

Smithsonian: African American History and Culture
Washington, DC

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

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

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

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

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

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

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

AFRICAN AMERICAN ART SONG ALLIANCE:

A TIME FOR REFLECTION

In celebration of a decade of service

February 9 – 12, 2007
Claire Trevor School of the Arts – Music
The University of California, Irvine

Host Hotel
Crowne Plaza Hotel
17941 VON KARMAN
IRVINE, CA 92614

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

Funding for this conference generously provided by:
The University of California, Irvine (UCI); University of California Humanities Research Institute;
UCI Council on Research, Computing and Library Resources, Cultural Diversity Research Grant;
UCI Department of Music; UCI Department of African American Studies;
National Association of Negro Musicians, Western Region

CONFERENCE PARTICIPANTS

COMPOSERS

H. Leslie Adams, Cleveland, OH
Wallace Cheatham, Milwaukee, WI
Adolphus Hailstork, Old Dominion University, Norfolk, VA
Jacqueline Hairston, Oakland, CA
Malcom Rector, North Carolina Central University, Durham, NC
Richard Thompson, San Diego State University, San Diego, CA
Olly Wilson, University of California, Berkeley, CA

SCHOLARS

Naomi André, University of Michigan, Ann Arbor, MI
Rae Linda Brown, University of California, Irvine, CA
Hansonia Caldwell, California State University, Dominguez Hills, CA
Scharron Clayton, University of Northern Iowa, Cedar Falls, IA
Bridget R. Cook, University of California, Irvine, CA
Caroline Helton, University of Michigan, Ann Arbor, MI
Donald McKayle, University of California, Irvine, CA
Jean Snyder, Edinboro University of Pennsylvania, Edinboro, PA
Maurice Wheeler, University of North Texas, Denton, TX
Frank Wilderson, University of California, Irvine, CA

PANELISTS

Hilda Harris, Manhattan School of Music, New York, NY
Willis Patterson, University of Michigan, Ann Arbor, MI
George Shirley, University of Michigan, Ann Arbor, MI
Raymond Tymas-Jones, University of Utah, Salt Lake City, UT

SINGERS

Tayo Aluko, Liverpool, England
Sonya Baker, Murray State University, Murray, KY
Celeste Bembry, University of Northern Iowa, Cedar Falls, IA
Robin Buck, University of California, Irvine, CA
Richard Heard, Wake Forest University, Winston Salem, NC
Monique Holmes, University of Michigan, Ann Arbor, MI
Maya Hoover, Clayton State University, Morrow, GA
Candace Johnson, University of California, Berkely, CA
Karen Johnson, University of Michigan, Ann Arbor, MI
Glenda Kirkland, Eastern Michigan University, Ypsilanti, MI
Regina McConnell, Catholic University, Washington DC
Cari McAskill, University of California, Irvine, CA
Anthony McGlaun, Marygrove College, Detroit, MI
Charsie Randolph Sawyer, Calvin College, Grand Rapids, MI
Gail Robinson Otoru, Austin Peay State University, Clarksville, TN
Diana Solomon-Glover, New York, NY
Emery Stephens, University of Michigan, Ann Arbor, MI
JoAnne Stephenson, University of Central Florida, Orland, FL
Darryl Taylor, University of Irvine, CA
Ricky Taylor, Long Beach, CA
Marilyn Thompson, Columbia University, New York, NY
Louise Toppin, East Carolina University, Greenville, NC
Frances Young, University of California, Irvine, CA
Jeanine Wagner, Southern Illinois University, Carbondale, IL
Daniel Washington, University of Michigan, Ann Arbor, MI
Yolanda West, Los Angeles, CA

PIANISTS

Wallace Cheatham, Milwaukee, WI
Lonieta Cornwall, Shaw University, Raleigh, North Carolina
Fred Dade, Shippensburg University of Pennsylvania, Shippensburg, PA
Lorna Griffitt, University of California, Irvine, CA
Manuel Laufer, University of California, Irvine, CA
John O'Brien, East Carolina University, Greenville, NC
Thomas Reilly, Catholic University, Washington DC
Ann Sears, Wheaton College, Norton, MA
Margaret Simmons, Southern Illinois University, Carbondale, IL
Byron Smith, Harbor College, Wilmington, CA
Richard Thompson, San Diego State University, San Diego, CA

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

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

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

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

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

Music Information Center
Chicago Public Library
400 S. State Street
Chicago, IL 60605
Phone: 312 747-4850; Fax 312 747-4832

One of the largest music collections in a public library with substantial holdings in African American music including The Chicago Blues Archives, the Jubilee Showcase Gospel Music Video Collection (fifty hours), The Martin & Morris Gospel Sheet Music Collection, files, board minutes and documents of the African American local 208 of the American Federation of Musicians, Roy G. Butler Collection, and The University of Chicago Folk Festival Recordings Collection.

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

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

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

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

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

phone: 803-777-0227
fax: 803-777-1426

NOTES

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

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

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

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

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

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

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

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

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

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

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

**AFRICAN AMERICAN ART SONG ALLIANCE:
A TIME FOR REFLECTION**

In celebration of a decade of service

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

Friday, February 9

4:00 PM Reception – NANM Western Region, sponsor, Crowne Plaza Hotel, Irvine
8:00 PM Welcome Concert, UCI faculty and students

Saturday, February 10

**CELEBRATING 30 YEARS:
THE ANTHOLOGY OF ART SONGS BY BLACK AMERICAN COMPOSERS REVISITED**

9:30 AM Welcome and Introduction, Darryl Taylor
Time-Line, Hanson Caldwell, California State University, Dominguez Hills, CA
“What is this Song?” Keynote speech, Willis Patterson,
University of Michigan, Ann Arbor, MI

11:00 AM Lunch (on your own)

1:00–2:00 PM Performance: *Songs from Negro Art Songs*, 1946 Anthology compiled by E. Rogie Clark

2:15–3:45 PM PRESENTATIONS: RESOURCES

“Art Song Survey,” Emery Stephens/Caroline Helton, University of Michigan,
Ann Arbor, MI
“Resources for Finding Repertoire,” Maurice Wheeler, University of North Texas,
Denton, TX
Lecture: “W. C. Handy’s Contribution to African American Concert Vocal Music”
Marilyn Thompson, Columbia University, New York, NY
Lonieta Cornwall, Shaw University, Raleigh, North Carolina

4:00–5:30 PM INTERDISCIPLINARY PANEL DISCUSSION:

Historical Representation of African Americans in Classic Genres
Bridget R. Cooks, University of California, Irvine, CA (art history)
Donald McKayle, University of California, Irvine, CA (dance)
George Shirley, University of Michigan, Ann Arbor, MI (music)
Jean Snyder, Edinboro University of Pennsylvania, Edinboro, PA (music)
Frank Wilderson, University of California, Irvine, CA (drama)
Moderator: Daniel Washington, Associate Dean,
University of Michigan, Ann Arbor, MI (music)

5:30 PM Dinner (on your own)

8:00 PM Concert, *The Patterson Anthology Revisited*

A concert honoring the 30th anniversary of Patterson’s historic publication, with songs from the composers of the first volume (but none of the repertoire included in the original anthology), plus music from the New Patterson Anthology and the new anthology by Jeanine Wagner and Margaret Simmons. Outstanding performers from around the country will be presented.

RESEARCH CENTERS & SPECIAL COLLECTIONS

Afrocentric Voices in Classical Music. Created by Randy Jones.
Created/Last modified: February 09 2005. <<http://www.afrovoices.com/collect.html>>

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

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

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

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

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

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

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

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

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

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

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

Center for Black Music Research
Columbia College Chicago
600 S. Michigan Ave.
Chicago, IL
Contact person: Suzanne Flandreau
Phone: 312/344-7586
Center for Southern African-American Music
School of Music
University of South Carolina
Columbia, SC 29208

Burleigh, Harry T. *From the Southland: Songs, Piano Sketches and Spirituals of Harry T. Burleigh*. Hilda Harris, Philip Creech, Steven Cole, and Arthur Woodley, with Joseph Smith, piano. Premier Recordings (1995).

Carter, John. "Cantata for voice and piano." On: *St. Louis Woman*. Christine Brewer, soprano; and Kirt Pavitt, piano. Opera Theatre of St. Louis OTSL CD93 (1993).

Coleridge-Taylor, Samuel. *Hiawatha*. Scenes from the *Song of Hiawatha*, including *Hiawatha's Wedding Feast*, *The Death of Minnehaha*, and *Hiawatha's Departure*. Welsh National Opera. Two-CD boxed set includes booklet with libretto. Decca Record Company Argo 430 356-2 (1991).

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

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

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

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

Price, Florence. "Song to the Dark Virgin." On: *The Horse I Ride Has Wings*. Donnie Ray Albert, baritone, David Garvey, piano. Now Recordings (1996).

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

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

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

———. *Three Rhythmic Spirituals*, "I Feel Like My Time Ain't Long." On: *A Festive Sunday with William Grant Still*. Schola Cantorum of the University of Arkansas. Cambria Master Recordings CD-1060 (1996).

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

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

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

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

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

Sunday, February 11

CONTEMPORARY MUSIC – CONTEMPORARY ISSUES

9:00–9:30 AM Lecture: *The Healing Power of the Black Voice*, Jacqueline Hairston, University of California, Berkeley, CA

9:40-10:00 AM Performance: *Ventriloquist Acts of God* (Hailstork)
Candace Johnson, University of California, Berkeley, CA

10:05–Noon PANEL DISCUSSION: THE PERFORMER/COMPOSER DYNAMIC
H. Leslie Adams, Cleveland, OH
Hilda Harris, Manhattan School of Music, New York, NY
Darryl Taylor, University of California, Irvine, CA
Louise Toppin, East Carolina University, Greenville, NC
Olly Wilson, University of California, Berkely, CA
Moderator: Naomi André, University of Michigan, Ann Arbor, MI

Noon Lunch (on your own)

1:30 PM

1:30–2:30 PM Performance: *Songs of Hale Smith*

2:45–3:15 PM Lecture: *Olly Wilson's Vocal Works: Sounding the Soul*, Candace Johnson

3:30–5:00 PM Panel Discussion: Composer Forum, *The State of Art Song Today*

H. Leslie Adams, Cleveland, OH

Wallace Cheatham, Milwaukee, WI

Adolphus Hailstork, Old Dominion University, Norfolk, VA

Jacqueline Hairston, University of California, Berkeley, CA

Richard Thompson, San Diego State University, San Diego, CA

Moderator: Olly Wilson, University of California, Berkeley

5:15–6:00 PM Panel Discussion: African Americans in the Operatic World

Adolphus Hailstork, Old Dominion University, Norfolk, VA

Hilda Harris, Manhattan School of Music, New York, NY

George Shirley, University of Michigan, Ann Arbor, MI

Moderator: Maurice Wheeler, University of North Texas, Denton, TX

6:00 PM Dinner (on your own)

8:00 PM Concert: *Remembering Tenor, William Brown*: Recital of Art Songs of the 21st Century
Louise Toppin, soprano, John O'Brien, piano
East Carolina University, Greenville, NC

Monday, February 12

AFRICAN AMERICAN ART SONG AS A PEDAGOGICAL TOOL

9:30–11:30 AM PANEL DISCUSSIONS:

Out of the Margins: Moving African American Art Song Into Mainstream Repertoire

Caroline Helton, University of Michigan, Ann Arbor, MI

Jeanine Wagner, Southern Illinois University, Carbondale, IL

Margaret Simmons, Southern Illinois University, Carbondale, IL

On Correcting Societal Misconceptions Based on Racial Stereotypes

Scharron Clayton, The University of Northern Iowa, Cedar Falls, IA

Willis Patterson, University of Michigan, Ann Arbor, MI

Marilyn Thompson, Columbia University, New York, NY

Raymond Tymas-Jones, Associate Vice President for the Arts and

Dean, College of Fine Arts, University of Utah, Salt Lake City, UT

Co-Moderators: Rae Linda Brown, University of California, Irvine, CA

And Gail Robinson Otoru, Chair, Music Department, Austin Peay State University, Clarksville, TN

11:30– noon Lunch (on your own)

1:00 PM Master Class, George Shirley, Joseph Edgar Maddy, Distinguished Professor of Music,
University of Michigan, Ann Arbor, MI

**SELECTED DISCOGRAPHY OF ART SONGS
BY AFRICAN AMERICAN COMPOSERS**
(source: Center for Black Music Research, Columbia College)

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

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

Come Down Angels. The Art of the Negro Spiritual volume 1. Spiritual settings by a number of black composers. Randy Jones, soprano and Francis Conlon, piano. AhhJay Records AHJJ-0001 (2003).

