and previously at Santa Ana College. Junko teaches privately and serves as Director of Operations for the Irvine Young Concert Artists. She has recorded at The Bridge, EastWest Studios, Village Studios, and Capitol Records.

Shana Oshiro

Shana Oshiro is an alumna of Morgan State University with a BFA in Vocal Performance and is a former Miss Maryland. She has appeared with Opera Philadelphia in productions of Porgy and Bess and Margaret Garner, made several appearances with the Baltimore Symphony Orchestra as a featured ensemble member, as well as appeared with multiple local orchestras, opera/theatre companies, and chorales in the DC Metropolitan area. She has received awards and recognition in vocal competitions and showcases, nationally and internationally— including Opera Ebony, the Boris Martinovich Vocal Competition, and Music International Grand Prix. She currently specializes in American art song, performing pieces spanning the classical period to contemporary— both well-known and obscure. Shana has also collaborated with the celebrated composer Jasmine Barnes, bringing her own poetry to life in Barnes's magnificent musical expression in the song, "Taking Names." Shana is also a board-certified music therapist with her Masters in Music Therapy at Shenandoah Conservatory. She has combined her love for performance with her interest in community music therapy to address racism in the US with her barbershop quartet, HALO, and their collective community music therapy initiative. Their program, Race and #RealTalk, guides people through the listening and singing experience of Barbershop music to help engage each other in difficult conversations about our country's complex race relations issues.

Dawn Padula

Dawn Padula, mezzo-soprano, is a versatile performer of classical, musical theatre, jazz, and contemporary repertoire. Opera roles include Carmen in *Carmen*, Azucena in *Il Trovatore*, Lady Jane in *Patience,* Lady Blanche in *Princess Ida,* Cherubino in *Le Nozze di Figaro*, The Third Lady in *Die Zauberflöte,* the Witch in *Hansel and Gretel*, Maddalena in *Rigoletto*, Isabella in *The Italian Girl in Algiers*, Erika in *Vanessa*, and the Sorceress in *Dido and Aeneas*. During the pandemic, she recorded the roles of Zita in *Gianni Schicchi* and Olga Olsen in *Street Scene* with the Social Distance Opera. Her current engagements include the role of Ruth in *The Pirates of Penzance* with Seattle Gilbert & Sullivan Society, Dame Quickly in *Falstaff* and Armelinde in *Cendrillon* with Puget Sound Concert Opera, and Dryad in *Ariadne auf Naxos* and Maddalena in *Rigoletto* with Vashon Opera. Dr. Padula is Director of Vocal Studies at the University of Puget Sound School of Music in Tacoma, WA, where she chairs the Vocal Studies area, directs the Opera Theater, and co-directs the Songwriting major. She holds a Doctorate of Musical Arts from the University of Houston Moores School of Music, and a Masters of Music degree from the Manhattan School of Music in New York City.

Marcía Porter

Award-winning soprano Marcía Porter has performed at Weill Recital Hall at Carnegie Hall and numerous other venues throughout the United States, Italy, Brazil, China and the Czech Republic. Ms. Porter has recorded for Ars Produktion, Albany Records and Centaur Records.
Porter is an active member of the National Association of Teachers of Singing and has served on the NATS board of directors and as the Southeastern Regional Governor. A Fulbright Scholar, Dr. Porter served as a visiting professor at the Universidade de São Paulo, where she co-taught a class on African American and Brazilian Art Song. Porter is a professor of voice at the Florida State University College of Music where she teaches applied voice and contemporary vocal literature. A recipient an FSU Undergraduate Teaching Award, her students consistently place at the top of their divisions in competitions and have matriculated into prestigious graduate programs across the country.

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. 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.

Kaitlyn Rittner

Ms. Katilyn Rittner currently serves as the Class Piano Coordinator and Instructor at the University of Northern Colorado. Outside of her professorial duties and freelancing, Ms. Rittner can also be seen playing at Aims Community College, with The Greeley Chorale and with many other organizations throughout Northern Colorado. Katilyn began working as a pianist for choirs when she was just 8 years old, playing for her church youth choir. At 12, she was the assistant accompanist for her touring youth choir, volunteered as the pianist for local elementary school music programs, and also played for young voice students. Throughout high school she continued to sing and accompany, working with conductors such as Henry Leck, Z. Randall Stroope, and Moses Hogan. She went on to earn her Bachelors in Piano Performance and her Masters in Conducting from UNC. She was quickly invited back to UNC as a pianist for the major choral ensembles, a position she held for 12 years. Katilyn enjoys spending her summers traveling, working with various festivals and tours. Some of these have included a Summer at Interlochen Arts Camp and multiple choral and opera tours visiting Germany, France, Spain, Czech Republic and the British Isles.

Trineice Robinson

A specialist in the pedagogy and performance for African American folk-based music styles, Dr. Trineice Robinson-Martin serves on faculty at Princeton University and Long Island University at Brooklyn ROC Nation School of Music, Sports, and Entertainment. In addition, Dr. Robinson-Martin is an internationally recognized clinician and performer, the creator of Soul Ingredients® Methodology and Soul Ingredients® Voice studio, serves on the national faculty of Gospel Music Workshop of America and LoVetri Institute of Somatic Voicework™, is the executive director of the African American Jazz Caucus, board director for the Jazz Education Network, member of the editorial board of Journal of Singing, and is a member of the distinguished American Academy of Teachers of Singing. As an accomplished performer, teacher, and scholar, Dr. Robinson-Martin has traveled and taught students worldwide and lectures nationally and internationally on various Soul Ingredients® and Black American music topics and offers teacher training and artist development courses online and in person. Dr. Robinson-Martin has authored and produced several published works, both peer-reviewed and selfpublished, aiming to remedy the lack of Black music traditions represented in voice pedagogy Maintaining an active performance schedule, Dr. Robinson has recorded with Cyrus Chestnut, Nnenna Freelon, Kenny Davis, and Vince Ector, and performed with concert choirs and chorales, large and small jazz ensembles, Latin music ensembles, and more. She was part of the "Standing in the Shadows of Motown" tour along with Peabo Bryson, Leela James, and James Jamerson Jr. Her critically acclaimed debut All or Nothing, co-produced with jazz saxophonist Don Braden, features several internationally acclaimed musicians, including Don Braden, Cyrus Chestnut, Kenny Davis, and Vince Ector. All or Nothing features a mix of traditional and contemporary jazz standards, jazz-infused R&B standards, and original songs. For more information, visit www.drtrineice.com.

Cindy St. Clair

Pianist Cindy St. Clair has appeared throughout the United States and Europe as a soloist and collaborator. Currently, she is working on several projects with Christopher Jordan, baritone, relating to music by black composers. Dr. St. Clair holds a DMA and a MM degree both in Piano Performance from the University of Alabama and a BM degree in Piano Performance from Samford University. Dr. St. Clair also holds a BS degree in Paralegal Studies with a concentration in Business from Samford University. She worked 16 years in the legal field prior to pursuing her degrees in music. Currently, Dr. St. Clair is Interim Chair of the Division of Music at Samford University, as well as Assistant Professor of Piano. Previously, she served as Chair of the Department of Music and Director of the Quality Enhancement Plan for Judson College. In 2019, she received the *Mary Gibson Thompson Teaching Award for Excellence* at Judson. She has won several piano competitions in the region and is frequently invited to adjudicate piano competitions, give masterclasses, and present lectures. She serves on the executive board of the Alabama Music Teachers Association and is President of the Birmingham Music Metro Forum.

Nina Scolnik

Nina Scolnik, pianist, has concertized in the United States and Europe as a recitalist, soloist with orchestra, chamber musician, and collaborative pianist. She has been a guest artist with the American, Angeles, Lydian, New York, and Blaeu string quartets and has collaborated with principals of the Royal Concertgebouw Orchestra of Amsterdam, the Boston Symphony, and with acclaimed singers and string soloists. Scolnik has performed at the Rudolfinum in Prague, the Palais Auersperg in Vienna where she was a soloist with the Wiener Residenzorchester, as well as at celebrated music festivals in Vipiteno and Völs am Schlern, Italy; Festival Amaryllis in Mosnes, France; and the Ameropa International Chamber Music Festival in Prague, Czech Republic. She has also performed at the Williams International Piano Festival, Tulane University Keyboard Festival, *Great Pianists at Stetson* Series, and the Amherst, New World, and Aspen Music Festivals in the United States. A Professor of Teaching at UC Irvine's Claire Trevor School of the Arts, Scolnik has also distinguished herself internationally through her master classes, lectures, research, and clinical success in the rehabilitation of injured musicians. A graduate of the Oberlin Conservatory and the Juilliard School, her principal teachers have included Edna Golandsky, Dorothy Taubman, Edna Martin Canin, Joseph Schwartz, and Artur Balsam.

Deborah Selig

Soprano Deborah Selig's voice has been described by the press as "radiant," "beautifully rich," "capable of any emotional nuance," and "impressively nimble." Ms. Selig performs repertoire spanning music from the baroque to contemporary in opera, oratorio and art song. Passionate about teaching and mentoring the next generation of singers, Ms. Selig currently serves on the voice faculties of Wellesley College, Brown University, and the summer Boston University Tanglewood Institute. Operatic highlights include Micaela in Carmen with Dayton Opera, Sybil Vane in Liebermann's The Picture of Dorian Gray with Odyssey Opera, Pamina in The Magic Flute with Boston Lyric Opera, Musetta in La Boheme with Central City Opera, Rose in Street Scene with Chautauqua Opera, and Donna Elvira in Don Giovanni with Kentucky Opera. Ms. Selig's concert performances have included Brahms' Requiem with Buffalo Philharmonic, Bach Cantatas 37, 92 and 97 with Handel and Haydn Society, Orff's Carmina Burana with Fairbanks Symphony (AK), Haydn's Creation with Harvard University Choirs, Bach's St. Matthew Passion with Masterworks Chorale, and Handel's Messiah with Rhode Island Philharmonic. Ms. Selig earned an Artist Diploma in Opera and MM in Voice degrees from Cincinnati College-Conservatory of Music and a summa cum laude BM/BA in Voice and English from the University of Michigan. Apprenticeships included Chautauqua Opera, Santa Fe Opera, Pittsburgh Opera, Ravinia Festival Steans Institute and Tanglewood Music Center.

Byron Smith

Byron J. Smith is a native of Los Angeles, born in June 1960. He received his B.M. from California State University, Long Beach and his M.M. from California State University, Los Angeles. He is an associate professor of music at Los Angeles Harbor College, where he specializes in commercial music, teaching music industry courses such as "The Business of Commercial Music," workshops for song writers, and Choir and Commercial piano and voice. Byron freelances as music director, studio musician, arranger and producer. He has worked with numerous artists ranging from Wynton Marsalis, Barbra Streisand, and Barry Manilow to Clifton Davis, Bebe Winnans and Daryl Coley. He is the owner of Onyx Music Publishing, where his choral works have sold thousands of titles throughout the country and the world. His professional ensemble, "The Spirit Chorale of Los Angeles," has received rave reviews for its work in keeping alive the Negro spiritual and other music for more than 20 years. Byron J. Smith coordinates and is the director/organist of the music ministry at the Grant A.M.E. Church of Los Angeles. He previously held the office of National President of the National Association of Negro Musicians, Inc.

Jean Snyder

Ethnomusicologist Jean E. Snyder has taught in Kenya and Zambia and has done ethnographic research in Jamaica as well as in communities involved in the steel industry in Southwestern Pennsylvania. Her biography, *Harry T. Burleigh: From the Spiritual to the Harlem Renaissance,* was published by the University of Illinois Press in February 2016, the Sesquicentennial of Burleigh's birth. While teaching at Edinboro University of Pennsylvania, twenty miles south of his birthplace in Erie, Pennsylvania, she was artistic director for five weekends honoring Burleigh, including a national conference in 2003, "The Heritage and Legacy of Harry T. Burleigh." These events featured singers bass-baritone Oral Moses, contralto Bessie Sewell Hudson, soprano Louise Toppin, the late tenor William A. Brown, the Morehouse Glee Club, tenor Darryl Taylor, pianists Ann Sears and Joseph Joubert, and composer-in-residence Nkeiru Okoye, as well as the choirs of local African American congregations and the Episcopal Cathedral of St. Paul, where Burleigh and his family were taken in as members several years after the Civil War. Oral Moses, Bill Brown, and Roland Carter conducted choral workshops, and the late Horace C. Boyer and the late Rev. Charles Kennedy, founder of the Burleigh Society in Erie, made presentations in local public schools. The family of Dr. Harry T. Burleigh II, Burleigh's grandson, were very supportive of all of these events. Dr. Snyder was invited to speak and hold a book signing at the Library of Congress in Washington, DC, in 2017.