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

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

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

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

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

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

Nueva España: Close Encounters in the New World, 1590–1690. Includes African-influenced *villancicos*, *negritos*, and dance music from the late Renaissance and Baroque periods in South America. The Boston Camerata. Erato Disques Erato 2292-45977-2 (1993).

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

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

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

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

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

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

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

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

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

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

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

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

Burleigh, Harry T. *Deep River: Songs and Spirituals of Harry T. Burleigh*. Oral Moses, baritone; and Ann Sears, piano. Northeastern Records NR 252-CD (1995).

- Series, Paul Freeman, artistic director and conductor (1974)
- Willis C. Patterson, editor – *Anthology of Art Songs By Black American Composers* (1977)
- Raoul Abdul – *Blacks in Classical Music* (1977)
- Samuel Floyd, Jr., editor – *Black Music Research Journal* (1978)
- “Black Prima Donnas of the Nineteenth Century” in *The Black Perspective in Music*, Vo. 7, No. 1 (Spring 1979)
- *Opera News*
- *Opera Quarterly*
- Eileen Southern, editor – *Biographical Dictionary of Afro-American and African Music*. (1982)
- The BEEM (Black Experiences Expressed Through Music) Foundation for the Advancement of Music (established in Los Angeles by Bette Cox in 1982)
- Center for Black Music Research (CBMR) - a library and archives unit of Columbia College Chicago. Special research collections now include The Eileen Southern Collection, the Dena J. Epstein Collection, the Helen Walker-Hill Collection and the Sue Cassidy Clark Collection. (1983)
- *Black American Music Symposium* – National conference at University of Michigan, Ann Arbor (1985)
- Videmus, Inc. – (founded by Vivian Taylor in 1986; now directed by Louise Toppin)
- Arthur R. LaBrew, *A Concert Tribute To Detroit’s Black Prima Donnas*, 1989 (Michigan Music Research Center, Inc.)
- Samuel Floyd, Jr., editor – *Black Music In The Harlem Renaissance* (1990)
- PBS “Great Performances” - *Kathleen Battle and Jessye Norman – Spirituals In Concert*, 1991
- Elise K. Kirk – *Musical Highlights From the White House*. (1992)
- Rosalyn M. Story – *And So I Sing: African-American Divas of Opera and Concert*, 1993
- Samuel Floyd, Jr. – *The Power of Black Music: Interpreting Its History From Africa To The United States*, (1995)
- Hannonia L. Caldwell – *African American Music – A Chronology 1619 – 1995*, (1996)
- Bette Y. Cox – *Central Avenue – Its Rise and Fall (1890 – c. 1955)*, Exhibition catalog for *The Musical Renaissance of Black Los Angeles*. (1996)
- The African American Art Song Alliance – www.darryltaylor.com/alliance.html - (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
- Hannonia Caldwell – *African American Music: Spirituals* (2000; 2003)
- Willis C. Patterson, editor – *The Second Anthology of Art Songs by Black American Composers* (2002)
- Helen Walker-Hill – *From Spirituals to Symphonies: African-American Women Composers and Their Music*. (2002)
- *Heritage and Legacy of Harry T. Burleigh* – National conference at Edinboro University of Pennsylvania (2003)
- Jeanine Wagner/Margaret Simmons – *A New Anthology of Art Songs by African American Composers* (2004)

UCI FACULTY AND STUDENTS WELCOME CONCERT

Friday, February 9, 2007
Winifred Smith Hall – 8:00 PM

Program

Riding to Town	Philip Kreyche, baritone and Junko Nojima, piano	Thomas Kerr
Mon pauvre coeur	Sonja Krenek, soprano and Junko Nojima, piano	Edmond Dédé
Death of an Old Sea Man (Langston Hughes)	Glenn Ellington, baritone and Manuel Laufer, piano	Cecil Cohen
Hymn to Parnassus (anonymous and Dett)	Andre Castillo, baritone and Manuel Laufer, piano	R. Nathaniel Dett
The Shadow of Dawn (Paul Laurence Dunbar) Dawn Love’s Apotheosis We wear the mask One Life Sympathy	Cari McAskill, soprano and Richard Thompson, piano	Richard Thompson
Song of the Seasons (Capers) Spring Summer Autumn Winter	Frances Young, soprano, Lorna Griffitt, piano, and Yoojin Oh, cello	Valerie Capers
<i>Five Millay Songs</i> (Edna St. Vincent Millay) Wild Swans Branch by branch For you there is no song The Return from Town Gone again is summer the lovely	Robin Buck, baritone and Manuel Laufer, piano	H. Leslie Adams
<i>Bronte Lieder</i> (Emily Bronte) The Old Stoic Tell Me, Tell Me Sleep brings no joy to me	Darryl Taylor, countertenor and Lorna Griffitt, piano	Robert Owens

NEGRO ART SONGS
A Performance of the 1946 Anthology by E. Rogie Clark

Saturday, February 10, 2007
 Winifred Smith Hall – 1:00PM

Negro Art Songs was published in 1946, compiled and edited by Edgar Rogie Clark. It was the first anthology of its kind to group African American composers together, from varied musical backgrounds and stylistic inclinations, thus indicating at once that there was a richness of repertoire being produced by composers of color in the United States and that their output was largely neglected by mainstream performers and teachers

Iorana	R. Nathaniel Dett
Epitaph for a Poet	Cecil Cohen
Four Winds	Cohen
Mandy Lou	Frederick Hall
Dawn	Hall
Entreaty	Carl Diton
Swing Low Sweet Chariot	Diton
Li'l Gal	J. Rosamond Johnson
Out of the South Blew a Wind	Florence Price
Night	Price
I Think, Oh My Love	Edward Margetson
A Sailor's Song	Margetson
Longing	Mark Fax
May Day song	Fax
Dusk at Sea	John Work, Jr.
A Mona Lisa	Work
Impression	Edgar Rogie ClarkClark
Northboun'	Clark

Cari McAskill, soprano
 Monique Holmes, mezzo-soprano
 Anthony McGlaun, tenor
 Emery Stephens, baritone
 Ann Sears, piano

- ▶ 1995 - Regina Harris Baiocchi composes *Good News Falls Gently*. Additional works include *Gbeldahoven: No One's Child*, one-act opera, 1996; *Dreamhoppers*, one-act opera, 1997;
- ▶ October 24, 1997 - Leslie Adams' opera *Blake* is premiered;
- ▶ 1997 – Anthony Davis' *Amistad* is premiered in Chicago;
- ▶ September, 1998 – Barbara Hendricks performs Puccini's *Turandot* at the Forbidden City in Beijing, China;
- ▶ 2000 - Akin Euba's *Chaka!*, premiered by the St. Louis African Chorus with an international cast.
- ▶ 2006 - *Margaret Garner*, written by Richard Danielpour, with the title role written for Denyce Graves

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

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

- Contemporary Venues and Competitions For African American Performers and Composers of The Art Song include:
 - ▶ National Association of Negro Musicians Scholarship Competition
 - ▶ The Ben Holt Memorial Concert Series – founded by Dominique-Rene de Lerma
 - ▶ Four Seasons Concerts – New York City, San Francisco and Oakland, California
 - ▶ Classically Black Concert Series – Baltimore Symphony Orchestra
 - ▶ Plymouth Music Series “Witness” Concerts in Minneapolis
 - ▶ Lois J. Wright Memorial Concert Series in Baltimore, Maryland
 - ▶ Black Heritage Concerts in Savannah Symphony
 - ▶ “Classical Roots – Spiritual Heights” Concerts in Cincinnati Symphony
 - ▶ Smithsonian Institution – National Museum of American History Program in Black American Culture – Washington, D.C.
 - ▶ Black Academy of Arts and Letters of Dallas
 - ▶ The BEEM (Black Experiences Expressed Through Music) Foundation for the Advancement of Music (Los Angeles)
 - ▶ The Afro-American Chamber Music Society of Los Angeles
 - ▶ The Naumburg Foundation Competition
 - The Grady-Rayam Prize of Orlando, Florida
 - ▶ The Marian Anderson Prize for Emerging Classical Artists, of Philadelphia (next competition in fall 2007)
 - ▶ The Marian Anderson Award of The John F. Kennedy Center for the Performing Arts (with The Fairfield County Community Foundation of Connecticut) – a \$15,000 award for a mid-career male or female American vocalist.

1878 – Present

The African American Art Song: Preservation and Documentation

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

- James Monroe Trotter – *Music and Some Highly Musical People* (1878; 1969)
- The Clef Club of New York (1912 – 15)
- Harry T. Burleigh – *Album of Negro Spirituals* (1917; 1969)
- National Association of Negro Musicians (founded in 1919)
- James Weldon & J. Rosamond Johnson – *Book of Negro Spirituals* (1925)
- James Weldon & J. Rosamond Johnson – *Second Book of Negro Spirituals* (1926)
- Maude Cuney Hare – *Negro Musicians and Their Music* (1936)
- Nora Holt – music critic of New York's *Amsterdam News* (appointed 1944)
- Roland Hayes – *My Songs: Aframerican Religious Folk Songs* (1948)
- Adah Killian Jenkins – music critic of Baltimore's *Afro American* (1950s)
- Afro-American Music Opportunities Association (AAMOA, 1969)
- Edgar Rogie Clark- *Negro Art Songs*, (1946)
- Afro-American Music Opportunities Association (AAMOA) (1969)
- Eileen Southern – *The Music of Black Americans: A History* (1971, 1983, 1997)
- Eileen Southern, editor – *The Black Perspective in Music* (1973 – 1990)
- Afro-American Music Opportunities Association (AAMOA) and Columbia Records' *Black Composer*

- ▶ Oral Moses, bass-baritone
- ▶ Willis Patterson, bass-baritone
- ▶ Scott Piper, tenor
- ▶ Curtis Rayam, tenor
- ▶ Stephen Salters, baritone
- ▶ Angela Simpson, soprano
- ▶ Robert Sims, baritone
- ▶ Michael Paul Smith, baritone
- ▶ Darryl Taylor, tenor/countertenor
- ▶ Louise Toppin, soprano
- ▶ Shirley Verrett, soprano
- ▶ Ray Wade, tenor
- ▶ James Wagner, tenor
- ▶ Jeanine Wagner, soprano
- ▶ Yolanda Mitchell West, soprano
- ▶ Willard White, bass-baritone
- ▶ Brenda Wimberly, soprano
- ▶ Thomas Young, tenor

- Contemporary Composers of the United States include:

- ▶ Lettie Beckon Alston (b. 1952)
- ▶ Regina A. Harris Baiocchi (b. 1956)
- ▶ William Banfield (b. 1961)
- ▶ Charles Brown (b. 1940)
- ▶ Cedric Dent
- ▶ Roger Dickerson
- ▶ Jacqueline Hairston (b. 1936)
- ▶ Moses Hogan (1957 – 2005)
- ▶ James Lee III
- ▶ Tania Leon (b. 1944)
- ▶ Charles Lloyd, Jr (b. 1948)
- ▶ Nkeiru Okoye (b. 1972)
- ▶ Gary Powell Nash
- ▶ Daniel Bernard Roumain (b. 1972)
- ▶ George Walker (b. 1922)
- ▶ Mike Woods

- Contemporary Composers of the African Diaspora

- Ground-breaking accomplishments and performances include:

- ▶ 1990 – Olly Wilson writes a song cycle for baritone, tenor and soprano voices, *Of Visions of Truth*;
- ▶ 1996 – George Walker becomes the first African American composer to receive the Pulitzer Prize in music for *Lilacs* (written for soprano and orchestra);
- ▶ 1998 - The Marian Anderson Award is created in Philadelphia, to celebrate the unique power of the artist to change the world. Awards have been given to Harry Belafonte (1998), Gregory Peck (1999), Elizabeth Taylor (2000), Quincy Jones (2001), Danny Glover (2002) and Oprah Winfrey (2003), Ruby Dee and Ossie Davis (2005) and Sidney Poitier (2006);
- ▶ 2001 – Denyce Graves appears in several venues in programs that respond to the tragic events of September 11, including the internationally televised National Prayer Service in Washington’s National Cathedral.