Jeffrey Sykes

Acclaimed by the *Frankfurter Allgemeine Zeitung* as "a commanding solo player, the most supportive of accompanists, and a leader in chamber music," pianist Jeffrey Sykes has performed across four continents and collaborates regularly with leading instrumentalists and singers. Sykes is a founding member of the San Francisco Piano Trio and the co-founder and artistic co-director of the Bach Dancing and Dynamite Society in Madison, Wisconsin (www.bachdancing.org), a highly acclaimed and innovative chamber music festival now in its 32nd season. He was recently appointed interim artistic director of the Cactus Pear Music Festival in San Antonio, Texas (www.cpmf.us), now in its 27th season. For eighteen years, Dr. Sykes served as the Music Director of Opera for the Young, a company that has introduced more than two million children to opera. He teaches piano, chamber music, and vocal coaching at the University of California–Berkeley and California State University–East Bay.

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 New York's Carnegie Hall, and at the Kennedy Center for the Performing Arts in Washington DC. Founder of the African American Art Song Alliance <artsongalliance.org>, Taylor has debuted numerous works. His recordings on Naxos and Albany record labels have received critical praise. He was recently inducted to the American Academy of Teachers of Singing and gives master classes nationally.

Maria Thompson Corley

Maria Thompson Corley (BM, University of Alberta; MM, DMA, The Juilliard School) has appeared as a solo and collaborative pianist in Canada, the United States, Central America, the Caribbean, Bermuda and Europe. Her engagements as a soloist with orchestra include the Tallahassee Symphony Orchestra under the baton of Gunther Schuller. She and cellist Sara Male formed Duo Chiaroscuro in 2011; among their passions is performing concerts for people whose special needs prevent strict observance of concert protocols. Dr. Corley has recorded CD's for Naxos, Albany, Parma, MSR Classics, and independent labels. Excerpts from her discs have been featured in movies and on television, radio and digital platforms, nationally and internationally. A sought-after composer, her short-form operas *The Sky Where You Are* (Jenny O'Connell, librettist) and *The Place* (Sandra Oyinloye, librettist) were included in the first two Decameron Opera Coalition productions. *S*he is a co-recipient, with librettist Diana Solomon-Glover, of Opera America's IDEA grant for *The Boy from Troy,* about civil rights icon John Lewis. Her songs,

choral and instrumental works and arrangements have been commissioned by renowned performers and institutions. They have also been studied, performed, and/or recorded by musicians both student and professional, here and abroad.

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 2011. Represented by Joanne Rile Artists Management, she is Professor and Chair of the Department of Music at the University of North Carolina, Chapel Hill. www.louisetoppin.com

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 former Dean of the College of Fine Arts and the Associate Vice President for the Arts at the University of Utah, and current President of Cornish College for the Arts, Seattle, Washington.

Daniel Washington

Daniel Washington 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. Professor Washington maintained a private voice teaching studio in Luzern from 1995 to 1998. 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 Daniel Washington is a Professor of Voice at the University of Michigan School of Music, Theatre, & Dance, an Honorary Professor of Humanities at the University of Cape Town and the 2020 recipient of the Shirley Verrett Award.

Carline Waugh

Carline Waugh is a Jamaican born soprano who is praised as a powerful singing actress. Ms. Waugh continues to thrill audiences around the world and has given recent performances in Finland, Italy, Austria, the United States, and the Caribbean. Her most recent operatic roles include her debut performance with Peach State Opera as Mimí in Puccini's *La Bohème and* Micaëla in Bizet's *Carmen*. She has been a winner of competitions including the Monroe Symphony's *Marjorie Stricklin Vocal Competition*, the Beethoven Club of Memphis Vocal Competition, Thayer Young Artist Competition, the National Association of Teachers of Singing Regional Competition, the Classical Singer Regional Competition, the National Association of Business and Professional Women's Club of Long Island, Young Artist Competition. She has been a regional winner of the New York Lyric Opera Competition and a finalist in the Harlem Opera and the Opera Ebony Vocal Competitions in New York. Ms. Waugh was recipient of the Future of Music Faculty Fellowship, powered by the Sphinx Venture Fund and the Cleveland Institute of Music. Since earning her doctorate, Dr. Waugh has lectured at Lincoln University in Missouri and Jacksonville University in Florida. She now serves Marshall University in West Virginia as Assistant Professor of Voice.

Frances Young Bennett

Frances has been a member of the UCI voice faculty since 2005. She teaches for the summer program *SongFest,* and sings for the *Songs by Heart Foundation,* providing music therapy to Alzheimer's patients. Frances has been a featured soloist with the LA Baroque Orchestra; San Diego Chamber Orchestra; Musica Angelica; and The Blackbird Music Project. She performed with cellist Lynn Harrell at the Laguna Beach Music Festival, and in a UCI Holocaust Remembrance Concert. Her operatic roles include: Anne Trulove, *The Rake's Progress;* Countess, *Le nozze di Figaro;* Rosalinda, *Die Fledermaus;* Rosina, *Il barbiere di Siviglia;* Pamina, *Die Zauberflöte;* Madame Silberklang, *Der Schauspieldirektor;* Belinda, *Dido and Aeneas*; Monica, *The Medium;* and Rosina Lickspittle, *Hänsel und Gretel*.

Maurice Wheeler

An internationally recognized administrator and scholar, Dr. Maurice Wheeler holds an Associate Professorship in the College of Information at the University of North Texas. Currently, he serves as the Deputy Director of the Robert W. Woodruff Library at the Atlanta University Center. His administrative career began as Curator of the Hackley Collection at the Detroit Public Library, where he acquired the personal archives of Roland Hayes. Wheeler's degrees include a Ph. D. from the University of Pittsburgh, a Master of Music and Master of Library and Information Science, both from the University of Michigan, and a Bachelor of Music from Shorter College. An active author and presenter, his current research explores the intersection of history, culture, politics and racial representation in music archives and special library collections. Wheeler's professional activities have included board and committee positions with the National Opera Association, Michigan Opera, Opera America/Opera for Youth, and the Detroit Symphony Orchestra.

Joseph Williams

Pianist Joseph Williams has enjoyed performing at numerous venues across the United States including The John F. Kennedy Center for the Performing Arts, and abroad in Jordan and the United Emirates. He regularly adjudicates young pianists at regional WIAA/WMEA State Solo and Ensemble Contests and has presented masterclasses at Seattle University and Jackson State University. He is thrilled to join the Community Music faculty at the University of Puget Sound as a piano instructor to students of all ages, abilities, and musical interests. He began playing piano at the age of 10 years old and is from Tacoma, WA. At the age of 17, he was awarded first place in Washington State for solo piano in the 2010 WIAA/WMEA State Solo and Ensemble Contest. He subsequently pursued a Bachelor of Music in Piano Performance at Oberlin College-Conservatory of Music in Ohio. Upon graduation, he received the Piano Faculty Prize in Accompanying and was immediately hired by the faculty as a full-time instrumental collaborative pianist for the 2015-2016 academic year. After this, he obtained a Master of Music in Piano Performance from Cleveland State University, where he studied with Joela Jones (principal keyboardist of The Cleveland Orchestra) and Sheila Paige (founder of Keyboard Wellness Seminar). Mr. Williams is a passionate advocate for accessible, high-quality music education. He proudly directs Tukwila Kids Make Music, a free after school music instruction program which offers piano, guitar, voice, and violin lesson to 50 children every week, year-round. He also finds fulfillment as an instructor at Key to Change, a nonprofit violin and viola program which aims to inspire under-served youth through world-class music instruction and to support their development as self-aware leaders. Committed to inclusion, he has been a behavior therapist for children with Autism and regularly mentors youth of color on becoming music educators of today and tomorrow. Additionally, Mr. Williams curates artists for Musical Conversations, a series of concerts at Lakewold Gardens which highlights dialogue and diversity in music-making.

Rosalyn Wright Floyd

Rosalyn W. Floyd is a Professor in the Department of Music at Georgia Regents University. A graduate of Talladega College in Alabama, Dr. Floyd holds the Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of South Carolina. Best known as a collaborative artist, Rosalyn Floyd has accompanied world-renowned sopranos Martina Arroyo, Cynthia Lawrence, and Laquita Mitchell; mezzo-sopranos Levone Tobin Scott and Linda Banister; tenors Nicholas Phan and the late Ryan Smith; and noted bass-baritones Oral Moses, Kevin Thompson, and Timothy Jones. For her work in the Augusta community, especially with the Augusta Choral Society, Dr. Floyd was named the Greater Augusta Arts Council Artist of the Year (2005). Her collaborative endeavors have taken her to many areas throughout the United States, the Bahamas, and the Peoples' Republic of China. Dr. Floyd performs as the accompanist on the recordings *Oral Moses Sings Songs of America (2008)* and *Come Down Angels (2014)* and *Steal Away (2016).*

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, Wisconsin 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 and 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. During her time as the 2009 Artist-in-Residence at the Buckley School of Sherman Oaks, CA, she composed their school song, "Buckley, the Place for Me."

Jasmine Barnes

Jasmine Arielle Barnes is a promising composer/vocalist who has performed and has had her music performed all over the world. She is a multifaceted composer who embraces any writing style of music using a variety of instrumentation and specializes in writing for the voice. A full time composer, Barnes is managed by UIA talent and is a second year resident artist for American Lyric Theater. Barnes has held residencies as a composer fellow at Chautauqua Opera 2021 season, as well as a residency with All Classical Portland. She has held the privilege of being commissioned by numerous organizations such as The Washington National Opera, Aspen Music Festival and school, LA Opera, Bare Opera, CityMusic Cleveland, LyricFest Philadelphia, Baltimore Choral Arts, Resonance Ensemble, Tapestry Choir. Burleigh Music Festival, Symphony Number One, Baltimore Musicales, amongst others.

Margaret Bonds

As a composer, pianist, and teacher, Margaret Bonds (1913-1972) was fortunate to receive wide acclaim in her own lifetime. Her talents as a composer were lavished on such varied genres as choral works, orchestral works, piano pieces, popular songs, and art songs. Having been personally acquainted with the most significant Black artists of her day, she learned a great deal about the voice through association with such great singers as Abbie Mitchell, Hortense Love, Adele Addison, Betty Allen, Eugene Brice, Lawrence Winters, Carol Brice, and Leontyne Price. These ties coupled with her extraordinary talents as a concert pianist lend themselves well to the craftsmanship found in her various songs and spiritual arrangements.

Brittney Elizabeth Boykin/B.E. Boykin

Brittney Boykin (B. E. Boykin) first pursued her interest in music during her time at Spelman College, attending classes that inspired and challenged her musical imagination and peaked her interest in composition. After graduating with a B.A. in Music, Boykin continued her studies while attending Westminster Choir College of Rider University in Princeton, New Jersey, graduating with a M.M. in Sacred Music and receiving the R & R Young Composition Prize. Boykin has been commissioned and collaborated with several organizations, including a number of ACDA divisions, the Minnesota Opera and the Kennedy Center. She obtained her PhD from Georgia State University with an emphasis in Music Education and is currently an Assistant Professor of Music at the Georgia Institute of Technology.

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.