- Contemporary Opera and The Art Song (1990 – Present)

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

The Anthology of Art Songs by Black American Composers Revisited

Saturday, February 10, 2007
Winifred Smith Hall – 8:00PM

Program

Earth fades! Heaven breaks on me (Elizabeth Barrett Browning) Weep not, beloved friends (Chiabrera)	Samuel Coleridge Taylor
Tayo Aluko, baritone and Ann Sears, piano	
Were I a Star (A. Musgrove Robarts) The Grey Wolf (Arthur Symons)	H.T. Burleigh Burleigh
Regina McConnell, soprano and Thomas Reilly, piano	
The Pasture (Robert Frost)	Margaret Bonds
Sonya Baker, soprano and Wallace Cheatham, piano	
Nightsongs The heart of a woman (Georgia Douglas Johnson) Sence You Went Away (James Weldon Johnson) Creole Girl (L. Morgan Collins)	H. Leslie Adams
Yolanda West, soprano and Byron Smith, piano	
<i>Hesse Lieder</i> (Hermann Hesse) Fremde Stadt Eine Geige in den Gaerten Im Nebel	Robert Owens
Robin Buck, baritone and Manuel Laufer, piano	
I am in doubt (Florence Hynes Willete) Little Girl Speakings (Maya Angelou)	Undine Smith Moore Charles Brown
Diana Solomon-Glover, soprano and Lorna Griffitt, piano	
“One Day” from <i>Songs for Patricia</i> (Norman Rosten) Joy (Hughes)	Howard Swanson Swanson
Candace Johnson, soprano and Wallace Cheatham, piano	
<i>Pause</i>	
The Bereaved Maid (anonymous) Hey Nonny No (anonymous)	George Walker Walker
Glenda Kirkland, soprano and Wallace Cheatham, piano	
If we must die (Claude McKay)	Adolphus Hailstork
Ricky Taylor, baritone and Richard Thompson, piano	
Entreat Me Not (Ruth 1:16)	Mark Fax
Karen Johnson, soprano and Fred Dade, piano	
“Difficulties” from <i>Songs of Love and Justice</i> (Rev. Dr. Martin Luther King, Jr.)	Adolphus Hailstork
Celeste Bembry, soprano and Richard Thompson, piano	

In Memoriam (Paul Laurence Dunbar) Daniel Washington, baritone and Fred Dade, piano	Thomas Kerr
from <i>Four Short Pieces for Soprano</i> (Matsho Basha) Summer Voices The Harvest Moon Charsie Randolph Sawyer, soprano	Lettie Beckon Alston
from <i>Songs of Separation</i> Idolatry (Arna Bontemps) If You should Go (Countee Cullen) A Black Pierrot (Hughes) Richard Heard, tenor and Manuel Laufer, piano	William Grant Still
<i>Pause</i>	
Clear Water I Want To Die While You Love Me (Georgia Douglas Johnson) Jeanine Wagner, soprano and Margaret Simmons, piano	Nadine Shanti Rosephanye Dunn Powell
Umukoro Songs (Matthew Mevayerho Umukoro) Doubts Gethsemane The Lost Garden JoAnne Stephenson, mezzo-soprano and Wallace Cheatham, piano	Wallace Cheatham
from <i>On Consciousness Streams</i> On consciousness streams (Hairston) The Season of Remembrance (Howard Thurman) Sonya Baker, soprano and Margaret Simmons, piano	Jacqueline Hairston
She Sat Down for Freedom (Hairston and Public Domain) JoAnne Stephenson, mezzo-soprano and Wallace Cheatham, piano	Hairston
“Dream Variation” from <i>Dream Variations</i> (Hughes) Richard Heard, tenor and Richard Thompson, piano	Thompson
Death of Bessie Smith (Owen Dodson) “Tobacco” (Graham Lee Hemminger) from <i>Four Encore Songs</i> “Come, come, said Tom’s father” (Thomas Moore) from <i>Four Encore Songs</i> Darryl Taylor, countertenor and Lorna Griffitt, piano	Fax Florence Price Price
“Love,” from <i>Songs of Love and Justice</i> (Rev. Dr. Martin Luther King, Jr.) Marilyn Thompson, soprano and Richard Thompson, piano	Adolphus Hailstork

- ▶ 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

The African American Art Song: Contemporary Voice

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

- Contemporary Singers include:
 - ▶ Donnie Ray Albert, baritone
 - ▶ Gregg Baker, baritone
 - ▶ Celeste Bembry, soprano
 - ▶ McHenry Boatwright, baritone
 - ▶ Uzee Brown, Jr., baritone
 - ▶ Lawrence Brownlee, tenor
 - ▶ Janice Chandler, soprano
 - ▶ Cynthia Clarey, mezzo-soprano
 - ▶ Vinson Cole, tenor
 - ▶ Trent Cook, tenor
 - ▶ Henrietta Davis, soprano
 - ▶ Rodrick Dixon, tenor
 - ▶ Laura English-Robinson, soprano
 - ▶ Simon Estes (b. 1938), bass-baritone
 - ▶ Wilheminia Fernandez, soprano
 - ▶ Alpha Floyd, soprano
 - ▶ Luvenia Garner, soprano
 - ▶ Denyce Graves, mezzo-soprano
 - ▶ Ruby Hinds, mezzo-soprano
 - ▶ Bruce Hubbard, baritone
 - ▶ Kimberly Jones
 - ▶ Randy Jones, soprano
 - ▶ Marquita Lister, soprano
 - ▶ Gwendolyn Lytle, soprano
 - ▶ Benjamin Matthews (d. February 14, 2006), bass-baritone
 - ▶ Audra McDonald, soprano
 - ▶ Seth McCoy, tenor
 - ▶ Leona Mitchell, soprano
 - ▶ Marvis Martin, soprano

- ▶ Ulysses Kay – composes *The Boor* (1955 - a one-act opera adaptation of a play by Russian dramatist Anton Chekhov); *The Juggler Of Our Lady* (1962/1972 - a one-act opera, libretto by Alex King based upon a 13th-century French legend); *The Capitoline Venus* (1966 - 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); *Jubilee*;
- ▶ 1957 – Leontyne Price stars in the NBC-TV opera performance of *Dialogues of the Carmelites*;
- ▶ 1959 – Martina Arroyo makes her Metropolitan Opera debut, performing in *Don Carlos*;
- ▶ 1961 – Leontyne Price makes her Metropolitan Opera debut, performing in *Il Trovatore*;
- ▶ July 24, 1961 – Grace Bumbry makes her Bayreuth Festival debut in *Tannhäuser*;
- ▶ 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 – Shirley Verrett is the star of *Carmen* at the Spoleto Festival;
- ▶ 1962 – Grace Bumbry performs at the White House at the request of First Lady Jacqueline Kennedy;
- ▶ 1963 – William Grant Still composes *Highway 1, USA*;
- ▶ 1963 – Soprano Grace Bumbry makes her American opera debut at the Chicago Lyric Opera;
- ▶ 1964 – Arthur Cunningham composes a children’s opera, *Ostrich Feathers*;
- ▶ 1965 – Henry Lewis is named musical director of the Los Angeles Opera Company;
- ▶ 1965-67 – Mark Fax composes *Till Victory Is Won* as an opera in four “episodes” with prologue. (libretto based upon a poem by writer Owen Dodson). The work was commissioned by the Centennial Committee of Howard University and dedicated to the past presidents of Howard University. A concert version was performed in 1968 presented by the Morgan State College choir with the Baltimore Symphony Orchestra.
- ▶ 1966 - performance by Leontyne Price to open the Metropolitan Opera House at Lincoln Center, performing the role of Cleopatra in an opera written especially for her by Samuel Barber – *Anthony and Cleopatra*; ;
- ▶ 1967 – Arthur Cunningham composes a one-act rock opera, *His Natural Grace*;
- ▶ 1970 - Opera/South is established in Jackson, Mississippi. The company stages operas by black composers with outstanding African American guest artists and exceptional students from the black college members of the Mississippi Inter-Collegiate Opera Guild (Jackson State University, Utica Junior College and Tougaloo College).
- ▶ 1970 – Soprano Grace Bumbry is distinguished for her performance with Covent Garden in *Salome*;
- ▶ 1972 - Scott Joplin’s *Treemonisha* is revived;
- ▶ 1972 – Mezzo-soprano Hilda Harris makes her new York City Opera debut;
- ▶ 1973 - Opera Ebony founded by Benjamin Matthews, Sister Mary Elise and Wayne Sanders in Philadelphia. See www.operaebonny.org
- ▶ 1974 – Soprano Barbara Hendricks makes her debut at the San Francisco Opera
- ▶ 1976 - George Gershwin’s *Porgy and Bess* is revived by the Houston Grand Opera;
- ▶ 1976 – Alvin Singleton’s *Dream Sequence “76”*, an opera in two parts, is premiered;
- ▶ 1977 – Soprano Kathleen Battle makes her Metropolitan Opera debut in Wagner’s *Tannhäuser*;
- ▶ 1977 – Mezzo-soprano Florence Quivar makes her Metropolitan Opera debut in Mussorgsky’s *Boris Gudonov*;
- ▶ 1977 – Mezzo-soprano Hilda Harris makes her Metropolitan Opera debut in Alban Berg’s *Lulu*;
- ▶ 1978 – Carmen Balthrop makes her Metropolitan Opera debut;
- ▶ 1978 – Bass-baritone Simon Estes makes his Bayreuth Festival debut in *The Flying Dutchman*;
- ▶ 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 *Tannhäuser*;
- ▶ 1982 – T. J. Anderson’s *Soldier Boy, Soldier* is premiered at Indiana University;
- ▶ 1983 – Mezzo-soprano Roberta Alexander makes her Metropolitan Opera debut in *Don Giovanni*;
- ▶ 1983 – Soprano Jessye Norman makes her Metropolitan Opera debut in Berlioz *Les Troyens*;
- ▶ 1985 - Dorothy Rudd Moore’s *Frederick Douglass*, premiered by Opera Ebony;
- ▶ 1985 - George Gershwin’s *Porgy and Bess* is finally performed by the Metropolitan Opera Company, featuring Grace Bumbry/Roberta Alexander, Simon Estes and Florence Quivar;
- ▶ 1986 – Valerie Capers’ *Sojourner Truth* premiered by Opera Ebony;
- ▶ 1986 - Anthony Davis’ “X”: *The Life and Times of Malcolm X* is performed by the New York City Opera. The work combines jazz, gospel and blues techniques with Classical/Romantic music traditions.
- ▶ 1987 – Barbara Hendricks makes her debut at the Metropolitan Opera in *Der Rosenkavalier*;
- ▶ 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;

Ventriloquist Acts of God

Sunday, February 11, 2007
Winifred Smith Hall – 9:40 AM

Ventriloquist Acts of God (Ellen Wise)

Ventriloquist Acts of God

Sun

Luna Moth

The True Story of Adam and Eve

Deep in the Dark

Candace Johnson, soprano and Richard Thompson, piano

Adolphus Hailstork

Songs of Hale Smith

Winifred Smith Hall – 1:30 PM

Beyond the Rim of Day (Langston Hughes)

March Moon

Troubled Woman

To a Little Lover-Lass

Sonya Baker, soprano and Wallace Cheatham, piano

Five Songs for Soprano and Violin

Loveliest of trees (A.E. Housman)

After Many Springs (Hughes)

Fog (Carl Sandburg)

Lost (Sandburg)

Alta Quies (Housman)

Gail Robinson-Oturu, soprano and Haroutune Bedelian, violin

“Come Back, My Youth” (Loften Mitchell)

Richard Heard, tenor and Manuel Laufer, piano

Three Patterson Lyrics (Raymond Patterson)

A Night Piece

To a Weathercock

The World Bows Down to Beauty (Sonnet I)

Jeanine Wagner, soprano and Margaret Simmons, piano

The Valley Wind

The Valley Wind (Lu Yun, 262-303)

Spring (William Shakespeare, *Love’s Labours Lost*)

Envoy in Autumn (Tu Fu, 712-770)

Velvet Shoes (Elinor Wylie)

Maya Hoover, mezzo-soprano and Wallace Cheatham, piano

Dream Variations (Hughes)

From the Deltas Unmarked Graves (Hughes)

Prayer (Hughes)

Daniel Washington, baritone and Fred Dade, piano

Amazing Grace (John Newton)

JoAnne Stephenson, mezzo-soprano and Wallace Cheatham, piano

**Recital of Art Songs of the 21st Century
In memory of tenor William Brown**

**Louise Toppin, soprano
Lesla Terry, violin
John O'Brien, piano**

Sunday, February 11, 2007
Winifred Smith Hall – 8:00PM

Program

<p><i>The Prophetess</i> (1992) (Psalms for voice and piano) Fret Not Handiwork Clean Hands Whom shall I fear A New Song</p>	<p>William Banfield.</p>
<p><i>Three Baldwin Poems*</i> (2006) Movement I Movement II Movement III</p>	<p>Dwight Andrews</p>
<p><i>Songs from Harriet Tubman*</i> (2006) 1. My Name is Araminta 2. My Name is Harriet, Now 3. I am Harriet Tubman, Free Woman 4. I am Moses, The Liberator</p>	<p>Nkeiru Okoye</p>
Intermission	
<p><i>Aspects of Bill</i> A Sonic Language (2005) Bill (2006)* She Responded (2005) Africa (2005) It's all good my brother (2005) There is a need (2005) Peace Out (2006)</p>	<p>T.J. Anderson Roland Carter Leroy Jenkins Julius Williams Banfield Olly Wilson Donal Fox</p>
<p>“Who is Sylvia?” (2003)</p>	<p>Adolphus Hailstork</p>

* world premiere

- ▶ 1969 – The Afro-American Music Opportunities Association (AAMOA) is founded by C. Edward Thomas – *to promote the involvement of black musicians in the varied fields of classical music*;
- ▶ 1975 – Soprano Clamma Dale wins the Naumberg Foundation competition;
- ▶ 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;
- ▶ January 14, 1986 – Jessye Norman performs at the White House for President Ronald Reagan;
- ▶ 1986 – David Baker composes *Through This Vale of Tears*, a song cycle for tenor, string quartet and piano written as a tribute and commentary on the death of Dr. Martin Luther King, Jr.
- ▶ 1989 – Mezzo-soprano Marietta Simpson wins the Naumberg Foundation competition;
- ▶ June 27, 1989 – Leontyne Price performs at the White House for President George Bush

- Opera and The Art Song (1940 – 1990)
African American singers and composers of the art song genre continue to be active in the composition and performance of opera. Casting and touring discrimination increasingly is eliminated. African American themes and performers are featured in the genre of opera – created both by African American composers as well as by composers of diverse cultures, and featured internationally in the seasons of major opera companies. Ground-breaking accomplishments and performances include:
 - ▶ 1940 – William Grant Still composes *A Bayou Legend*;
 - ▶ 1940 – Asadata Dafora composes *Zunguru*, a dance opera;
 - ▶ 1941 – 1962 - Mary Cardwell Dawson establishes The National Negro Opera Company (Pittsburgh), performing in Chicago, New York, Philadelphia, Pittsburgh and Washington, D.C., providing significant employment for African American singers who, because of discrimination practices, were not hired by the major American opera companies. Note that the National Negro Opera Company Collection is at the Library of Congress;
 - ▶ 1942 - William Grant Still composes the two-act opera *A Southern Interlude*;
 - ▶ 1942 - George Gershwin's *Porgy and Bess* is revived in New York (featuring Anne Brown and then Etta Moten);
 - ▶ 1943 – *Carmen Jones*, a black Broadway version of the 1875 Georges Bizet opera, is produced by Oscar Hammerstein - starring Muriel Rahn, Muriel Smith, Glenn Bryant, Luther Saxon and Napoleon Reed;
 - ▶ 1943 - George Gershwin's *Porgy and Bess* is performed in Copenhagen;
 - ▶ 1945 – Todd Duncan becomes the first African American to perform with the New York City Opera in the production of *Pagliacci*;
 - ▶ May 15, 1946 – Soprano Camilla Williams signs a contract with the New York City Opera, and performs in *Madame Butterfly*
 - ▶ 1948 – Soprano Camilla Williams is featured in the New York City Opera performance of *Aida*.
 - ▶ 1949 - Harry T. Burleigh Music Association (South Bend, Indiana)
 - ▶ 1949 – William Grant Still composes the three-act opera *Troubled Island* (libretto by Langston Hughes; produced by the New York City Opera with Robert McFerrin in a starring role);
 - ▶ 1950 – William Grant Still composes *Costaso*;
 - ▶ 1950 – Zelma George performs in the Broadway production of Gian Carlo Menotti's *The Medium*;
 - ▶ 1952 – George Gershwin's *Porgy and Bess* is revived for international touring with Leontyne Price, William Warfield and Helen Thigpen in starring roles;
 - ▶ 1953 – Soprano Mattiwilda Dobbs becomes the first African American performer at La Scala – Milan, Italy;
 - ▶ 1953 –Leontyne Price makes her debut in Paris, France, performing in Virgil Thomson's *Four Saints in Three Acts*;
 - ▶ 1954 – Julia Amanda Perry composes a one-act opera, *The Cask of Amontillado*, staged by Columbia University;
 - ▶ April, 1954 – Camilla Williams becomes the first African American performer with the Vienna State Opera, performing in *Madame Butterfly*;
 - ▶ 1954 – Vocal coach and accompanist Sylvia Olden Lee (1917 – 2004) is hired as a vocal coach for the Metropolitan Opera;
 - ▶ January 7, 1955 – Marian Anderson makes her debut performance at The Metropolitan Opera, performing the role of Ulrica in Giuseppe Verdi's *Un Ballo in Maschera*;
 - ▶ 1954 – *Carmen Jones* is filmed in 1954, starring Dorothy Dandridge (sung by Marilyn Horne), Harry Belafonte (sung by LaVern Hutcheson), Joe Adams (sung by Marvin Hayes), Pearl Bailey, Diahann Carroll, Brock Peters and Carmen DeLavallade;
 - ▶ 1955 – Baritone Robert McFerrin makes his Metropolitan Opera debut, in Verdi's *Aida*;
 - ▶ 1956 - Mattiwilda Dobbs makes her Metropolitan Opera debut;
 - ▶ Karamu Theatre

- ▶ Jessye Norman (b. 1945) , soprano
- ▶ John Patton, Jr., tenor
- ▶ Eugene Perry, baritone
- ▶ Herbert Perry, bass-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
- ▶ Marion Downs Smith, soprano
- ▶ Theodore Charles Stone, baritone
- ▶ Helen Thigpen, soprano
- ▶ Veronica Tyler, soprano
- ▶ Margaret Tynes (b. 1929), soprano
- ▶ Shirley Verrett (b. 1931), mezzo-soprano
- ▶ William Warfield (1920 – 2002), baritone
- ▶ Felicia Weathers (1937), soprano
- ▶ Camilla Williams (b. 1919 or 1922)
- ▶ Wendell Wright, tenor
- ▶ Thomas Young, tenor

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

- ▶ 1940 – Theodore Charles Stone makes his Town Hall debut;
- ▶ 1942 – Howard Swanson composes the art song *The Negro Speaks of Rivers*, text by Langston Hughes;
- ▶ 1943 – Camilla Williams becomes the first recipient of the Marian Anderson Award;
- ▶ 1944 – Carol Brice becomes the first African American to win the Naumburg Foundation competition (a competition established in 1925);
- ▶ 1944 – Baritone Todd Duncan makes his debut at New York’s Town Hall;
- ▶ March 1945 – Carol Brice gives her debut Town Hall recital;
- ▶ 1946 – Anne Brown concertizes throughout Europe and subsequently settles in Norway;
- ▶ 1949 – William Grant Still composes the song cycle *Songs of Separation*, setting the poetry of five black poets (Arna Bontemps, Philippe-Thoby Marcelin, Paul Laurence Dunbar, Countee Cullen, and Langston Hughes);
- ▶ 1949 – Baritone Paul Robeson performs concerts in black churches across the United States because municipal auditoriums and concert halls refuse to book his concerts. Protestors follow his public appearances, voicing opposition to his affiliation with the Communist Party. Often their protests generate riots that stop the performances. This is evident at a scheduled Westchester County outdoor concert and at a Peekskill, New York event.
- ▶ 1949 – The concert halls of the U. S. continue to be segregated, causing singer Marian Anderson to require vertical seating that assures the designation of seats for blacks throughout the hall;
- ▶ 1952 – Adele Addison makes her Town Hall concert debut in New York;
- ▶ 1952 – Marian Anderson makes her television debut on “The Ed Sullivan Show”;
- ▶ 1953 – Baltimore’s Lyric Theater refuses to book Marian Anderson because of their segregation policy;
- ▶ 1953 – Soprano Georgia Laster wins the Naumburg Foundation competition;
- ▶ 1953 – Music critic Nora Holt produces a classical music radio program on WLIB in New York, *Nora Holt’s Concert Showcase, WLIB*;
- ▶ January 26, 1955 – Marian Anderson performs at the White House for President Dwight Eisenhower;
- ▶ 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;
- ▶ 1959 – Composer Margaret Bonds writes the song cycle *Three Dream Portraits*, using the poetry of Langston Hughes (“I, Too,” “Dream Variation,” and “Minstrel Man”);
- ▶ January 1961 – Contralto Marian Anderson performs at President John F. Kennedy’s Inauguration;
- ▶ 1962 – Soprano Camilla Williams performs throughout Asia in a State Department sponsored tour;
- ▶ April 18, 1965 – Marian Anderson presents her retirement – farewell concert at Carnegie Hall;
- ▶ April 20, 1965 – Leontyne Price performs at the White House for President Lyndon Baines Johnson;

Recital of Art Songs of the 21st Century *In memory of tenor William Brown*

Program Notes

The Prophetess (Psalms for voice and piano). These songs were commissioned by Louise Toppin while we were in our doctoral studies at the University of Michigan. They were completed and premiered in St. Louis, MO in 1992. These works represent my first commissioned art songs. Dr. Toppin requested psalms as the text so I searched for sets of psalms that make connections to musical ideals as well as spiritual profundity of the songs. Musically, these works dance like David in several musical languages and the work ends with a very plaintive notion of finding a new song. William Banfield

Three Baldwin Poems. (James Baldwin) This work for voice and piano is dedicated to William Brown. I was collaborating on these texts with Bill when he passed so suddenly in October of 2004. He shared my enthusiasm about the lyricism, wit, and pathos within each poem and came to Atlanta to read through some of my early sketches. As always, his uncanny gift to *hear* and intuit my intentions as well as the notes on the page gave me both pause and inspiration. Bill’s voice, joy, and sweet spirit speak to me every now and then--I am grateful for each hearing. Dwight Andrews

Movement I

Untitled

Lord,
When you send the rain,
think about it, please,
a little?

Do,

not get carried away
by the sound of falling water,
the marvelous light
on the falling water.

I

am beneath that water,
It falls with great force
and the light

Blinds

me to the light.

Movement II

II

The hardest thing of all
is hearing silence fall-
Or, to see it,
touch it,
watch silence take a form,
watch silence proudly stride
between connecting rooms,
hear silence ride
between, between,
between
you, and all others
you
and
you.

Oh, Brother, say:
I couldn’t hear nobody pray.