Marques L.A. Garrett

Marques L. A. Garrett (b. 1984) was most recently the Director of Choral Activities at Cheyney University of Pennsylvania. He holds the Master of Music degree in Choral Conducting from the University of North Carolina at Greensboro and the Bachelor ofArts degree in Music from Hampton University where he graduated magna cum laude. He is currently enrolled at The Florida State University pursuing a PhD in Music Education. As a conductor, Mr. Garrett has had the pleasure of working with noted choirs such as the Hampton University Concert Choir, Mississippi Boulevard Christian Church Sanctuary Choir (Memphis, TN), Bennett College Choir (Greensboro, NC), and Friendship Missionary Baptist Church Choirs (Charlotte, NC). He has studied conducting with Dr. Carole J. Ott, Dr. Carl Harris, Jr., and Royzell Dillard. At the Hampton University Choir Directors' Organists' Guild Workshop, he has served as the basic conducting workshop clinician. Throughout his years in college, he competed and placed in various vocal competitions while studying with Lorraine Bell and Levone Tobin Scott. He has sung at various churches as a baritone soloist. As a composer, he began composing and arranging while at Hampton University. His compositions have been performed by collegiate and professional choirs nationwide such as the Brigham Young University Men's Chorus, Biola University Chorale, University of North Carolina at Greensboro Combined Choirs, and I. Sherman Greene Chorale while the National Lutheran Choir, Winston-Salem State University Choir, and Missouri State University Concert Chorale have preserved some of his music on recordings. His compositions

are published with Mark Foster Music Corporation, GIA Publications, Inc., Walton Music Corporation, Santa Barbara Music Publishing, and Hinshaw Music. Mr. Garrett holds membership in the American Choral Directors Association; American Society of Composers, Authors, and Publishers; National Association for the Study and Performance of African American Music; and National Association of Negro Musicians.

Rhiannon Giddens

Jerrell R. Gray

Jerrell R. Gray (b. 1989) composer, conductor, musician, is a graduate of Southern University and A&M College where he received his Bachelor of Music degree. He is a native of Chicago, Illinois. Mr. Gray has published works with Hal Leonard, Walton Music, Inc., and GIA Publications, Inc. His works and commissions have been performed nationally and internationally. He is the founder and director of the Neoteric Chorale. Most recently, Mr. Gray received many commissions. Mr. Gray was commissioned by the Cincinnati Song Initiative to compose a piece in the Inaugural National Association of Teachers of Singing (NATS) Composer Mentorship Program. Mr. Gray was commissioned to compose a song cycle for the Master's Recital of Hailey Cohen through the University of Michigan School of Music, Theater and Dance Eileen Weiser EXCEL Fund. Mr. Gray was also commissioned by the Sing My Song program, a project of the Classic Song Research Initiative in partnership with the University of Michigan School of Music, Theatre, and Dance, and the Hampsong Foundation, in collaboration with the School at Marygrove. In 2020, Mr. Gray was the 1st place winner of the George Shirley Composers Competition. Mr. Gray has an extensive career composing original works, art songs, and setting biblical texts, hymns, ethnic texts, and spirituals. Mr. Gray is currently teaching as a Music Educator in South Carolina. Mr. Gray is a member of Kappa Alpha Psi Fraternity, Inc. For more information and works by Jerrell R. Gray, visit www.jerrellgray.com.

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 Master's 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.

James Lee III

James Lee III, born 1975 in St. Joseph, Michigan cites as his major composition teachers Michael Daugherty, William Bolcom, Bright Sheng, Betsy Jolas, Susan Botti, Erik Santos and James Aikman. As a composition fellow at the Tanglewood Music Center in the summer of 2002, he added Osvaldo Golijov, Michael Gandolfi, Steven Mackey and Kaija Saariaho to his roster of teachers, and studied conducting with Stefan Asbury. Recent premieres and performances of his music include; Papa Lapa by the Detroit Symphony Orchestra, Thomas Wilkins conducting, in 2001; the premiere of Sympathy, for flute, percussion, harp and chorus, given by the Leigh Morris Chorale in St. Paul in 2002; A Place for God's People, an orchestral work premiered at Andrews University in 2002. In 2002 Dr. Lee had two premieres at the Tanglewood Music Center in Lenox, Massachusetts. Those premieres included The Appointed Time for string quartet and Psalm 61 for members of the Boston Symphony Chorus. Through the Eyes of Time for orchestra was commissioned by the Alabama All-State Festival Orchestra and introduced in Mobile under Anthony Elliott in 2004. Recently, Maestro Leonard Slatkin has begun to champion Dr. Lee's work. Dr. Lee is also an associate professor at Morgan State University in Baltimore, Maryland.

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.

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.

Dorothy Rudd Moore

Dorothy Rudd Moore (1940-2022), considered one of her generation's leading woman composers of color, has received commissions from such orchestras as the National Symphony, Opera Ebony, and the Buffalo Philharmonic. Her work, which includes chamber pieces, song cycles, orchestral music, and an opera, is admired for its high level of artistry and its seriousness of purpose. Dorothy Rudd was born on June 4, 1940, in New Castle, Delaware. From a very early age, she loved music--an interest that her mother, a singer, actively supported. By her teens, Moore knew that she wanted to become a composer. Yet there were few role models in this field for a young black woman. At Howard University, Moore studied with Dean Warner Lawson, Thomas Kerr, and Mark Fax, who supported her decision to change her major to composition. Her works have been performed throughout the United States as well as in Europe and Asia. Awards Lucy Moten Fellowship, 1963; American Music Center Grant, 1972; New York State Council on the Arts Grant, 1985; several Meet the Composer grants. Works Selected works * Reflections (symphonic wind ensemble), 1962. * Twelve Quatrains from the Rubaiyat (song cycle for soprano and oboe), 1962. * Symphony No. 1, 1963. * Baroque Suite for Cello (chamber piece), 1965. * Three Pieces for Violin and Piano, 1967. * Modes (string quartet), 1968. * Lament for Nine Instruments (flute, oboe, clarinet, trumpet, trombone, percussion,, violin, viola, and cello), 1969. * From the Dark Tower (mezzo-soprano voice, cello, and piano), 1970. * Dirge and Deliverance (cello) 1971. * Sonnets on Love, Rosebuds, and Death (soprano voice, violin, and piano), 1975. * Dream and Variations (piano), 1974. * In Celebration (chorus, soprano and baritone solos, and piano), 1977. * Weary Blues (baritone voice, cello, and piano), 1979. * Frederick Douglass (opera), 1981-85. Libretto also by the composer. * A Little Whimsy (piano), 1982. * Transcension (chamber orchestra), 1985-86. * Flowers of Darkness (song cycle, tenor voice and piano), 1988-89. Further Reading Books * Banfield, William C., Musical Landscapes in Color: Conversations with Black American Composer, Scarecrow Press, 2003. * Floyd, Samuel A., ed., International Dictionary of Black Composers, Vol. 2. Fitzroy Dearborn Publishers, 1999. Periodicals * American Music, Spring, 1988. * Washington Post, February 19, 1987; May 18, 1988. — E. Shostak.

Andre Myers

Andre Myers (b.1973) is an artist and instructor of piano, composition and theory based in California's Inland Empire. He serves on the faculty at the Academy of Universal Arts & Music in Yucaipa. Intense and lyrical, his music mixes narrative drama, poetry, and meditations on color to create work that aspires to moments of honesty, poignancy, and depth. A native of Ann Arbor, Michigan, Andre has three times been commissioned by the Michigan Philharmonic Orchestra, where he served as composer-in-residence for the Philharmonic's CLASSical music outreach program. His second commission from the Philharmonic, a musical adaptation of Holling C. Holling's picture book *Paddle to the Sea*, has been performed regularly since 2005 as a part of the orchestra's "Koncert for Kids" series, and the composer has narrated the work for tens ofOther recent commissions include *Partita for Solo Violin* for the celebrated Los Angeles Philharmonic violinist Vijay Lynne Gupta, *Cadenza & Aria* for international viola soloist Brett Deubner, and *Quilting: Poems by Countee Cullen* for the acclaimed countertenor Darryl Taylor and Orchestra Santa Monica. His piece BOP! for two flutes and piano, was selected for performance by the MAN Trio as a part of the group's collaboration with new music presenters *Vox Novus*, and received its premiere in November 2015 in Bosnia and Herzegovina. Andre has composed for orchestra, choir, solo and chamber ensembles, as well as for theater and dance. His works have been featured at the Videmus@25 Academic Conference, performed by the symphony orchestras of Detroit, University of Michigan, Occidental/Cal-Tech, and Santa Monica, featured on Minnesota public radio, and presented in conferences across the United States and in Europe. Honors include the University of Michigan's Rackham Merit Fellowship and King Spirit Award, the inaugural awarding of the University of Michigan's Willis Patterson Medal, and an associate artist residency at the Atlantic Center for the Arts. Andre received his B.Mus. in composition from the Eastman School of Music, and his M.Mus. and A.Mus.D. in composition from the University of Michigan. His principal teachers in composition were William Banfield, Warren Benson, Samuel Adler, Joseph Schwantner, David Liptak, Robert Morris, Bright Sheng, William Bolcom, Evan Chambers and Erik Santos. He has served on the faculty at Occidental College, University of Redlands, and Renaissance Arts Academy in Los Angeles. Andre currently lives in Redlands, California with his wife Andrea, their dogs Charlotte & Walter, and their cat, Jean-Paul.

Shawn Okpebholo

Shawn E Okpebholo is a widely sought-after and award-winning composer, whose music can be characterized as diverse, dynamic, and genuine – composing in styles ranging from contemporary classical to liturgical. His music has been performed all over the world, in five continents (Africa, Asia, Europe, North and South Americas), in over thirty states in the U.S., and in nearly every major U.S. city. Distinguished venues and festivals include: The Kennedy Center and the National Cathedral (Washington, D.C.); Monte Music Festival (Goa, India); CBDNA National Conference (Seattle, WA); MusicX Contemporary Music Festival (Cincinnati, OH); PRIZM Ensemble Concert Series (Memphis, TN); and the state music festivals of Indiana, Kentucky, Ohio and Texas. Dr. Okpebholo has received numerous commissions from noted soloists, universities and organizations, including the International Tuba and Euphonium Association, the United States Air Force, the MAVerick Ensemble, the Ohio Music Education Association, the Lexington Brass Band, the Jackson Symphony Orchestra, among others. Some noted performing artists and ensembles include: The Cadillac Moon Ensemble, Palomar Ensemble, United States Army Field Band, College-Conservatory of Music Wind Symphony, CCM Chamber Players, Steven Mead, Will Liverman, Paul Tuntland Sánchez, J'nai Bridges, Caen Thomason-Redus and Dorthy White Okpebholo. His compositions can be heard on a variety of commercially released CDs. His first album solely devoted to his music, *Steal Away,* is a collection Negro spirituals that he re-imagined. As an academic, Dr. Okpebholo has guest lectured and given masterclasses at many colleges and universities across the country as well as two universities in Nigeria. His work has been supported by many grants, including a grant from the Illinois Arts Council, Wheaton College Aldeen Research Grant, and Union University Pew Research Grant. His artistry has been recognized by various awards including first prizes in the Accent06 International Composition Competition, KMEA All-Collegiate Composition Contest, and Peniston Honors in Composition and has been an annual recipient of the ASCAPlus awards since 2004. He was also one of eighteen featured composers in Volume IV of the book series, "Composers on Composing for Band," edited by Mark Camphouse. He earned his masters and doctoral degrees in composition from the University of Cincinnati, College-Conservatory of Music (CCM) where he also studied music theory. He completed a bachelor's degree in composition and music history from Asbury College and had additional studies in film scoring at New York University. His primary teachers were James Curnow, Joel Hoffman, Ronald Holz, and Michael Fiday. Most of his music education growing up was through The Salvation Army church, where he regularly received free music lessons. That act of charity shaped his passion for giving back, musically, to underserved communities – sharing classical music to those who typically are not exposed to such styles. Currently, he is Associate Professor of Music Composition and Theory at Wheaton College Conservatory of Music (IL), having previously taught at Union

University (TN), Northern Kentucky University, and CCM. He lives in Wheaton, IL with his wife, violist Dorthy, and his daughters, Eva and Corinne.

Robert Owens

Composer Robert Lee Owens (1925-2017) 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 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.