Movement III

BALLAD
(for Yoran)

I
Started to leave
and couldn't go
for a Yes
or for a No.

Watched the silver tracks turn black
as my lover's back.
Stood there through the night
watched the black turn white.

Started to leave, but couldn't go:
for a Yes, or for a No.

Heard the thunder,
saw his face,
lightning played around the place
where I stood, and couldn't go
for a Yes, or for a No.

Songs from Harriet Tubman

1. My Name is Araminta
2. My Name is Harriet, Now
3. I am Harriet Tubman, Free Woman
4. I am Moses, The Liberator

The four "name" arias in, *Harriet Tubman: When I crossed that Line To Freedom*, portray stages in the title character's transformation from slave to freedom-fighter.

First, as a child, she introduces herself as "Araminta," who is often called, "Minty." Her naïve prattlings establish a dramatic contrast between childhood's contentment and the harsh realities of slave existence. "My name is Harriet, now. Don't call me Minty any more," declares the teenaged heroine. Having survived a series of abusive masters and a debilitating injury, she asserts her rites of womanhood through the shedding of her childhood moniker.

The grown Harriet Tubman reintroduces herself as a free woman, recounting the harrowing tale of escape from slavery. Confronted by bittersweet poignancy at having crossed the line to freedom without family to welcome her, she is inspired towards a new goal: returning home to rescue loved ones.

In the final aria, Tubman, a seasoned conductor on the Underground Railroad, embraces the folkloric title given to her by escapees and aspiring runaways. "I am 'Moses, the Liberator,'" she proclaims. Her transformation is complete.

Aspects of Bill

Tenor William Brown was a leading advocate of new music for the voice for more than three decades along with Jan De Gaetani, Paul Sperry and Phyllis Bryn-Julson. An accomplished jazz trumpeter, Brown made a career as an opera singer, recording artist, educator (University of North Florida) and author. He lectured worldwide on the music of American composers. His extraordinary range, musicality and ability to learn the most difficult compositions, quickly established him as the champion of new music and composers (particularly African American composers) turned to him first for performances and recordings of their works. All of the composers on tonight's program have written extensively songs, operas and oratorios that were premiered by Bill Brown. At the time of his sudden death in October of 2004, Bill had been my mentor, singing partner and friend for a long time. As the person who encouraged me to champion new music, I wanted to create the tribute of a new piece in his memory. My dilemma was which composer to ask to write it without offending the countless other composers! I decided to instead to contact several composers, to write a piece that chose an aspect of Bill to celebrate and remember in song that I would then put together as a song cycle entitled Aspects of Bill. (Songs are still arriving!) The songs are individual, personal, musically and texturally different but capture snapshots of this amazing, multi-faceted singer, William Brown.

Louise Toppin

Sonic language was inspired by my son. T.J. Anderson III's poem. Since we both knew Bill Brown personally, we envisioned his musical personality. The piece is reflective of our thoughts. (See page 17)

T.J. Anderson

- ▶ Betty Jackson King (1928 – 1994)
- ▶ Wendell Logan (b. 1940)
- ▶ Maurice McCall
- ▶ Dorothy Rudd Moore (b. 1941)
- ▶ Undine Smith Moore (1904 – 1989)
- ▶ Robert L. Morris
- ▶ Robert Owens (b. 1925)
- ▶ Coleridge Taylor Perkinson
- ▶ Julia Perry (1924 – 1979)
- ▶ Hale Smith (b. 1925)
- ▶ Howard Swanson (1907 – 1978)
- ▶ George Walker (b. 1922)
- ▶ Clarence Cameron White (1880 – 1960)
- ▶ Olly Wilson (b. 1937)
- ▶ John W. Work, Jr. (1901 – 1967)

- Concert artists of the 1940 – 1990 modern tradition, most of whom develop international careers include:

- ▶ Adele Addison (b. 1925)
- ▶ Donnie Rae Albert, baritone
- ▶ Betty Allen (b. 1930), mezzo-soprano
- ▶ Roberta Alexander, mezzo-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
- ▶ Grace Bumbry (b. 1937), soprano/mezzo-soprano
- ▶ Helen Colbert
- ▶ Barbara Conrad, mezzo-soprano
- ▶ Philip Creech, tenor
- ▶ Clamma Dale (b. 1948), soprano
- ▶ Delores Ivory Davis (b. 1929), mezzo soprano
- ▶ Gloria Davy (b. 1931), soprano
- ▶ Mattiwilda Dobbs (b. 1925), soprano
- ▶ Mark S. Doss, baritone
- ▶ Todd Duncan (1903 – 1998), baritone
- ▶ Simon Estes (b. 1938), bass-baritone
- ▶ Maria Ewing, 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)
- ▶ Isola Jones, mezzo-soprano
- ▶ Jennifer Jones, mezzo-soprano
- ▶ Gwendolyn Killebrew, mezzo-soprano
- ▶ Georgia Laster, soprano
- ▶ Hortense Love, soprano
- ▶ Gwendolyn Lytle (b. 1945) soprano
- ▶ Marvis Martin, soprano
- ▶ Benjamin Matthews (d. 2006), baritone
- ▶ Inez Matthews (b. 1917)
- ▶ Dorothy Maynor (b. 1910)
- ▶ Robert McFerrin, baritone (1921 - 2006)
- ▶ Sara McFerrin, soprano
- ▶ Oral Moses, bass-baritone

discrimination practices. The African American community responds to the void, establish ensembles for the performance of opera.

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

Ground-breaking accomplishments and performances include:

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

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

1940 – 1990 - Present

The African American Art Song: Modernism

- Composers of Neo-Classical, Neo-Romantic, Avant-Garde, Serial and Pan-Africanist Traditions, including:
 - ▶ H. Leslie Adams (b. 1932)
 - ▶ Thomas Jefferson Anderson (b. 1928)
 - ▶ David Baker (b. 1931)
 - ▶ Charles Brown (b. 1941)
 - ▶ John Carter (b. 1932 – 1981?)
 - ▶ Noel DaCosta (1930 – 2002)
 - ▶ Mark Fax (1911 – 1974)
 - ▶ Adolphus Hailstork (b. 1941)
 - ▶ Frederick Douglass Hall (1898 – 1982)
 - ▶ Eugene Hancock (1929 – 1993)
 - ▶ Ulysess Kay (1917 – 1995)
 - ▶ Thomas H. Kerr, Jr. (1915 – 1988)

She responded Tells us how love allows her to lift above the earth, high above the “gravity of darkness”, where the soul can ride free on the wings of freedom. Now that Bill has left this realm his soul is gliding on a new current in space. He can move about without limitations and restrictions, become vast in spirit, even though we’re not able to hear his song, unless we tune in deeply.

Leroy Jenkins

SHE RESPONDED poem by Hafiz

The birds’ favorite songs
You do not hear,
For their most flamboyant music takes place
When their wings are stretched
Above the trees
And they are smoking the opium
Of pure freedom
That one day he will again move about
Wherever he wants,
Feel the wondrous grit of life—
less structured,

Find all wounds, debts stamped,
Paid.
I once asked a bird,
“How is it that you fly in this gravity
Of darkness?”
She responded,
“Love lifts
Mc.”

It’s All Good My Brother was commissioned by my good friend Louise Toppin, to celebrate the life, artistry and memory of our big brother, mentor and friend, Bill Brown. It’s All Good My Brother, echoes Bill’s most common words of goodwill to us, “It all good my brother.” The work captures as well a stylistic variety characteristic of Bill’s incredible wide pallet of music. In the middle sections which has read text, these are words taken from a variety of letter notes, post cards he sent and news clippings of reviews reflecting the many ways in which he was appreciated. I miss Bill sooooo much, he simply can’t be replaced. He meant so much to so many, but the one thing that makes me smile and feel good and comforted, somewhat, is when I remember him saying, in that typically Bill Brown rolling voice, “It’s all good my brother”. In a way, I think I know he is constantly reminding us of this.

Bill Banfield

Brown Gone way up high where angels soar and wrong notes don’t exist, I miss you Brotherman, is the composer’s text to this *a capella* sung announcement and reaction to the death of a dear friend: William A. Brown (1938 - 2004).

Alvin Singleton

The composition *Africa* reflects the energy and scholarly love of Africa that Bill always admired. Its text is by Edgar Toppin and is dedicated to him and Bill Brown. The composition is one movement of a song cycle which is based upon the scholarly writing of Dr. Edgar Toppin. The music is modal in nature and has a pentatonic melody which gives the color of many African language colors. (*note: Bill recounted a story of seeing a newspaper article on African American history in the 1960s when he was in a Chicago post office. He was so fascinated by the author’s clarity of writing that he took it down and copied the article. In the 1990s still in possession of the article, he met the author when his daughter became Bill’s singing partner. The two became fast friends and died in 2004 within weeks of each other.)

Julius Williams

There is a Need is a short composition written for Louise Toppin in celebration of the life and superb artistry of our mutual colleague and close friend, tenor, William Brown. In this work, I explored again the *African American Spiritual*, a genre that informed several compositions I composed for William Brown over a thirty year time frame. In these works, there was a conscious attempt to invoke the musical substance of the *Spiritual*, a tradition that was critical in the development of both of our musical personalities.

Within this context, I attempted to reinterpret that musical tradition by bringing my personal contemporary musical perspective to bear on the composition of new music that, while cognizant of contemporary musical technique, sought to embody the powerful expressive modes that comprise the aesthetic ideals of the venerable *Spiritual* tradition.

The text of *There is a Need* was taken from one of the many telephone greetings that Bill Brown recorded on his answering machine. These pithy, clever, ironic, amusing, sometimes disarming and always provocative greetings reflect the complexity, sensitivity and breath of this extraordinary human being.

Olly Wilson

*There is a need to believe that we live in a just world.
But when we learn that the world is not just, we look for something or
someone to blame and that is a shame*

William Brown

Peace Out, My Brother Dedicated to the loving memory of William A. Brown

I was honored when Louise Toppin asked me to contribute to the “Aspect of Bill” project and song cycle in memory of our dear beloved friend and champion of African-American Art music -- concert tenor William A. Brown. My song for voice and piano, “Peace Out, My Brother,” is inspired by the last voice mail message that Bill left on my answering machine on September 18, 2004. I had just left for Europe for a composer-in-residence post and performances at the Oberpfälzer Künstlerhaus in Germany. While I was in Europe, I got word that he had suddenly passed away on October 20, 2004 from an unexpected heart attack. To this day, I still have Bill’s voice message on my answering machine as a reminder of his good nature and inspired soul.

The piece has many musical references to Bill and his love and openness to many forms of music and music-making. I chose to open the piece with a slightly re-harmonized quote from my song “T. Cell Countdown” for voice, piano and double bass that Bill recorded for New World Records (*Gone City*). Following the piano introduction, there is a fragment I use from Charlie Parker’s “Now’s The Time” that generates the underpinning of most of the piece with deconstructed harmonic nods to *Der Tod und das Mädchen* (Death and the Maiden) by Franz Schubert, interwoven along the way. There is a haunting text-less vocal line from the Epilogue of “T. Cell Countdown” in counterpoint with the “Now’s The Time” motive, depicting the ghost of Bill. After the dramatic vocal shouts “Peace” and the scream into the piano “Peace Out!” the coda begins with undulating, angelic subtones (“A Beautiful Angel Sings”), indicating the peaceful, soulful, passing on of my brother, Bill Brown.

Donal Fox, February 3, 2006

Bill’s voice message left on my answering machine, Saturday, September 18, 2004.

“My brother, Bill Brown. All Good.

I’m in here for a minute. I’ll be out in a minute too.

But it is all good. I’m over here on Dudley.

Trying to check you out. I know you are making all the money.

Writing all that good music, too. All right, I’ll holler at you man. Peace out”

Who is Sylvia? (William Shakespeare) Written for Louise Toppin at the request of Willis Patterson for the National Association of Negro Musicians national convention in memory of Sylvia Olden Lee. Mrs. Lee was the first African American coach at the Metropolitan Opera in the 1940s, coached singers such as Kathleen Battle and Jessye Norman and was a champion and teacher of the Negro spiritual. She died in April of 2004 and the work was premiered in August of 2004 in Detroit, Michigan.