Zenobia Powell Perry

Zenobia Powell Perry (1908-2004) was a fascinating and prolific American composer and pianist. She wrote songs, piano pieces, chamber works, an opera, and music for orchestra and symphonic wind band. Of African-American and Creek Indian descent, her unique life story is about perseverance and determination—how to pursue your dreams, regardless of your race, gender, age, or economic background. It shows how individual strength, personal integrity, and courage, as well as self-expression through community involvement, determine how one person can make a difference in her family, community, and nation.

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.

Dave Ragland

Dave Ragland is a native of Chattanooga, TN and currently resides in Nashville, TN. Dave is a vocalist, arranger, composer, and pianist. Dave was named one of Nashville's Top 40 Under 40 for his contributions as a composer. He was a Finalist for the 2013 Valley City State University Composers Competition. Dave is the founder and Artistic Director of Inversion Vocal Ensemble (inversionsings.com). In November 2014, Cheekwood Museum and Botanical Gardens and the National Museum of African-American Music presented Inversion in concert as the closing act of the Drawing Room Concert Series, to commemorate the work of artist William Edmondson. In 2015, Inversion has been presented in concert by The Roland Hayes Committee at the Harris Arts Center. In May 2015, Inversion will premiere the concert theatrical, FREDERICK DOUGLASS: The Making of a Prophet. Inversion was chosen for this work by its composer, GRAMMY-award winning songwriter Marcus Hummon. Dave made his theatre directorial debut in the 2014 season in the Murfreesboro Center for the Arts' production of "Lady Day at Emerson's Bar and Grill". Dave made his operatic debut with Nashville Opera in the 2013-14 season in their production of David Lang's "The Difficulty of Crossing a Field". As a pianist, Dave is an apprenticing collaborator at Fisk University. Dave is a frequent music director for the Murfreesboro Center for the Arts. Past engagements include The Kennedy Center Honors, Nashville Symphony, and Chattanooga Symphony & Opera. Dave is a proud member of Phi Mu Alpha Sinfonia.

Brandon Spencer

Brandon J. Spencer was born December 16, 1992 in Detroit, Michigan. He is currently studying music education at Claflin University in Orangeburg, South Carolina. He began writing choral and instrumental music when he was 13 years old. His first instrumental composition "Grace" was premiered by the Detroit School of Arts String Quartet in May 2010. His piece "Pulchritude", written for piano and cello was premiered by cellist Sean Smith in May 2011. Also, his first choral composition "There is Music" was premiered by the Rackham Symphony Choir of Detroit, Michigan in May 2011. Spencer dreams of becoming a music educator and accomplished choral and instrumental composer.

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 Variations*, 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 Master's Degree is from Rutgers University in New Jersey. He also holds a jazz diploma from The Berklee College of Music in Boston.

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 (January 6, 2017)

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, with reference to significant artistic accomplishments;
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 ideal Timeline will acknowledge the dynamic, multifaceted and barrier-breaking voices of African American composers and performers active throughout the nation – not just those of a few cities;
7. That the Timeline benefits from the accumulation of detail – making it a document of continuous revision.

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: The Foundation - Cultural Birth in the African Homeland – the creation of communal culture within the African homeland

Stage 2: 1440 – 1619 - 1865 - Dislocation – Birth of the African Diaspora & The Terror of the Transatlantic Holocaust. Africans in the Americas, (a span of time

that includes Enslavement, Escape into New Africa, abolition), and includes **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: ***Stage 2***

Stage 2: 1440 – 1619 - 1870 - Dislocation – Birth of the African Diaspora & The Terror of the Transatlantic Holocaust. Africans in the Americas, (a span of time that includes Enslavement, Escape into New Africa, abolition), and include **Generation I** of the African American performers and composers of art song. Note that the dating of Stage 2 and Stage 3 overlaps because Dislocation remains a central focus throughout this entire period.

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 **Generation I** 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 Erlkonig*
  - 1823 – Schubert composes the song cycle *Die Schone Mullerin*
  - 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 (**Generation II, Generation III and Generation IV**).

- Throughout their careers, African American composers and performers of the art song tradition face the challenges and complexities of racial and cultural politics. **20th and 21st Century Performance Practice Debates** address questions such as:
    - ❖ How is authenticity in performance achieved?
    - ❖ 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 Generation I Singers - 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
  - Henry (Harry) Thacker Burleigh (1866 – 1949), baritone
  - 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 Smith Hackley (1867 – 1922), soprano
  - M. Hamilton Hodges (c. 1869 – 1928), baritone
  - Anna Madah Hyers (c. 1855 – 1929), soprano and Emma Louise Hyers (c. 1853 – 1901), contralto – The Hyers Sisters Concert Company
  - Samuel B. Hyers, tenor
  - Matilda Sissieretta Joyner Jones – "Black Patti" (1868 – 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, 1817 - 1911** (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

Generation I - Ground-breaking African Diaspora accomplishments and concerts (1817 – 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;
- 1865 – Nellie Brown Mitchell gives her professional debut recital at New Hampshire's Free-Will Baptist Church, an Anglo-American church;
- 1867 – The Hyers sisters give their debut recital in Sacramento, California at the Metropolitan Theatre;
- 1871 – The Hyers sisters begin a transcontinental tour, performing in Salt Lake City, Chicago, Cleveland, New York City, New Haven and Providence;
- 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 the Hyers sisters and other professional jubilee troupes;
- 1874 – Nellie Brown Mitchell gives her debut recital at New York's Steinway Hall;
- 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;
- 1887 – Sissieretta Joyner Jones gives a performance at Boston's Music Hall;
- June 15, 1888 – Sissieretta Joyner Jones makes her New York debut at Steinway Hall;
- February 1892 – Sissieretta Joyner Jones performs at the White House for President Benjamin Harrison. In the same year, she performed in the "Grand African Jubilee" at New York's Madison Square Garden, and became the first African American to perform at New York's Music Hall (subsequently renamed Carnegie Hall);
- 1893 – Sissieretta Joyner Jones performs at the Chicago World's Fair;
- 1893 – Sidney Woodward gives his debut recital in Boston;
- 1893 – Harry T. Burleigh becomes a copyist for Antonin Dvorak, composer and director of the National Conservatory of Music;
- 1894 – Harry T. Burleigh becomes the baritone soloist at St. George's Episcopal Church of New York, holding this position for 52 years;
- 1895 – Sissieretta Joyner Jones gives a debut concert in Berlin, and tours throughout Europe;
- 1896 – Sissieretta Joyner Jones forms the Black Patti Troubadours, a group that performs a repertoire from opera and musical theatre;

- 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 – Harry T. Burleigh becomes the first African-American soloist at Temple Emanu-El in New York City, holding this position for 25 years;
- 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 perfoms 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,* including Harry T. Burleigh as baritone soloist*;*
- 1908 – Harry T. Burleigh performs for King Edward VII in London;
- 1909 – Madame E. Azalia Hackley writes *A Guide to Voice Culture;*
- 1910 – Harry T. Burleigh becomes a music editor for the G. Ricordi publishing Company (New York branch) .

- **Generation I - Opera and the Art Song Composers and Impresarios**. African American composers and impresarios develop an interest in the genre of opera during this 1817 – 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, performing throughout the 1880s & 1890s works such as *Out of Bondage, Urlina, the African Princess, The Underground Railway, Colored Aristocracy* and *Uncle Tom's Cabin*;
  - 1889 – 1910 – The Theodore Drury Colored Opera Company. Harry T. Burleigh served as the conductor of *Carmen* for this company in 1900;
  - 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 African American 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" (1868 – 1933) – The Black Patti Troubadours/The Black Patti Musical Comedy Company – a group of traveling 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.

1897 - 1949 --- Generation II - Nationalists

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

African American singers and composers of Art Songs migrate all over the country, continuing 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, establishing 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. Note that the concertizing opera singer always includes art songs with the performance repertoire.

- 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). The beginning date of this Generation (1897) coincides with the year of Marian Anderson's

birth. The ending date of this Generation coincides with the year of Harry T. Burleigh's death (1949).

- 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 Composers: 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 1897 – 1949 period include:
  - Edward Hammond Boatner (1898 – 1981)
  - Margaret Bonds (1913 – 1972)
  - Henry (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 Art Song Singers**: African American singers flourish (1897 – 1949), starting the development of international careers (beginning with the birthdate of Marian Anderson, and ending with the year of Harry T. Burleigh's death - 1949). Singers of the period include:
  - Marian Anderson (1897 – 1993), contralto
  - Jules Bledsoe (1898 – 1943), baritone
  - Edward Hammond Boatner (1898 – 1981)
  - Anne Wiggins Brown (1912 - 2009), 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)
  - Emma Azalia Smith Hackley (1867 – 1922), soprano
  - 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 (1919 - 2012), soprano
  - Lawrence Winters (1915 – 1965), baritone

- **Ground-breaking Generation II African American singers & composers – accomplishments, compositions and performances (1897 – 1949)** 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;
  - 1912 – Composer Will Marion Cook publishes *A Collection of Negro Songs*;
  - 1914 – Composer Harry T. Burleigh becomes a founding member of the American Society of Composers, Authors and Publishers (ASCAP);
  - 1914 – Harry T. Burleigh composes the song cycle – *Saracen Songs;*
  - 1916 – composer Harry T. Burleigh publishes a collection of solo voice arrangements of Spirituals - *Jubilee Songs of the United States of America,* including an arrangement of the Spiritual *Deep River,* thus beginning the development of the Art Song Spiritual repertoire;
  - 1916 – 1919 – Tenor Roland Hayes tours the United States (including Philadelphia, Boston, Washington, D.C., Atlanta and New York - Carnegie Hall) performing concerts;
  - 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.
  - 1920 – Roland Hayes performs his first European concert in London, England
  - 1923 - Concert by Roland Hayes, featuring lieder and a concluding section of Spirituals;
  - 1923 – Paul Robeson stars in *All God's Chillun Got Wings*;
  - 1924 - 1955 – An Annual Spirituals service is held at New York's St. George's Episcopal church, a tradition that was started by their baritone soloist, Harry T. Burleigh;
  - 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;
  - 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;
  - 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;
  - 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;
  - 1929 – Contralto Marian Anderson gives her debut recital at Carnegie Hall;
  - 1930 – Hall Johnson publishes *The Grteen Pastures Spirituals: Arranged for Voice and Piano* (a collection of 25 Spirituals from the play *The Green Pastures;*
  - 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 McHenry 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)

- April 1931 – Baritone Jules Bledsoe gives his debut recital at Carnegie Hall;
- 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;
- 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;
- 1933 – Todd Duncan makes his opera debut with the Aeolian Opera Company, performing Mascagni's *Cavalleria Rusticana;*
- September 1933 – April 1934 – Marian Anderson concertizes throughout Europe (Denmark, Finland, Norway and Sweden);
- 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;
- 1934 – Soprano Lillian Evanti performs at the White House
- March 8, 1935 – Dorothy Maynor and Todd Duncan perform for Franklin and Eleanor Roosevelt 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.*
- 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 (as Bess), Todd Duncan, Ruby Elzy (as Serena), Abbie Mitchell (as Clara), J. Rosamund Johnson (as a lawyer), John W. Bubbles (as Sportin' Life), and the Eva Jessye Choir . This work, identified at its premiere by the composer as a "folk opera," becomes a controversial staple for the careers of African American singers.
- December 30, 1935 – Marian Anderson's historic New York Town Hall concert;
- 1936 – Marian Anderson gives a private recital at the White House for President and Mrs. Roosevelt;
- 1936 – Paul Robeson performs in the film version of *Show Boat;*
- 1936 – *Porgy and Bess* tours to Philadelphia, Pittsburgh, Chicago and Washington, D.C.
- 1937 – Soprano Ruby Elzy performs at The White House;
- 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;*
- 1939 – Contralto Carol Brice performs in the production of *The Hot Mikado* in the New York World's Fair;
- 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. Ms. Anderson had been denied permission to sing at

Constitution Hall in Washington, a facility owned by the Daughters of the American Revolution. Eleanor Roosevelt resigned from the DAR in protest and helped arrange the Lincoln Memorial concert;

- 1940 – Theodore Charles Stone makes his Town Hall debut;
- 1940 – William Grant Still composes athe three-act opera, *A Bayou Legend* (libretto by Langston Hughes)*;*
- 1940 – Asadata Dafora composes *Zunguru,* a dance opera;
- 1941 – Composer Harry T. Burleigh becomes a member of the board of directors of the American Society of Composers, Authors and Publishers (ASCAP);
- 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;
- 1941 – Anne Brown is soprano soloist in the Beethoven *Ninth Symphony*, performed by the NBC Symphony Orchestra (conducted by Leopold Stokowski) on Armistice Day;
- 1942 – Howard Swanson composes the art song *The Negro Speaks of Rivers,* text 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), including a one-hour radio broadcast(on WOR);
- 1942 - 1948 – Anne Brown begins a six-year concert tour of Europe;
- 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 (by an all-white cast in blackface);
- 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;
- 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.* Subsequently she performs in *Pagliacci, Boheme* and *Aida.*
- 1948 – Because of her experiences with segregation in America, Anne Brown settles in Oslo and becomes a citizen of Norway;
- 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;
- 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;

COMMENTARY: *That Miss (Camilla) Williams's historic role is scarcely remembered today is rooted in both the rarefied world of opera-house politics and the ubiquitous racial anxiety of midcentury America. And though she was far too well-mannered to trumpet her rightful place in history, her relegation to its margins caused her great private anguish.* See *The New York Times* Obituary: "Camilla Williams, Barrier-Breaking Opera Star, Dies at 92," February 2, 2012.

1950 – 1990 -- Generation III – The National and International Stars

- **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 (1925 – 2017)
  - Coleridge Taylor Perkinson (b. 1932)
  - Julia Perry (1924 – 1979)
  - Evelyn Pittman (1910 - 1992)
  - Noah Ryder (1914 – 1964)
  - Irene Britton Smith (1907 – 1999)
  - 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 1950 – 1990 - modern tradition, most of whom develop international careers include:
  - Adele Addison (b. 1925)
  - Donnie Rae Albert (b. 1950), bass-baritone, then baritone
  - Betty Allen (1930 - 2009), 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 (1938 - 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 (1925 - 2015), 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 (1927 – 1961), soprano
- Hortense Love, soprano
- Gwendolyn Lytle (b. 1945) soprano
- Marvis Martin, soprano
- Benjamin Matthews (1933 - 2006), baritone
- Inez Matthews (1917 - 2004)
- 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

- **Generation III Opera and The Art Song Compositions and Performances (1950 – 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 and the internationally-renowned African American Diva emerges. 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 **Generation II and III** accomplishments and performances that include a repertoire of opera, art songs, opera excerpts and spirituals (1950 – 1990):

  - 1950 – William Grant Still composes *Costaso;*
  - 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.
  - 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;*
  - 1951 – William Warfield appears in the film *Show Boat.*
  - 1952 – Adele Addison makes her Town Hall concert debut in New York;
  - 1952 – Betty Allen makes her opera debut in the American National Theater and Academy's performance of Virgil Thomson's *Four Saints in Three Act;*.
  - 1952 – Marian Anderson makes her television debut on "The Ed Sullivan Show";
  - 1952 – George Gershwin's *Porgy and Bess* is revived for international touring with Leontyne Price, William Warfield, Cab Calloway, Maya Angelou, 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*. In the same year, she makes her debut at the Royal Opera House in London, performing in *Siegfried* ;

- 1953 –Leontyne Price makes her debut in Paris, France, performing in Virgil Thomson's *Four Saints in Three Acts;*
- 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;*
- 1954 – Betty Allen makes her New York City Opera debut, starring as Queenie in *Show Boat;*
- 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;
- 1954 – Soprano Mattiwilda Dobbs sings for Queen Elizabeth II and the King and Queen of Sweden at Covent Garden Theatre;
- 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 – Adele Addison makes her New York City Opera debut in Puccini's *La boheme;*
- 1955 - Ulysses Kay – composes *The Boor* (a one-act opera adaptation of a play by Russian dramatist Anton Chekhov);
- 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).
- 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;
- Ulysses Kay – composes *The Boor* (a one-act opera adaptation of a play by Russian dramatist Anton Chekhov);
- January 1957 – Marian Anderson performs at President Dwight Eisenhower's inauguration;
- 1957 – Leontyne Price stars in the NBC-TV opera performance of *Dialogues of the Carmelites;*
- 1957 – Betty Allen is one of the soloists in the Oratorio Society of New York's performances of Handel's *Messiah.* In the next year, she makes her New York Town Hall debut;
- 1958 – William Grant Still composes the three-act opera *Minette Fontaine;*

- 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;
- 1959 – Martina Arroyo makes her Metropolitan Opera debut, performing in *Don Carlos;*
- 1959 – The film production of *Porgy and Bess* is released (starring Sidney Poitier and Dorothy Dandridge, with voices dubbed by Robert McFerrin and Adele Addison);
- 1960 – 1975 – Betty Allen is a featured soloist in numerous performances with the New York Philharmonic;
- 1961 – Adele Addison is soprano soloist with the Boston Symphony orchestra for the world premiere of Poulenc's *Gloria,* and soprano soloist with the New York Philharmonic for the premiere of Lukas Foss' *Time Cycle*
- 1961 – Leontyne Price makes her Metropolitan Opera debut, performing in *Il Trovatore*;
- January 1961 – Contralto Marian Anderson performs at President John F. Kennedy's Inauguration;
- 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 – Soprano Camilla Williams performs throughout Asia in a State Department sponsored tour;
- 1962 – Grace Bumbry performs at the White House at the request of First Lady Jacqueline Kennedy;
- 1963 – Soprano Camilla Williams performs "The Star-Spangled Banner" at the March on Washington;
- 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;
- 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;
- 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 – Betty Allen makes her debut with the San Francisco Opera in *Il trovatore;*
- 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;*
- 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;*
- 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;
- November 1972 – Opera/South performs Ulysses Kay's *The Juggler Of Our Lady* and William Grant Still's *Highway 1, U.S.A.* The production was conducted by Margaret Harris.
- 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.*
- 1973 – Betty Allen makes her debut at the Metropolitan Opera
- 1974 – Soprano Barbara Hendricks makes her debut at the San Francisco Opera;
- 1974-1976 – Ulysses Kay composes the opera *Jubilee*;
- 1975 – Soprano Clamma Dale wins the Naumberg Foundation competition;
- 1975 – The Houston Grand Opera performs Scott Joplin's *Treemonisha;*
- 1976 - George Gershwin's *Porgy and Bess* is revived by the Houston Grand Opera, featuring Donnie Ray Albert, Robert Mosley, Clamma Dale, and Larry Marshall;
- 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;*
- 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;
- 1978 – Carmen Balthrop makes her Metropolitan Opera debut;

- 1978 – Bass-baritone Simon Estes makes his Bayreuth Festival debut in *The Flying Dutchman*;
- 1978 – Baritone Donnie Ray Albert makes his debut at the New York City Opera and the Washington National Opera;
- 1979 - 1985 -- Ulysses Kay composes the opera *Fredrick Douglass*. It was premiered by the New Jersey State Opera in 1991;
- 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 opera, *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 (and revived in 1986, 1989 & 1990);
- 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.
- 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.
- 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 – 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;
- 1989 – Betty Allen becomes the first American to teach a masterclass at the Saint Petersburg Conservatoryh;
- 1989 – Mattiwilda Dobbs is elected to the board of directors of the Metropolitan Opera;
- 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:
  - Paul Spencer Adkins
  - Babatunde Akinboboye, baritone
  - Donnie Ray Albert, baritone
  - Carl Alexander, countertenor
  - Jayme Alilaw, soprano
  - G. Thomas Allen, countertenor
  - Cordelia Anderson, soprano
  - Michael Austin, tenor
  - Jahmaul Abiodun Bakare, tenor
  - Andrea Baker, mezzo-soprano
  - Gregg Baker, baritone
  - Frederick Ballentine, Jr., tenor
  - Carmen Balthrop, soprano
  - Detra Battle, soprano
  - Bridget Bazile, soprano
  - Celeste Bembry, soprano
  - Dione Parker Bennett
  - Cedric Berry, baritone
  - Patrick Blackwell, bass-baritone
  - Gerald Blanchard, baritone
  - McHenry Boatwright, baritone
  - Gwendolyn Elizabeth Bradley, mezzo-soprano
  - David Lee Brewer, tenor
  - J'Nai Marie Bridges, mezzo-soprano
  - Hope Briggs, soprano
  - Gregory Broughton, tenor
  - Angela M. Brown, soprano
  - Gwendolyn Brown, contralto
  - Kearstin Piper Brown, soprano
  - Jolie Rocke Brown, soprano
  - Uzee Brown, Jr., baritone
  - Lawrence Brownlee, tenor
  - Raehann Bryce-Davis, mezzo soprano
  - Janinah Burnett, soprano
  - Nicole Cabell, soprano
  - Sabrina Elayne Carten, mezzo-soprano
  - Ralph Cato, baritone
  - Janice Chandler, soprano
  - Jennifer Odom Ciobanu
  - Cynthia Clarey, mezzo-soprano
  - Dwayne Clark, tenor
  - Vinson Cole, tenor
  - Barron Coleman, tenor
  - Terry Cook, baritone
  - Trent Cook, tenor

- Marquita Raley Cooper, mezzo-soprano
- Patrick Dailey, countertenor
- Minnita Daniel-Cox, soprano
- Henrietta Davis, soprano
- Kimberley Davis, soprano
- Janice Dixon, soprano
- Rodrick Dixon, tenor
- John Dominick III, bass-baritone
- Kimwana Doner, soprano
- Lisa Edwards-Burrs, soprano
- Laura English-Robinson, soprano
- Simon Estes (b. 1938), bass-baritone
- Charles Wesley Evans, baritone
- Ashley Faatoalia, tenor
- Wilheminia Fernandez, soprano
- Angeli Ferrette, soprano
- Alpha Floyd, soprano
- Valerie Jones Francis, soprano
- Colenton Freeman, tenor
- Valerie V. Gay, soprano
- Kenneth Gayle, tenor
- Luvenia Garner, soprano
- Orson Van Gay, tenor
- Roderick George, Tenor
- Othalie Graham, soprano
- Nathan Granner, tenor
- Denyce Graves, mezzo-soprano
- Lenora Green-Turner, soprano
- Ryan Speedo Green, baritone
- Eric Greene, baritone
- Ivan Griffin, bass-baritone
- Antoine Griggs, baritone
- Brennan Hall, countertenor
- Makeda Hampton, soprano
- Phillip Harris, baritone
- Luvada Harrison, soprano
- Howard Haskin, Jr., tenor
- Tamara Haskin, soprano
- Leah Hawkins, mezzo-soprano
- Cynthia Haymon, soprano
- Ruby Hinds, mezzo-soprano
- Rod Kelly Hines, baritone
- Richard L. Hodges, baritone
- John Holiday, countertenor
- Washington Isaac Holmes, baritone
- Robert Honeysucker, baritone
- Gregory Hopkins, tenor
- Solomon Howard, bass
- Bruce Hubbard, baritone
- Richard Hughes, baritone
- Kisma Jordan Hunter