- African American singers flourish (1900 – 1940), developing international careers. Singers of the period include:
 - ▶ Marian Anderson (1897 – 1993), contralto
 - ▶ Jules Bledsoe (1898 – 1943), baritone
 - ▶ Edward Hammond Boatner (1898 – 1981)
 - ▶ Anne Wiggins Brown (b. 1912 or 1915), soprano
 - ▶ Anita Patti Brown
 - ▶ Harry Thacker Burleigh (1866 – 1949)
 - ▶ Celeste Cole (1907 – 1984), soprano
 - ▶ Cleota Collins (1893 – 1976), soprano
 - ▶ Ellabelle Davis, (1907 – 1960), soprano
 - ▶ Carl Diton (1886 – 1962)
 - ▶ Todd Duncan (1903 – 1998), baritone
 - ▶ Ruby Elzy (1908 – 1943), soprano
 - ▶ Lillian (Evans Tibbs) Evanti (1890 – 1967), soprano
 - ▶ Carlotta Franzel-Frisby (1908 – 1984)
 - ▶ Roland Hayes (1887 – 1977), tenor
 - ▶ Caterina Jarboro (1903 – 1986), soprano
 - ▶ Yolanda Maddox (1897 – 1947)
 - ▶ Abbie Mitchell (1884 – 1960), soprano
 - ▶ Etta Moten Barnett (1901 – 2004), soprano
 - ▶ Camille Nickerson (1887 – 1982)
 - ▶ Muriel Rahn (1911 – 1961), soprano
 - ▶ La Julia Rhea (1908 - 1992), soprano
 - ▶ Paul Robeson (1898 – 1976), baritone
 - ▶ Florence Cole Talbert-McCleave (1890 – 1961), soprano
 - ▶ Camilla Williams (b. 1919), soprano
 - ▶ Lawrence Winters, baritone
- Ground-breaking accomplishments and performances (1900 – 1940) include:
 - ▶ 1912 – Composer Will Marion Cook publishes *A Collection of Negro Songs*;
 - ▶ 1916 – composer Harry T. Burleigh publishes an arrangement of the Spiritual *Deep River*, thus beginning the development of the Art Song Spiritual repertoire;
 - ▶ 1919 – The National Association of Negro Musicians is founded. Chapters emerge across the country, and the organization becomes an essential supporter of African American singers and composers.
 - ▶ 1923 - concert by Roland Hayes, featuring a concluding section of Spirituals;
 - ▶ 1923 – Paul Robeson stars in *All God’s Chillun Got Wings*;
 - ▶ April 19, 1925 - concert by Paul Robeson at the Greenwich Village Theatre in New York City – the first concert to present a repertoire devoted entirely to the Spiritual;
 - ▶ 1926 – Roland Hayes gives a distinguished performance at Carnegie Hall;
 - ▶ 1929 – Contralto Marian Anderson gives her debut recital at Carnegie Hall;
 - ▶ April 1931 – Baritone Jules Bledsoe gives his debut recital at Carnegie Hall;
 - ▶ January 31, 1933 – Contralto Etta Moten Barnett performs at the White House;
 - ▶ June 15, 1933 – Roland Hayes performs excerpts from Samuel Coleridge-Taylor’s *Hiawatha’s Wedding Feast* at a program presented by the Chicago Symphony Orchestra;
 - ▶ September 1933 – April 1934 – Marian Anderson concertizes throughout Europe (Denmark, Finland, Norway and Sweden);
 - ▶ 1934 – Soprano Lillian Evanti performs at the White House
 - ▶ August 1935 – Marian Anderson gives a recital in Salzburg after which conductor Arturo Toscanini describes her voice as *a voice like yours is heard once in a hundred years*.
 - ▶ December 30, 1935 – Marian Anderson’s historic New York Town Hall concert;
 - ▶ March 8, 1935 – Dorothy Maynor and Todd Duncan perform for Franklin and Eleanor Roosevelt at The White House;
 - ▶ 1936 – Marian Anderson gives a private recital at the White House for President and Mrs. Roosevelt;
 - ▶ 1937 – Soprano Ruby Elzy performs at The White House;
 - ▶ April 9, 1939 - Easter Sunday concert by Marian Anderson before 75,000 people at the Lincoln Memorial
- Opera and The Art Song (1900 – 1940)
African American singers and composers of Art Songs continue to be active within the genre of opera. Several singers audition for major American opera companies. They are not hired, largely because of

- The Composers and Singers of The Creole Show and Black Broadway
 - ▶ Will Marion Cook (1869 – 1944)
 - ▶ J. Rosamund Johnson
 - ▶ Matilda Sissieretta Joyner Jones – “Black Patti” (1869 – 1933) – The Black Patti Troubadours/The Black Patti Musical Comedy Company – a group of singers, dancers, comedians and jugglers performing shows such as *A Trip to Africa*, *In the Jungles*, *Captain Jaspas*, and *Lucky Sam from Alabama*.

Ground-breaking performances include:

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

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

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

1900 - 1945

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

- During this Period of Evolution, Preservation and Adaptation, composers begin to create a solo-voice, art-song repertoire inspired by the folk melodies of the Spiritual, and these works, known as The Concert Spiritual, become an important component of the performance repertoire of a growing number of professional African American singers. The tradition begins with Harry T. Burleigh’s 1916 arrangement of *Deep River* and Edward Boatner’s 1918 arrangement of *Give Me Jesus*. This body of song contributes to the creation of a style of American Nationalism in music. Much of the work of the African American composer and performer was celebrated, supported and preserved by the newly formed *National Association of Negro Musicians* (founded in 1919).
- Composers of the Renaissance
Renaissance – A cultural, intellectual and social phenomenon of the 20th century in the United States in which African Americans become among the most prominent cultural and political personalities. The phenomenon is centered originally in Harlem, and has additional flowerings in Chicago and numerous other urban areas. It is a period that some observers describe as embracing *the hope for black uplift and interracial interaction and empathy*.
- Artists of this New Negro Movement 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. Composers of the 1900 – 1940 period include:
 - ▶ Edward Hammond Boatner (1898 – 1981)
 - ▶ Margaret Bonds (1913 – 1972)
 - ▶ Harry Thacker Burleigh (1866 – 1949)
 - ▶ Will Marion Cook (1869 – 1944)
 - ▶ William Levi Dawson (1899 – 1990)
 - ▶ Robert Nathaniel Dett (1882 – 1943)
 - ▶ Roland Hayes (1887 – 1977)
 - ▶ Francis Hall Johnson (1888 – 1970)
 - ▶ J. Rosamond Johnson (1873 – 1954)
 - ▶ Florence Beatrice Smith Price (1888 – 1953)
 - ▶ Shirley Lola Graham DuBois
 - ▶ 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

A Sonic Language

Not eee eee eee
Nor ahh ahh ahh

But a whole new sonic language spewing from the mouth’s dark hole.

This poem, for bill Brown.
I will sing in spite of myself.
I will carry my tunes on my back
As if they were jugs of water.
I will saturate the earth with this song.
Prompt your flowered ears
To bloom in a glade of music.

I will pirouette through scales
Right in front of your eyes.
No slight of hand here.
No talisman traded in for Brahms
No B flat note ornamentally held aloft.

I will sing a song
About the green earth
About the breath the sun takes in
I will sing about our teeth
That are tenants to our opened mouths
Where our bodies curve like G-clefts.
I am of the round face and smile
With the intensity of a dry and dusty harmattan*

So hold that note.
Breathe it, Breathe it
Till sky swells brown with your name.
Hold that note.
Hold it till earth rolls round in the great belly of your sound.

Deep river, Deep river
Rock-a my soul
Deep river, Deep river
Rock-a my soul.
Lord, how many thousands gone now?

*a dry dusty N.E. wind from the desert in W Africa. [African word]

T. J. Anderson III

CONFERENCE PARTICIPANT BIOGRAPHIES

(Composer biographies listed separately)

Tayo Aluko

Tayo Aluko is a Nigerian based in Liverpool, England, where he also works as an architect. He has appeared as guest soloist with a number of orchestras, music societies, choirs and brass bands in the UK, Germany Ireland and Nigeria. He has performed lead roles in various operas and stage musicals including *Nabucco*, *Kiss Me Kate* and *Anything Goes*. Tayo is also a writer, having contributed a number of articles to newspapers in the UK, including The Guardian and The North West Enquirer. He is currently working on a new play about Paul Robeson, titled CALL MR ROBESON, which has received a number of rehearsed readings in theatres in the UK. He hopes to premiere the play at The Unity Theatre, Liverpool in October 2007, and hopes that it will eventually be staged in the USA. Tayo also has an arts production company, TAYO ALUKO & FRIENDS, through which he presents events showcasing talents and positive histories of Africa and people of African descent. In 2003 he produced a charity concert at Liverpool's Philharmonic Hall including classical music by African composers. The concert raised over £3000 for local and international black-focused charities. At the same venue, he was instrumental in recent years in having some works by Duke Ellington and Samuel Coleridge-Taylor performed (with him as soloist of course!). Since then he has produced a number of concerts, play readings and initiated a new collection of short plays by Black writers called The Amber Chronicles, which sold out the Unity Theatre in Liverpool in October 2007.

Naomi André

Naomi André, Associate Professor, University of Michigan, holds a B.A. from Barnard College and an M.A. and a Ph.D. in Music from Harvard University. At the University of Michigan she has received funding from the Institute for Research on Women and Gender and the Rackham Grant and Fellowship program and has held a postdoctoral fellowship from the American Association of University Women. Her research focuses on nineteenth-century opera and gender issues and cultural theory in music. She teaches courses on the 19th-20th centuries and world music (with an emphasis on the music of Africa). Her book, *Voicing Gender: Castrati, Travesti and the Second Woman in Early Nineteenth-Century Italian Opera* (Indiana University Press, 2006) explores the changing meanings of women's sounding voices and characterization in nineteenth-century Italian opera. She has published on Schoenberg, Verdi and has written articles for The New Grove Dictionary of Women Composers, The New Grove Dictionary of Music and Musicians, and The International Dictionary of Black Musicians. Currently her work examines constructions of race and ethnicity in music and she is co-editing a book on blackness and opera.

Sonya Baker

Soprano, Sonya Gabrielle Baker, noted for her performances of American music, has been heard in concert both nationally and internationally, including recent appearances in Canterbury Cathedral, England, Indianapolis, IN, and her city of residence, Murray, KY. Baker also tours regularly as a soloist with the American Spiritual Ensemble. Her debut recording, *SHE SAYS*, featuring art songs of American Women composers was released in October 2004, a year after she made her Carnegie Hall debut with renowned conductor Michael Tilson Thomas and appeared as soloist on the Yale Alumni Chorus tour to Moscow singing at the Kremlin. Highlights of Dr. Baker's operatic roles include Elisabetta in Verdi's DON CARLO, Donna Anna in Mozart's DON GIOVANNI, Monisha in Joplin's TREEMONISHA, and the title role in the U.S. premiere of Mascagni's PINOTTA. Dr. Baker is currently Associate Professor of Voice at Murray State University and Kentucky State Governor for the National Association of Teachers of Singing. Along with a Doctor of Music from Florida State University, Baker holds degrees from Indiana and Yale universities. Her lecture recital on Marian Anderson's historic 1939 Easter Concert has been presented at several universities, high schools, and conferences. She has received numerous academic and vocal awards and is a frequent guest artist and teacher, having taught at Governor's school programs in both Kentucky and Virginia. Upcoming appearances include presentations for the ATHENA Festival and the Tennessee Music Educators Association along with a tour to South Africa in the summer.