- Bonita Hyman, mezzo-soprano
- Tiffany Jackson, soprano
- Anita Johnson, soprano
- Candace Kerr Johnson, soprano
- Cornelius Johnson, tenor
- Katherine Jolly, soprano
- Kimberly Jones, soprano
- Timothy Jones, baritone
- Randye Jones, soprano
- Kenneth Kellogg, baritone
- Roberta Laws, soprano
- Albert R. Lee, tenor
- Calvin Lee, tenor
- Duana Demus Leslie, soprano
- Peter Lightfoot, baritone
- Jennifer Lindsey, soprano
- Marquita Lister, soprano
- Leberta Lorál, soprano
- Lester Lynch, baritone
- Gwendolyn Lytle, soprano
- Robert Anthony Mack, tenor
- Otto Maidi, baritone
- Larry Marshall, tenor
- Marvis Martin, soprano
- Raemond Martin, baritone
- Benjamin Matthews (d. February 14, 2006), bass-baritone
- Kevin Maynor
- Audra McDonald, soprano
- Seth McCoy, tenor
- Anthony McGlaun, tenor
- VaShawn Savoy McIlwain, baritone
- Geraldine McMillian, soprano
- Amber Mercomes, soprano
- Patricia Miller, mezzo--soprano
- Cortez Mitchell, countertenor
- Leona Mitchell, soprano
- Oral Moses, bass-baritone
- Cecilia Tucker Myers, soprano
- Trevor Neal, bass-baritone
- Earnestine Nimmons, soprano
- Janai Orman, soprano
- Kenneth Overton, baritone
- Eric Owens, bass-baritone
- Marlaina Owens, soprano
- Chauncey Packer, tenor
- Willis Patterson, bass-baritone
- Richard Todd Payne, baritone
- Eugene Perry, baritone
- Herbert Perry, baritone
- Henry Pleas, tenor
- Scott Piper, tenor

- Marcia Porter, soprano
- Alvy Powell, bass
- Lemmie Pulliam, tenor
- Derek Lee Ragin, countertenor
- Dara ahming, mezzo-soprano
- Curtis Rayam, tenor
- Gail Robinson-Oturu, soprano
- Morris Robinson, bass
- Philip Rogers, baritone
- Stephen Salters, baritone
- Issachah J. Savage, tenor
- Charsie Randolph Sawyer, soprano
- Marietta Simpson, mezzo-soprano
- Angela Simpson, dramatic soprano
- Robert Sims, baritone
- Karen Slack, soprano
- Michael Paul Smith, baritone
- Andrea Jones Sojola, soprano
- Diana Solomon-Glover
- Darrick Speller, baritone
- Emery Stephens, baritone
- JoAnne Stephenson, mezzo-soprano
- Brandi Sutton, soprano
- Jubilant Sykes, baritone
- Shelia Tate, soprano
- Darryl Taylor, countertenor
- Rick E. Taylor, baritone
- Indra Thomas, soprano
- Kevin Thompson, bass
- Marilyn Thompson, soprano
- Louise Toppin, soprano
- Matthew Truss, countertenor
- Raymond Tymas-Jones, tenor
- Shirley Verrett, soprano
- Ray Wade, tenor
- James Wagner, tenor
- Jeanine Wagner, soprano
- Daniel Washington, baritone
- Yolanda Mitchell West, soprano
- Willard White, bass-baritone
- Janet Williams, soprano
- Leon Williams, baritone
- Brenda Wimberly, soprano
- Thomas Young, tenor

- **Generation IV**: Contemporary Composers of the United States include:
  - Cedric Adderley
  - Lettie Beckon Alston (b. 1953)
  - T.J. Anderson
  - Dwight Andrews (b. 1960)

- Mable Bailey
- Regina A. Harris Baiocchi (b. 1956)
- Judith Baity
- Renee Baker
- William C. Banfield (b. 1961)
- Shelton Becton
- Brittney Elizabeth Boykin (b. 1989)
- Charles Brown (b. 1940)
- Valerie Capers
- Christon Carney (b. 1991)
- Roland Carter
- Wallace Cheatham (b. 1945)
- Roy Cotton
- Anthony Davis (b. 1951)
- Cedric Dent
- Roger Dickerson
- Donal Fox
- Mrques L.A. Garrett (b. 1984)
- Jerrell R. Gray (b. 1989)
- Anthony Green
- Adolphus Hailstork
- Jacqueline Hairston (b. 1936)
- William H. Henderson
- Jeraldine Saunders Herbison
- Lori Celeste Hicks (b. 1979)
- Moses Hogan (1957 – 2005)
- Jonathan Bailey Holland
- Chad SirWick Hughes (b. 1977)
- Charles Ingram
- Roy Jennings
- Glenn L. Jones
- Joseph Joubert
- J. S. Mzilikazi Khumalo (b. 1932) – South African composer/ conductor
- Colin Lett (b. 1983)
- James Lee III
- Tania Leon (b. 1944)
- Charles Lloyd, Jr. (b. 1948)
- Mark A. Lomax (b. 1979)
- William Foster McDaniel
- Lena McLin
- Marvin Mills
- Nicole Mitchell
- Carman Moore
- Dorothy Rudd Moore
- Robert L. Morris
- Byron Motley
- Andre Myers (b. 1973)
- Gary Powell Nash
- Nailah Nombeko
- Nkeiru Okoye (b. 1972)
- Shawn Okpebholo (b. 1981)

- Fred Onovwerosuoke
- Eurydice Osterman
- Rosephanye Dunn Powell
- Dave Ragland
- Zanaida Robles
- Kevin Scott
- Nadine Shanti
- Barbara Sherrill
- Victor Simonson
- Evelyn Simpson-Curenton
- Brandon J. Spencer (b. 1992)
- Malcolm Solomon
- Maria Thompson Corley
- Richard Thompson
- Brandon Waddles (b. 1988)
- Brandon Webster (b. 1990)
- George Walker (b. 1922)
- Gregory T.S. Walker
- Trevor Weston
- Dolores White
- Diane White-Clayton
- Julius P. Williams
- Mike Woods

- Contemporary Opera and The Art Song (1990 – Present). Ground-breaking **Generation II, III and IV** accomplishments, compositions and performances of contemporary and revivable historic repertoire include:
  - 1990 – Olly Wilson composes a song cycle for baritone, tenor and soprano voices, *Of Visions of Truth;*
  - 1992 – Anthony Davis' opera, *Tania,* is premiered;
  - 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.
  - 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;
- 1995 – The National Opera Association (NOA) establishes The Legacy Project in order to *recognize the contributions of those who have led the way in achieving progress toward the development of ethnic and racial diversity within the field of professional opera.* The Legacy Program was established *in observance of the 50th anniversary of singer Todd Duncan's contract with the New York City Opera – the first contract for an African-American singer with a major US Opera Company.* 1995 NOA "Lift Every Voice" Legacy Award Recipients include Todd Duncan, Mattiwilda Dobbs, Camilla Williams and Robert McFerrin.
- 1996 – George Walker becomes the first African American composer to receive the Pulitzer Prize in music for *Lilacs* (written for soprano and orchestra);
- Baritone Donnie Ray Albert stars in the Cologne Opera's production of Richard Wagner's *The Flying Dutchman;*
- 1997 - NOA "Lift Every Voice" Legacy Award Recipients include Inez Mathews, Etta Moten Barnett, Sylvia Olden Lee and Anne Wiggins Brown;
- 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;
- 1998 - NOA "Lift Every Voice" Legacy Award Recipients include Adele Addison, Everett Lee, Fred Thomas and Margaret Tynes
- 1998 – Anne Wiggins Brown receives the George Peabody Medal for Outstanding Contribution to Music in America, as Baltimore's Peabody Institute recognizes her accomplishments and apologizes for denying her admission to the school in 1925;
- 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);
- 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;*
- 1999 - NOA "Lift Every Voice" Legacy Award Recipients include Leontyne Price, William Warfield, Charlotte Wesley Holloman, Gloria Davy & Boris Goldovsky;
- 2000 - Akin Euba's opera *Chaka!,* premiered by the St. Louis African Chorus with an international cast.
- 2000 - NOA "Lift Every Voice" Legacy Award Recipients include Betty Allen, Martha Flowers, Andrew Frierson & Rawn Spearman;
- 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.
- 2001 - NOA "Lift Every Voice" Legacy Award Recipients include Martina Arroyo, Grace Bumbry, Reri Grist, Shirley Verrett, Lola Hayes & Eileen Southern;

- 2002 - NOA "Lift Every Voice" Legacy Award Recipients include Annabelle Bernard, Nadyne Brewer, Elinor Harper & Leslie Savoy Burrs;
- 2003 – Denyce Graves appointed Cultural Ambassador for the United States.
- 2003 - NOA "Lift Every Voice" Legacy Award Recipients include Gary Burgess, Andre Montal, & George Shirley;
- 2004 - NOA "Lift Every Voice" Legacy Award Recipients include Simon Estes, Arthur Herndon & Willis Patterson;
- 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*
- 2005 - NOA "Lift Every Voice" Legacy Award Recipients include Raoul Abdul, Benjamin Matthews & Wayne Sanders;
- 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.
- 2006 - NOA "Lift Every Voice" Legacy Award Recipients include H. Leslie Adams, Phillip Creech, Leona Mitchell & Andrew Smith
- 2007 - NOA "Lift Every Voice" Legacy Award Recipients include Vera Little-Augustitus, William Ray & George Walker
- 2007 – A revival of George Gershwin's *Porgy and Bess* is staged by Los Angeles Opera;
- 2007 – The Anthony Davis opera *Wakonda's Dream,* is premiered at opera Omaha;
- 2008 – Charles Lloyd, Jr. composes the opera *Emmett Till;*
- 2008 - NOA "Lift Every Voice" Legacy Award Recipients include Faye Robinson, Ella Lee & Anthony Davis
- 2009 – *Porgy and Bess* is revised and recreated into "The Gershwins'® Porgy and Bess℠", produced by the San Francisco Opera, featuring Eric Owens and Laquita Mitchell.
- 2009 - NOA "Lift Every Voice" Legacy Award Recipients include Robert Owens & Luther Saxon.
- 2009 – The Anthony Davis opera *Lilith* is premiered at UC San Diego
- 2010 - NOA "Lift Every Voice" Legacy Award Recipients include Curtis Rayam & Marie Hadley Robinson
- 2011 - NOA "Lift Every Voice" Legacy Award Recipients presented to Donnie Ray Albert
- 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. The production received the 2012 Tony Award for Best Revival of a Musical. .
- 2012 - NOA "Lift Every Voice" Legacy Award Recipients presented to Felicia Weathers

- 2013 - NOA "Lift Every Voice" Legacy Award Recipients include Edward Pierson, & Gwendolyn Bradley
- 2014 - NOA "Lift Every Voice" Legacy Award Recipients presented to Willie Anthony Waters
- 2015 - NOA "Lift Every Voice" Legacy Award Recipients include Louise Toppin & Olive Moorefield Mach
- 2016 - NOA "Lift Every Voice" Legacy Award Recipients presented to Esther Hinds

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.

COMMENTARY: *Today, young singers are almost forced to make a choice, because they are counseled that becoming established in opera is the way to make a career in music. I never had to make a choice. I loved the song repertoire from the start, and as I began to sing, for even the smallest ladies' clubs, etc., those inviting me expected and accepted that……Even as the years passed, and I sang all the rest of the repertoire – opera, oratorio, chamber music, etc. – the first love remained…..My curiosity, joy and love for song never changed. It still has not.*

An interview of Adele Addison in *Opera News, August 1996*

- Contemporary Venues and Competitions For African American Performers and Composers of The Art Song include:
  - Karamu Theatre
  - 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.
- The African American Art Song Alliance quinquennial conference, University of California, Irvine.
-

1867 – 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.

- William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison become editors of – *Slave Songs of the United States,* the first collection of Negro spirituals, published in 1867.
- 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)
- The articles of Nora Douglas Holt – music critic of the *Chicago Defender* (1917 – 1921), New York's *Amsterdam News* and the *New York Courier* (1940s)
- 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).
- J. Rosamond Johnson publishes a collection, *Album of Negro Spirituals,* in 1935
- Maude Cuney Hare – *Negro Musicians and Their Music* (1936)
- MacKinley Helm – *Angel Mo' and Her Son, Roland Hayes* (1942)
- The E. Azalia Hackley Collection of Negro Music, Dance and Drama is established by the Detroit Musicians Association at the Detroit Public Library (1943) with a gift of materials given by the Detroit Musicians Association.
- 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)
- William Grant Still – *Twelve Negro Spirituals, Vol II,* (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)
- Edward Boatner – *The Story of the Spirituals: 30 Spirituals and Their Origins* (1973)
- 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)
- Lemuel Berry, Jr. *Biographical Dictionary of Black Musicians and Music Educators, vol 1,* (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)
- Hildred Roach. *Black American Music, Past and Present,* (1985)
- Videmus, Inc. – (founded by Vivian Taylor in 1986; now directed by Louise Toppin)
- David Hamilton, ed. – *The Metropolitan Opera Encyclopedia* (1987)
- Arthur R. LaBrew, *A Concert Tribute To Detroit's Black Prima Donnas,* 1989 (Michigan Music Research Center, Inc.).
- Robert C. Hayden – *Singing for All People: Roland Hayes, A Biography*, (1989; 1995)
- 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)
- Anne Key Simpson – *Hard Trials: The Life and Music of Harry T. Burleigh,* (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,* (1990, 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 – artsongalliance.org - (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)
- Moses Hogan – *The Deep River Collection: Ten Spirituals Arranged for Solo Voice and Piano,* (2000)
- Charles Lloyd, Jr.. *The Spiritual Art Song Collection,* (2000)
- Hansonia Caldwell – *African American Music: Spirituals,* (2000; 2003)
- Willis C. Patterson, editor – *The Second Anthology of Art Songs by Black American Composers* (volume includes two CDs), (2002)
- Willis C. Patterson, editor – *The New Negro Spiritual Collection* (volume includes a CD), (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)
- Darryl Glenn Nettles – *African American Concert Singers Before 1950,* (2003)
- Jeanine Wagner/Margaret Simmons – *A New Anthology of Art Songs by African American Composers,* (2004)
- Katherine W. Bullock and Donna M. Cox – *Art Songs and Spirituals by Contemporary African American Composers*. (2010)
- Stephanie Shonekan and Camilla Williams – *The Life of Camilla Williams, The African American Classical Singer and Opera Diva,* (2011)
- Maureen Donnelly Lee – *Sissieretta Jones: "The Greatest Singer of Her Race," 1868 – 1933,* (2012).
- Christopher A. Brooks – *Roland Hayes: The Legacy of an American Tenor* (2015).
- Jean E. Snyder. *Harry T. Burleigh: From the Spiritual to the Harlem Renaissance,* (2016).

Bibliography

Afrocentric Voices in Classical Music. Created by Randye Jones.

Dictionaries and Encyclopedias

Black Biographical Dictionaries, 1790-1950. Microform. Alexandria, Va.: Chadwyck-Healey, 1987.

Burkett, Randall K., Nancy Hall Burkett, Henry Louis Gates, Jr. *Black Biography, 1790-1950: A Cumulative Index*. Alexandria: Chadwyck-Healey, 1991.

Baskin, Wade, Richard N. Runes. *Dictionary of Black Culture*. New York: Philosophical Library,.

Hitchcock, H. Wiley, and Stanley Sadie, eds. *The New Grove Dictionary of American Music*. 4v. London: Macmillan, 1986. [SF/CBMR]

Low, W. Augustus, Virgil A. Clift. *Encyclopedia of Black America*. New York: McGraw-Hill, 1981.

Peterson, Bernard L. *A Century of Musicals in Black and White: An Encyclopedia of Musical Stage Works By, About, or Involving African Americans*. Westport, Conn.: Greenwood Press, 1993.

Ploski, Harry A., James Williams, comp. *The Negro Almanac: A Reference Work on the African American*, 5th ed. Detroit: Gale Research, 1989.

Rywell, Martin, ed. *Afro-American Encyclopedia*. North Miami, Fla.: Educational Book Publishers.

Sadie, Stanley, John Tyrrell, eds. *The New Grove Dictionary of Music and Musicians*, 2nd ed. New York: Grove, 2001. 29 v.

Salzman, Jack, David Lionel Smith, Cornel West, eds. *Encyclopedia of African-American Culture and History*. New York: Macmillan Library Reference, 1996.

Smith, Eric Ledell. *Blacks in Opera: An Encyclopedia of People and Companies, 1873-1993*. Jefferson, N.C.: McFarland, 1994.

Biographies & Biographical Sources

Abdul, Raoul. *Blacks in Classical Music: A Personal History*. New York: Dodd, Mead, 1978. [RH]

Adams, Russell L. *Great Negroes Past and Present*, 3rd ed., rev. Chicago: Afro-American Publishing Co., 1994.

Arvey, Verna. *In one lifetime*. Fayetteville: University of Arkansas Press, 1984.

Berry, Lemuel. *Biographical Dictionary of Black Musicians and Music Educators*. [S.l.] : Educational Book Publishers, 1978.

Carter, Madison H. *An Annotated Catalog of Composers of African Ancestry*. New York: Vantage Press, 1986.

Cuney-Hare, Maud. *Negro Musicians and Their Music*. New York: Da Capo Press, 1974.

Green, Mildred Denby. *Black Women Composers: A Genesis*. Boston: Twayne Publishers, 1983. [SF/CBMR]

Holly, Ellistine Perkins. *Biographies of Black Composers and Songwriters: A Supplementary Textbook*. Dubuque, Iowa: Wm. C. Brown Publishers, 1990. [SF/CBMR]

Logan, Rayford W., and Michael R. Winston, eds. *Dictionary of American Negro Biography*. New York: Macmillan, 1972.

Overmyer, Grace. *Famous American Composers*. New York: Thomas Y. Crowell Co., 1945.

Reis, Claire. *Composers in America: Biographical Sketches of Living Composers with a Record of Their Works, 1912-1937*. New York: Macmillan, 1938.

Robinson, Wilhelmena S. *International Library of Negro Life and History: Historical Negro Biographies*. International Library of Afro-American Life and History, v. 5. New York: Publishers Co., 1967.

Southern, Eileen. *Biographical Dictionary of Afro-American and African Musicians*. Westport: Greenwood Press, 1982.

Still, Judith Anne, Michael J. Dabrishus, and Carolyn L. Quin. *William Grant Still: a Bio-bibliography*. Westport, Conn.: Greenwood Press, 1996.

Story, Rosalyn M. *And So I Sing: African-American Divas of Opera and Concert*. New York: Warner Books, Inc., 1990.

Woodward, Sidney. *Out of Bondage to a Place of Esteem and Trust: The Story of a Career Unique in Musical History*. New York: Merchantile Press, 1918.

Histories, Chronologies

Ammer, Christine. *Unsung: A History of Women in American Music*. Century ed. Portland, OR: Amadeus Press, 2001.

Caldwell, Hansonia LaVerne. *African American Music: A Chronology 1619-1995*. Los Angeles: Ikoro Communications, 1996.

Dizikes, John. *Opera in America : A Cultural History*. New Haven : Yale University Press, 1993.

Floyd, Jr., Samuel A. *The Power of Black Music: Interpreting Its History from Africa to the United States*. New York: Oxford University
Press, 1995. [BCM]

Green, Mildred Denby. “A Study of the Lives and Works of Five Black Women Composers in America.” D.Mus.E. thesis, University of Oklahoma,
1975.

Haskins, James. *Black Music in America: A History through Its People*. New York: T.Y. Crowell, 1987.

Holland, Ted. *This Day in African-American Music*. San Francisco: Pomegranate Artbooks, 1993.

Locke, Alain. *The Negro and His Music — Negro Art Past and Present*. New York: Arno Press and New York Times, 1969.

Patterson, Lindsay, ed. *The Afro-American in Music and Art*. International Library of Afro-American Life and History, v. 6. Cornwells Heights, Pa.: Publishers Agency, 1978.

Roach, Hildred. *Black American Music: Past and Present*. 2nd ed. Malabar, Fla.: Krieger Publishing, 1992.

Southern, Eileen. *The Music of Black Americans: A History*. 3rd ed. New York: W.W. Norton, 1997.

Spencer, Jon Michael. *Protest & Praise: Sacred Music of Black Religion*. Minneapolis: Fortress Press, 1990.

_____. *Re-Searching Black Music*. Knoxville: University of Tennessee Press, 1996.

Stewart, Earl E. *African-American Music: An Introduction*. New York: Schirmer Books ; London: Prentice Hall International, 1998.

Bibliographies, Discographies, Catalogs, Congresses, Iconographies

Brown, Rae Linda. *Music, Printed and Manuscript, in the James Weldon Johnson Memorial Collection of Negro Arts and Letters: An Annotated
Catalog*. New York: Garland, 1982.

Clough, Francis F., and G.J. Cuming. *The World’s Encyclopedia of Recorded Music*. London: Sidgwick & Jackson Limited, 1952.

de Lerma, Dominique-René. *Bibliography of Black Music*. Westport, Conn.: Greenwood Press, 1981-84. 4 v.

_____. *Concert Music and Spirituals: A Selective Discography*. Nashville, Tenn.: Fisk University, Institute for Research in Black American Music, 1981.

Floyd, Jr., Samuel A., ed. *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials*. Millwood, N.Y.: The Scarecrow Press, 1987.

George, Zelma W. *A Guide to Negro Music: An Annotated Bibliography of Negro Folk Music, And Art Music by Negro Composers or Based on Negro Thematic Material*. Ann Arbor: University Microfilms, 1953.

Gray, John, comp. *Blacks in Classical Music: A Bibliographical Guide to Composers, Performers and Ensembles*. New York: Greenwood Press, 1988.

Greene, Richard. *Black Classical Music Composers: a Comprehensive Discography of Recordings Available on Compact Disc*. [Ardmore, Pa.: s.n.], 1998.

Johnson, James Peter. *Bibliographic Guide to the Study of Afro-American Music*. Washington, D.C.: Howard University Libraries, 1973.

Miller, Philip C. *Vocal Music*. New York: Alfred A. Knopf, 1955.

Oja, Carol J. *American Music Recordings: Discography of 20th Century U.S. Composers*. Brooklyn, NY: Institute for Studies in American Music, Conservatory of Music, Brooklyn College of the City University of New York, 1982.

Skowronski, JoAnn. *Black Music in America: A Bibliography*. Metuchen, N.J.: Scarecrow Press, 1981.

Southern, Eileen, Josephine Wright, comps. *African-American Traditions in Song, Sermon, Tale, and Dance, 1600-1920: An Annotated Bibliography of Literature, Collections, and Artworks*. New York: Greenwood Press, 1990.

_____. *Images : Iconography of Music in African-American Culture, 1770s-1920s*. New York: Garland Pub., 2000.

Stewart-Green, Miriam. *Women Composers: A Checklist of Works for the Solo Voice*. Boston: G.K. Hall, 1980. [SF/CBMR]

Tischler, Alice. *Fifteen Black American Composers: A Bibliography of Their Works*. Detroit: Information Coordinators, 1981. [SF/CBMR]

Turner, Patricia.K *Afro-American Singers: An Index and Preliminary Discography of Long-Playing Recordings of Opera, Choral Music, and Song*. Minneapolis: Challenge Productions, 1977.

_____. *Dictionary of Afro-American Performers: 78 RPM and Cylinder Recordings of Opera, Choral Music and Songs, c. 1900-1949*. New York: Garland Publishing, 1990.

Walker-Hill, Helen. *Music by Black Women Composers: A Bibliography of Available Scores*. CBMR Monograph, no. 5. Chicago: Center for Black Music Research, 1995. [SF/CBMR]

White, Evelyn Davidson. *Choral Music by African American Composers: a Selected, Annotated Bibliography*, 2nd ed. Lanham, Md.: Scarecrow Press, 1999.

Indexes & Atlases

Abromeit, Kathleen A. *An Index to African-American Spirituals for the Solo Voice*. Westport, Ct.: Greenwood Press, 1999.

De Charms, Desiree and Paul F. Breed. *Songs in Collections: An Index*. Detroit: Information Coordinators, 1966. [SF/CBMR]

de Lerma, Dominique-René, and Marsha J. Reisser. *Black Music and Musicians in the New Grove Dictionary of American Music and the New Harvard Dictionary of Music*. CBMR Monographs, no. 1. Chicago: Center for Black Music Research, Columbia College, 1989.

Sears, Minnie E. *Song Index*. Reprint. Hamden, Conn: Shoe String Press, 1966. [SF/CBMR]

Vann, Kimberly R. *Black Music in Ebony: An Annotated Guide to the Articles on Music in Ebony Magazine, 1945-1985*. CBMR Monographs, no. 2. Chicago: Center for Black Music Research, Columbia College. 1990.