Haroutune Bedelian

Haroutune Bedelian is a graduate of the Royal Academy of Music, London, where, at age twenty, he won the first prize in the BBC Violin Competition. His teachers have included Ivan Galamian and Nathan Milstein. He has performed in major cities, festivals, and concert halls throughout North and South America, the United Kingdom, Europe, and the Middle East, and has appeared in numerous radio and television broadcasts. Among his critical accolades are the following: "Alert, subtle artist as well as a superb instrumentalist" (New York Times). "The result was a powerful music making, virtuosity going hand in hand with unswerving loyalty to the composer" (The Strad Magazine). "Mr. Bedelian has an unforced silvery tone and showed his musicianship in his immaculate phrasing" (London Daily Telegraph). "Virtuosity comes to him as second nature, but it is used as a means to the interpretive freedom and sense of style that characterizes his playing above all else" (The London Times). "Refined and sensitive musician. Controlled, clean and effortless playing making light of the most formidable difficulties" (The London Guardian). "Technical and musical resources of virtuoso class" (Los Angeles Times). Prior to joining the faculty at UC Irvine, Mr. Bedelian was Professor of Violin at the Royal Academy of Music, London.

- ▶ 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

- African American, Creole American and Anglo-African Composers of Song 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'
 - ▶ Harry Lawrence Freeman (1869 – 1954)
 - ▶ Louis Moreau Gottschalk (1829 – 1869)
 - ▶ Justin Holland (1819 – 1887) – guitarist and composer
 - ▶ Scott Joplin (1868 – 1917)
 - ▶ Richard Milburn (b. 1817)
 - ▶ Samuel Snaer (1835 – 1900)
- Ground-breaking accomplishments and concerts include:
 - ▶ 1851 – Debut concert of Elizabeth Taylor Greenfield, presented by the Buffalo Musical Association;
 - ▶ March 31, 1853 – Elizabeth Taylor Greenfield makes her New York debut at Metropolitan Hall;
 - ▶ May 10, 1854 – Elizabeth Taylor Greenfield gives a Command performance before Queen Victoria at Buckingham Palace;
 - ▶ 1867 – The Hyers sisters give their debut recital in Sacramento, California;
 - ▶ October 6, 1871 – The Jubilee choral tradition is born with the tour of the Fisk University Jubilee Singers. Many of the individual singers in these ensembles go on to develop professional careers, concertizing nationally and internationally;
 - ▶ 1872 – World Peace Jubilee at Boston includes performances by professional jubilee troupes;
 - ▶ November 13, 1878 – Marie Selika performs at the White House for President Rutherford Hayes;
 - ▶ 1880s – The Grand Star Concert Company and The Bergen Star Concert Company present African American singers;
 - ▶ 1883 – Marie Selika gives a Command performance before Queen Victoria;
 - ▶ June 15, 1888 – Sissieretta Jones makes her New York debut at Steinway Hall;
 - ▶ February 1892 – Sissieretta Jones performs at the White House for President Benjamin Harrison;
 - ▶ 1893 – Sissieretta Jones performs at the Chicago World's Fair;
 - ▶ 1893 – Sidney Woodward gives his debut recital in Boston;
 - ▶ 1895 – Sissieretta Jones gives a debut concert in Berlin;
 - ▶ November, 1898 – Performance of Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast*, the first of a trilogy of works based upon the poems of Henry Wadsworth Longfellow.
 - ▶ 1903/04 – Washington, D.C. performances of Samuel Coleridge-Taylor's *Hiawatha Trilogy*.
- Opera and The Art Song. African American composers and impressarios develop an interest in the genre of opera during this 1850 – 1911 period, creating works and companies that feature the African American singer. However, venues and opportunities for performance are very limited. Groundbreaking accomplishments and concerts include:
 - ▶ 1860s – Elizabeth Taylor Greenfield organizes an opera troupe in Philadelphia;
 - ▶ 1872 - The Colored Opera Company of Washington, D.C.;
 - ▶ 1876 - The Hyers Sisters establish their Comic Opera Company;
 - ▶ 1889 – 1910 – The Theodore Drury Colored Opera Company;
 - ▶ 1893 - Harry Lawrence Freeman composes *The Martyr* (premiered in Denver, Colorado). Additional operas by Freeman include *Nada* (1898), *The Tryst* (1911), *Vendetta* (1923), and *Voodoo* in 1928/29;
 - ▶ 1898 - Samuel Coleridge-Taylor collaborates with Paul Laurence Dunbar in composing the opera *Dream Lovers* and again in 1908 to compose the three act opera, *Thelma*;
 - ▶ 1903 - Scott Joplin composes *A Guest of Honor*;
 - ▶ 1911 – Scott Joplin's opera, *Treemonisha* receives its first public performance; (professional premiere in 1971; 1972; 1975).

posed first for singer and piano and subsequently for singer and orchestra) evolves in Germany, Austria, France, and Spain, most notably with the compositions of Beethoven, Schubert, Robert and Clara Schumann, Brahms, Wolf, Fauré, Mahler, Strauss and others. These nineteenth century songs are noted for their artistic combination of music and poetry (utilizing the major poets of the day, e.g. Goethe and Heine). Examples include:

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

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

The African American Composers and Performers of Art Song: The 19th and 20th Century - Stage 4 and 5 Development
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.)

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

- African American Composers and Performers of the Art Song Tradition – 20th and 21st Century Performance Practice Debates

- ♣ What is the appropriate use of dialect?
- ♣ Is there a Black sound?
- ♣ Does the “bel canto” sound typical of Art Song performance have a place within the Black Aesthetic?
- ♣ Does improvisation have an appropriate place within the Art Song structure of the concert spiritual?
- ♣ Does the popular use of “melisma” have an appropriate place within the Art Song structure?
- ♣ Should composers and arrangers utilize a contemporary musical vocabulary that minimizes the presence of recognizably African American musical characteristics?

1850 – 1911

The African American Performers and Composers of Art Song: 19th Century Classical Tradition

- The Musical Practices of Urban Blacks - Black prima donnas and male quartets flourish. Singers of this period include:
 - ▶ Flora Batson Bergen – The Queen of Song (1864 – 1906), soprano
 - ▶ Thomas Bowers – “The Colored Mario”, (c. 1826 – 1885)
 - ▶ Sarah Sedgewick Bowers – “The Colored Nightingale”
 - ▶ Ednah E. Brown, soprano
 - ▶ Inez and Estelle Pickney Clough, sopranos
 - ▶ Maggie Porter Cole (1853 – 1943), soprano (member of original Fisk Jubilee Singers)
 - ▶ Rosa and Sadie De Wolf, sopranos
 - ▶ Theodore Drury, baritone
 - ▶ Elizabeth Taylor Greenfield – “The Black Swan” (1817 - 1876)
 - ▶ Emma Azalia Hackley (1867 – 1922), soprano
 - ▶ M. Hamilton Hodges (c. 1869 – 1928), baritone
 - ▶ Anna Madah (c. 1855 – 1925), soprano and Emma Louise Hyers (c. 1853 – 189?), contralto – The Hyers Sisters Concert Company
 - ▶ Sam B. Hyers, tenor
 - ▶ Matilda Sissieretta Joyner Jones – “Black Patti” (1869 – 1933), soprano

Celeste Bemby

Celeste Lea’s career has taken her to concert halls, cathedrals and opera houses throughout the United States, Canada, Europe, South America, the Caribbean and Asia. Ms. Bemby appeared as a featured soloist with the Albert McNeil Jubilee Singers and the Spirit Chorale of Los Angeles. The combination of her expressive, ethereal vocalism and charming stage presence has delighted audiences nationally and internationally. Celeste Lea has worked with symphony orchestras, such as the Los Angeles Philharmonic, the Hollywood Bowl Symphony Orchestra, Honolulu Symphony, the Cedar Rapids Symphony Orchestra and the Northern Iowa Wind Symphony. Ms. Bemby has appeared in a broad range of concerts and productions at venues including Carnegie Hall and the Kennedy Performing Arts Center. She has been a featured soloist of Handel, Mozart, Bizet, Gounod, Puccini works, as well as, works of American composer’s Hayes, Johnson, Dawson, Hailstork, Barber, Gershwin, and many others. Ms. Bemby has appeared on NPR radio Minneapolis/St Paul performing her signature piece, Robert Page’s ‘There’s A City called Heaven’. She has appeared on the Capstone record’s CD ‘Lyric Images’ and the Mormon Tabernacle’s CD release, ‘An American Heritage of Spirituals.’

Rae Linda Brown

Rae Linda Brown research has focused on American music. She has completed a biography of composer Florence B. Price, *The Heart of a Woman: The Life and Music of Florence B. Price* (forthcoming University of Illinois Press) and has edited many of Price’s scores for performance. Ensembles that have recently performed Professor Brown’s editions of Price’s music include the American Symphony Orchestra, the Women’s Philharmonic (San Francisco), the Chicago String Ensemble, the Orchestra of the Plymouth Music Series (Minneapolis), the Savannah Symphony, the Albany (Georgia) Symphony, the Springfield (Missouri) Symphony, and the Camellia Symphony (Sacramento). Professor Brown’s editions of Price’s music have been recorded on the Cambria and Koch labels. Her publications of Price’s music include Sonata in E Minor for piano (G. Schirmer, 1997). Price’s Symphony in E Minor and the Symphony No. 3 in C Minor will be published in Music in the United States of America (A-R Editions). She serves as Associate Professor and Director of Undergraduate Students at the Claire Trevor School of the Arts, Music Department, University of California, Irvine.

Robin Buck

Baritone Robin Buck has distinguished himself in opera, oratorio, concert, recital and musical theater, appearing throughout the United States with companies including the New York City Opera and the Los Angeles Opera. In Europe he was in residence at Stadttheater Basel, Switzerland, performing leading roles in standard and “new music” opera concert repertoire. He has also appeared as soloist at the National Theater of Mannheim, Germany, the Opernhaus Zurich, and sang the title role in Andrew Lloyd Webber’s Phantom of the Opera with an international cast in Switzerland. He made his Carnegie Hall debut as soloist with the City of Birmingham Orchestra, under the baton of Sir Simon Rattle, and has sung with orchestras throughout the United States and Europe, including the Los Angeles Philharmonic, the Chicago Symphony, the Pacific Symphony, the Buffalo Philharmonic, and orchestras in Switzerland, Germany, Poland and the United Kingdom, in baroque, classic, romantic and contemporary works, including a number of world premieres. Recent concerts include appearances with the Los Angeles Master Chorale, the Chicago Symphony, the Pasadena Symphony, the Springfield Symphony, the Traverse City Symphony Orchestra and the title role in Sweeney Todd as a guest artist with UCI Drama. He made his Disney Hall debut with the Los Angeles Philharmonic in 2004 in a program featuring Mahler’s *Lieder eines fahrenden Gesellen*, a work he has performed throughout Europe and the United States. Robin Buck is Director of Master Classes for the Basel Hochschule fuer Musik / Jazzschule Basel at the International Stimmen Festival in Germany and also directs a summer opera program at the Academie de Musique in Sion, Switzerland. At UC Irvine he co-chairs the Vocal Arts program and is Artistic Director of UCI Opera.

Hansonia Caldwell

Dr. Hansonia Caldwell is a recently retired professor of music at California State University Dominguez Hills, with academic specialties in music, African-American music history, piano, choral conducting and humanities. Dr. Caldwell, who 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 joined the faculty of CSUDH in 1972, teaching undergraduate courses in *African American Music, African Diaspora Arts and Religion, Arts and Social Protest, Music Appreciation* and *19th Century Music History* and two graduate seminars in the Humanities MA Program -- *Music in the City* and *Performance and Criticism*. Dr. Caldwell, a distinguished accompanist and church organist, is founding conductor of the Dominguez Hills Jubilee Choir, a town and gown multiethnic ensemble that specializes in the performance of music from African-American culture. Most recently, Dr. Caldwell has become 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. With special support from the National Endowment of the Humanities and the California Council for the Humanities, the Georgia and Nolan Payton Foundation and community donors, the focus of the Program is to research, collect, preserve and perform the life and work of African Diaspora musicians whose work has been created and/or performed in Southern California. 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 new Web Site -- www.csudh.edu/adsmm). Dr. Caldwell is an active research and performance scholar who is author of two major books -- *African American Music, A Chronology: 1619-1995* (1996), and *African American Music – Spirituals* (originally published in 2000; third edition, 2003). Her studies of the work of African American composers have been published in *American Society of University*

Composers Proceedings and in *The Black Perspective in Music*. 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. She has been a grants review panelist for the California Arts Council, the Arizona Arts Council, the National Endowment for the Arts and the City of Los Angeles' Cultural Affairs Department, and is regularly an accreditation evaluator for the Western Association of Schools and Colleges. She served two terms as Eligibility Adviser/International Fifth Vice President of Mu Phi Epsilon, an international professional music fraternity, and served as president of the Beverly Hills Alumni chapter of this organization (1997-1999). For six years (1993-1999) she served as a member of the Board of Directors of the Public Corporation for the Arts, the Long Beach Regional Arts Council. She has been a curtain raiser preview speaker for The Albert McNeil Jubilee Singers, the Afro American Chamber Music Society, the Southeast Symphony and the Los Angeles Philharmonic. Dr. Caldwell served as a member of the Board of Directors of the Los Angeles Philharmonic Association (1990 – 2005), and is founding president of Southwest Heights Philharmonic Affiliates, an advisor to the Southeast Symphony Association, an advisor to the Colonial Williamsburg Foundation, and a member of the National Association of Negro Musicians (Georgia Laster Branch). She is married to Charles Harriford, publisher and president of IKORO Communications.