Music Criticism

Breckenridge, Stan L. "African-American music: structure and analysis of vocal performance, 1955-95." Ph.D diss., Claremont Graduate University, 1998.

Cone, James H. *The Spirituals and the Blues: An Interpretation*. New York: Seabury Press, 1972.

Floyd, Jr., Samuel A., ed. *Black Music in the Harlem Renaissance: a Collection of Essays*. Contributions in Afro-American and African Studies, No. 128. New York: Greenwood Press, 1990.

Jones, Arthur C. *Wade in the Water: the Wisdom of the Spirituals*. New York: Orbis ; Northam: Roundhouse, 1999.

Keck, George R. and Sherrill V. Martin, ed. *Feel the Spirit: Studies in Nineteenth-Century Afro-American Music*. Contributions in Afro-American and African Studies, No. 119. New York: Greenwood Press, 1988.

Perry, Frank. *Afro-American Vocal Music: A Select Guide to Fifteen Composers*. Berrien Spring, MI, Vande Vere, 1991.

Roberts, John Storm. *Black Music of Two Worlds : African, Caribbean, Latin, and African-American Traditions*, 2nd ed. New York: Schirmer, 1998.

Southern, Eileen, comp. *Readings in Black American Music*. 2nd ed. New York: W. W. Norton, 1983. [SF/CBMR]

Solie, Ruth A., ed. *Musiocology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley: University of California Press, 1993.

Thomas, Velma Maia. *No man can hinder me: the journey from slavery to emancipation through Song*. New York: Crown, 2001.

Wright, Josephine, with Samuel A. Floyd, Jr., ed. *New Perspectives on Music: Essays in Honor of Eileen Southern*. Warren, Mich.: Harmonie Park Press, 1992.

Subject-Relevant Musical Forms

Caldwell, Hansonia LaVerne. “Black Idioms in Opera As Reflected in the Works of Six Afro-American Composers.” Thesis, University of Southern
California, 1974.

Clency, Cleveland Charles. “European Classical Influences in Modern Choral Settings of the African-American Spiritual: a Doctoral Essay.” Mus.D. thesis, University of Miami, 1999.

Cruz, Jon. *Culture on the Margins: the Black Spiritual and the Rise of American Cultural Interpretation*. Princeton, N.J.; Chichester: Princeton University Press, 1999.

Dent, Cedric Carl. “The Harmonic Development of the Black Religious Quartet Singing Tradition.” Ph.D diss., University of Maryland-College Park, 1997.

Dunn-Powell, Rosephanye. “The Solo Vocal Writing Style of William Grant Still.” Mus.D. thesis, Florida State University, 1993.

Epstein, Dena J. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*. Urbana: University of Illinois Press, 1977.

Friedberg, Ruth C. *American Art Song and American Poetry*. Metuchen, N.J.: The Scarecrow Press, 1987. 3 v.

Hawkins, Kimberly. ” Heard an Angel Singing: African-American Spirituals in the Harlem Renaissance.” Ph.D diss., University of California, Santa Barbara, 1997.

Katz, Bernard, ed. *The Social Implications of Early Negro Music in the United States*. New York: Arno Press, 1969.

Krehbiel, Henry Edward. *Afro-American Folk Songs: A Study in Racial and National Music*. New York: G. Schirmer, 1914.

Lovell, Jr., John. *Black Song: The Forge and the Flame*. New York: Paragon House Publishers, 1972.

McCorvey, Everett David. “The Art Songs of Black American Composers.” Ph.D. diss., The University of Alabama, 1989.

Phillips, Mark. “Personality characteristics of undergraduate music majors in selected historically African-American colleges and universities: an investigation of relationships as measured by the Myers-Briggs type indicator.” Ph.D diss., University of Oklahoma, 1997.

Still, William Grant, Jon Michael Spencer. *The William Grant Still Reader: Essays on American Music*. Black Sacred Music, v. 6, no. 2. Durham, N.C.: Duke University Press, 1992.

Upton, William Treat. *Art-Song in America: A Study in the Development of American Music*. Boston: Oliver Ditson, 1930.

Miscellaneous Subjects

Cheatham, Wallace. *Dialogues on opera and the African-American experience*. Lanham, Md.: Scarecrow Press, 1997.

Donovan, Richard X. *Black Musicians of America*. Portland, Ore.: National Book, 1991. [RH]

James, Shaylor L. "Contributions of Four Selected Twentieth-Century Afro-American Classical Composers: William Grant Still, Howard Swanson,
Ulysses Kay, and Olly Wilson." Ph.D thesis, Florida State University, 1988.

Lomax, John A. and Alan Lomax. *Folk Song USA: The 111 Best American Ballads*. New York: Duell, Sloan, and Pearce, 1947.

Spencer, Jon Michael. *The Rhythms of Black Folk: Race, Religion, and Pan-Africanism*. Trenton, N.J.: Africa World Press, 1995.

Standifer, James A. and Barbara Reeder. *Source Book of African and Afro-American Materials for Music Educators*. [Washington]:
Contemporary Music Project, [1972].

Still Judith Ann and Celeste Anne Headlee. *William Grant Still and the Fusion of Cultures in American Music*. 2nd ed. Flagstaff, AZ: Master-Player Library, 1995.

Trotter, James Monroe. *Music and Some Highly Musical People*. New York: Lee & Shepard, 1878.

Walker, Wyatt Tee. "Somebody's Calling My Name:" *"Black Sacred Music and Social Change*. Valley Forge: Judson Press, 1990.

Walker-Hill, Helen. *From Spirituals to Symphonies: African-American Women Composers and Their Music*. Westport, CT : Greenwood Press, 2002.

Journals and Journal Guides

Black Music Research Bulletin. Chicago: Columbia College Center for Black Music Research, 1988-

Black Music Research Journal. Nashville: Institute for Research in Black American Music, Fisk University, 1981-

The Black Perspective in Music. Cambria Heights, New York: Foundation for the Research in the Afro-American Creative Arts, 1973-1990.

The Negro spiritual. Oakland, CA : Friends of Negro Spirituals, 1999-

Articles from Periodicals/Serials/Newspapers

Ames, Russell. “Art of Negro Folk Song.” *Journal of American Folklore* 56 (October 1943): 241-255.

Boyer, Horace Clarence. “The Afro-American Vocal Tradition: An Introduction.” *Massachusetts Music News* 25 (April 1977): 34, 36-38.

Dawson, William L. “Interpretation of the Religious Folk-Songs of the American Negro.” *Etude* 73 (March 1955): 11, 58, 61.

Dvorak, Antonin. “Music in America.” *Harper’s* 90 (1895): 428-434.

Epstein, Dena J. “A White Origin for the Black Spiritual? An Invalid Theory and How It Grew.” *American Music*, 1 (Summer 1983): 53-59.

Garst, John F. “Mutual Reinforcement and the Origins of Spirituals.” *American Music*, 4 (Winter 1986): 390-406.

Kerby, Marion. “A Warning Against Over-Refinement of the Negro Spiritual.” *The Musician*, 32 (July 1928): 9, 29-30.

Lee, Henry. “Swing Low, Sweet Charity.” *The Black Perspective in Music*, 2 (Summer 1984): 84-86. (Reprinted from *Coronet*,
July 1947.)

Levy, Alan Howard. “The Search for Identity in American Music, 1890-1920.” *American Music*, 2 (Summer 1984): 70-81.

Walker-Hill, Helen. “Music by Black Women Composers at the American Music Research Center.” *American Music Research Center Journal*, 2
(1992): 23-51.

Wilson, Olly. “Black Music As an Art Form.” *Black Music Research Journal*, 12 (1984): 1-22.

Scores–Anthologies

Bullock, Kathy W. and Cox, Donna M., ed. *Art Songs and Spirituals by Contemporary African American Composers.* Xenia, OH: Personal Best Ministries, 2010.

Clark, Edgar Rogie, ed. *Negro Art Songs: Album by Contemporary Composers*. New York: Edward B. Marks, 1946. [SF/CBMR]

The Hall Johnson Collection. New York: Carl Fischer, 2003.

Patterson, Willis C., ed. *Anthology of Art Songs by Black American Composers*. New York: E.B. Marks Music, 1977.

_____. *The New Negro Spiritual*. Ann Arbor, MI: Willis Patterson Publishing, 2002.

_____. *The Second Anthology of Art Songs by African American Composers*. Ann Arbor, MI: Willis Patterson Publishing, 2002.

Simmons, Margaret R. and Wagner, Jeanine, comp. *A New Anthology of Art Songs by African American Composers*. Carbondale: Southern Illinois University Press, 2004.

Taylor, Vivian, ed. *Art Songs and Spirituals by African-American Women Composers*. Bryn Mawr, Pa.: Hildegard Publishing, 1995. [SF/CBMR]

Collections

Afrocentric Voices in Classical Music. Created by Randye Jones.

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 Musical Heritage Collection
Special Colletions Dept.
University of South Florida Tampa Library
4202 E. Fowler Ave., LIB 122
Tampa, FL 33620
Phone: 813-974-2731
The collection consists of approximately 4000 pieces of published sheet music reflecting the influences of African Americans on popular music in the United States. The earliest piece in the collection dates back to 1818, and the more recent pieces date through the 1980's. Also included in the collection are music books, manuscript music and materials, photographs, posters, handbills and other African American music ephemera. The collection is currently being processed and fully cataloged.

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 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

Ella Fitzgerald Collection
Music Library Special Collections
Schoenberg Hall, Room B425
University of California, Los Angeles
Box 951490
Los Angeles, CA 90095-1490
Phone: 310/825-1665; Fax: 310/206-7322
music-spec@library.ucla.edu

Florence Beatrice Smith Price (1888-1953) Collection
University of Arkansas Libraries
Special Collections
365 N. McIlroy Avenue
Fayetteville, AR 72701-4002

Phone: (479) 575-5577
specoll@uark.edu
The papers consist of correspondence of Price and of her daughter, Florence Price Robinson, diary fragments, programs, and photographs. In addition there are the research files of Mary Dengler Hudgins on Price. The papers also include musical scores. These are arranged according to keyboard, voice, string, and symphonic works

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, 1874-1936
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.

Music 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. Includes photographs, music sheets, folios, ozalid copies, correspondence, manuscripts lyrics

Southern Folklife Collection
The Wilson Library CB #3926
200 South Road
UNC-Chapel Hill
Chapel Hill, NC 27515-8890
Phone: 919/962-7105
Email: wilsonlibrary@unc.edu
Archival resource dedicated to collecting, preserving and disseminating vernacular music, art, and culture related to the American South

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]

We dedicate this 25th anniversary celebration to the memory of:

Rae Linda Brown (1953 – 2017), musicologist

Charles Brown (1940 – 2021), composer, educator

Dorothy Rudd Moore (1940 – 2022), composer, pianist, actor

Special thanks to:

African American Art Song Alliance Advisory Council
Louise Toppin
George Shirley
Willis Patterson
Maurice B. Wheeler
Phillip Harris

Session Chairs from the UCI Music Department.

Music Department Staff:
Peter Chang, Department Administrator; Margaret Erel, Administrative Analyst; Aubrey Bayoneta
Production Manager, Shi-Wei Wu.
Music Technology Support Manager, **.
Additional Technology Support from **.
Videographer for online streaming, Jayson Duncan, UCI Applied Innovation.

TA support provided by Emma Ginzel, and intern support from Cassandra Leisher
(thank you for your invaluable assistance through the planning process of this conference) –Darryl Taylor

Goodwill ambassadors, UCI Vocal Arts students.

Thank you to all supporters of the African American Art Song Alliance, especially those who monetarily allowed this conference to be presented without registration or ticket costs:
Flora Family Foundation; UCI Office of Inclusive Excellence Spirit Award Program;
Chair's Endowment, UCI Music Department; UCI Illuminations, the Chancellor's Art & Culture Initiative;
Hampsong Foundation; National Association of Teachers of Singing; Los Angeles Opera; National Association of Negro Musicians, Western Regional Division; UCI African American Studies Department