Wallace Cheatham

Wallace McClain Cheatham, born 1945, has continued to grow as a musician, researcher, and teacher. From the podium, he has introduced major works of African-American composers to audiences in Wisconsin and Illinois. His compositions, which span a variety of genres, have been performed in national and international settings. Some of his scores have been published by Shawnee, Alfred, Master-Player Library, Oxford University Press, Southern Illinois University Press, and Jomar Press. Dr. Cheatham's research dealing with opera as it relates to the African-American experience has been published in internationally circulated journals of scholarship. His book, *Dialogues On Opera and The African American Experience*, is housed in libraries worldwide. Dr. Cheatham was a public school music teacher for more than three decades. Recently, he was a guest professor at Wisconsin's Cardinal Stritch University. He has been called upon to be a piano accompanist for instrumentalists and singers, and a lecturer in national and international performance and professional venues. He is a subject of biographical record in *Who's Who In The World*, *Who's Who In America*, and *Who's Who In American Education*.

Bridget R. Cooks

Bridget R. Cooks received a BA degree in Art History from the University of California, Irvine. She pursued her doctoral research in the politics of representation of Black Americans in American museums in the Program of Visual and Cultural Studies, University of Rochester leading up to her PhD in 2001. She is currently Assistant Professor in both the Department of Art History and the African American Studies at UC Irvine where she teaches courses in African American Art, Visual Studies, and African American Culture. Recent publications have appeared in *Studies*, *Exposure*, *The International Journal of Media and Cultural Politics*, *African American Review*, *The International Review of African American Art* and *Fotophile*. She is currently writing a book manuscript tentatively titled *Exhibiting Blackness: Exhibitions of African American Art and Culture in American Museums*.

Loñieta Cornwall

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

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

A Resource Outline Prepared by Dr. Hansionia L. Caldwell (12/17/06)

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 six stages:

- Stage 1: Cultural Birth in the African Homeland – the creation of communal culture within the African homeland
- Stage 2: 1440 – 1870 - Dislocation – Birth of the African Diaspora & The Terror of the Transatlantic Holocaust
- Stage 3: 1619 – 1865 - Africans in the Americas, Stage A (Enslavement, Escape into New Africa)
- Stage 4: 1865 – 1900 - Africans in the Americas, Stage B (Emancipation & Institution -Building in spite of Jim Crow & Racism)
- Stage 5: 1896 – 1990 - Africans in the Americas, Stage C (Cultural Renaissance I/Pan Africanism – including the commodification of communal culture and the conscious development of representative culture)
- Stage 6: 1956 – Present - Africans in the Diaspora (Pan African/Transnational Cultural Renaissance II)

The Art Song Genre acquires an African American foundation in AD Stages 1, 2 and 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, Gambia, Ghana, Guinea, Ivory Coast, Liberia, Nigeria, Senegal, Sierra Leone, Togo, Zaire ... performed by people from the nations and cultures of the Akan, Ashanti, Bakongo, Babara, Bantu, Baoule, Fanti, Fon, Fula/Fulani, Igbo, Jolof (Wolof), Malimbo, Malinke and Mandingo. The various African musical traditions contain many of the components of performance that have been identified as integral to the Black Aesthetic, including
 - ▶ Call and response structure
 - ▶ Group expression
 - ▶ Improvisation
 - ▶ Rhythmic complexity
 - ▶ Downward flowing melodic lines
 - ▶ Use of percussion
 - ▶ Blending of music and movement
 - ▶ Use of harmonic, pitch and timbre flexibility

The African American Composers and Performers of Art Song: The 18th and 19th Century - Stage 3 Foundation

- 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.
- 1820s – The free black community begins to develop a concert life, 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). 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.
- The Folk Song of New Orleans – A special repertoire emerges that has been adapted to the contemporary concert stage.
- The European Art Song (strophic, da capo and through-composed songs often identified as *Lieder*, com-

harmonic, conducted by Zubin Mehta. The opera “Guinevere” was performed at the Aspen Music Festival and at Dubrovnik Music Festival in Croatia. He is composer of the score for the film “What Color is Love?” and the score for the play “In Dahomey”. The moving tribute to the victims of September 11, “In Memorium” was premiered by the Detroit Symphony. Maestro Williams has served as conductor-composer of the Connecticut Arts Award for Public Television. His film score for Lifetime TV’s “Fighting for our Future” won the Gracie Allen Documentary Award in 2003. Julius Williams’ discography includes the critically-acclaimed “Symphonic Brotherhood, “Shades of Blue” and “The New American Romanticism”, all available from Albany Records. Julius Williams has served in the capacity of Artistic Director for The Washington Symphony Orchestra, The Music Festival of Costa del Sol, Spain, and the School of Choral Studies of New York State Summer School of the Arts. He is presently Artistic Director of WorldStage, Inc. www.worldstageinc.com , a company based in New Hampshire and Geneva, which offers travel and recording opportunities to composers world-wide. Williams has served on the faculties of Wesleyan University, The University of Hartford, and The University of Vermont. He is Co-Director of Videmus Recording Company, and Visiting Associate Professor at Shenandoah University and Conservatory in Virginia. He is presently Professor of Composition and Conducting at Berklee College of Music in Boston, Massachusetts. Julius Williams is the author of an article on Duke Ellington (Emerge Magazine, 1999), and is co-author/editor of a vocal anthology on Hall Johnson (Carl Fischer, 2003). Maestro Julius P. Williams has been featured on Public television and on CBS News Sunday Morning.

Olly Wilson

Olly Wilson is the recipient of numerous awards for his creative work as a composer including awards from the Guggenheim, Koussevitzky, Rockefeller, Fromm and Lila Wallace Foundations; the National Endowment for the Arts and the Chamber Music Society of Lincoln Center, and and the Creative Work Fund of San Francisco. His works have been commissioned and /or performed by the Boston, Chicago, New York Philharmonic, Moscow Philharmonic, Cleveland and San Francisco symphonies as well as many others in the United States and abroad. In 1995 he was elected to the American Academy of Arts and Letters and served as Vice President for Music from 2003 to 2006. He has also published scholarly articles on African and African American music and conducted numerous concerts of contemporary music. After teaching at Florida A&M University and the Oberlin Conservatory, he joined the the University of California, Berkeley faculty in 1970. At Berkeley he served as Assistant Chancellor for International Affairs from 1986 to 1990, Chair of the Department of Music from 1993 to 1997 and was holder of the Jerry and Evelyn Hemmings Chambers Distinguished Chair in Music from 1995-1998. He is currently Professor of Music Emeritus.

John Work

John Work, II is said to have been the first black collector of Negro folksongs. He taught at Fisk University and organized Fisk singing groups about 1889. Work published solo songs and choral pieces and in 1915 he published “Folk Songs of the American Negro.” He was born in 1893 and died in 1925.

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.

Fred Dade

Fred Dade is Assistant Professor of Music at Shippensburg University where he teaches Introduction to Music, Fundamental Music Skills, and is the conductor of the Inspirational Chorale, a choral ensemble that sings African American gospel music. A native of Chicago, Mr. Dade is currently pursuing completion of the Ph.D. Degree from the University of Michigan, Ann Arbor. Prior to relocating to Pennsylvania, Mr. Dade served as a Teaching Assistant in the School of Music at the University of Michigan, and served as the Minister of Music at Amistad Community Church - United Church of Christ in Ann Arbor. Mr. Dade directed college gospel choirs at Aurora University (IL) and Concordia University (IL), and founded, accompanied, and directed the Gospel Choir at Wheaton College (IL). Additionally, Mr. Dade worked with the church choirs in the Chicago area, including the First Progressive Church of Christ, and he taught elementary general music in the Chicago public schools for seven years. Mr. Dade has extensive experience accompanying many different types of choirs and soloists, including the opportunity to accompany mezzo-soprano Marietta Simpson for a recital in February 2002, as well as accompanying tenor George Shirley. He studied piano with Lynn Bartholomew and Louis Nagel, and he holds the Master of Music Degree in Music Education from Roosevelt University and the Bachelor of Science Degree from Wheaton College.

Lorna Griffitt

Lorna Griffitt began her performing career at 16 as a soloist with the Louisville Orchestra under the direction of Robert Whitney, in a performance of Grieg Piano Concerto in A Minor. Her teachers have included Doris Owen (Bickel), Tong Il Han, Gyorgy Sebok, and Maria Curcio. She received her doctorate with distinction in piano performance from Indiana University under thutelage of Menahem Pressler. Griffitt enjoys an active career as soloist, chamber musician, and pedagogue both in the United States and in South America, Europe, and the Middle East. Her performances include appearances in New York at Carnegie Weill Recital Hall, a live broadcast from Washington DC on NPR’s Performance Today, and a solo recital at Indiana University’s Auer Hall in Bloomington, Indiana. She began her teaching career in 1974 at DePauw University and joined the music faculty at UC Irvine in 1993. She also teaches for the Indiana University Summer Piano Academy and receives many invitations to give master classes at various universities. In summer 2004 she was invited as guest artist to the Schlern International Music Festival in Vols am Schlern, Italy and to the 10th International Cello Encounter in Rio de Janeiro, Brazil, where she performed in chamber concerts with various international artists.

Hilda Harris

Mezzo-soprano Hilda Harris, formerly a leading artist of the Metropolitan Opera, has performed throughout the United States and Europe. A native of Warrenton, North Carolina, she is known for her portrayals of the “trouser” roles in the mezzo repertoire. She has established herself as a singing actress and has earned critical acclaim in opera, on the concert stage, and in recital. At the Metropolitan Opera, she made her debut as the Student in *Lulu* and also sang Cherubino (*Le nozze di Figaro*), the Child (*L’Enfant et les sortilèges*), Siebel (*Faust*), Stephano (*Roméo et Juliette*), Hansel (*Hansel and Gretel*), and Sesto (*Giulio Cesare*). During her extensive career, she has sung such roles as Carmen in St. Gallen, Switzerland; Brussels; and Budapest. In Holland and Belgium she sang the roles of Dorabella (*Così fan tutte*) and Rosina (*Barber of Seville*), and the title role in *La Cenerentola*. She has also sung leading roles with the San Francisco Opera, Lyric Opera of Chicago, New York City Opera, Pittsburgh Opera, Seattle Opera, Spoleto USA, and the Spoleto Festival of Two Worlds in Italy. She has appeared extensively in symphonic and oratorio repertoire with the New York Philharmonic, Pittsburgh Symphony, Chicago Symphony, Oregon Symphony, Quebec Symphony, Helsinki Orchestra, Sweden’s Malmö, Symphony and the radio orchestras of Hilversum in the Netherlands. Ms. Harris is a member of the Chicago-based Black Music Research Ensemble, whose purpose it is to discover, preserve, promote and perform music of black composers. Her accomplishments have been documented in *And So I Sing*, by Rosalyn M. Story; *Black Women in America, an Historical Encyclopedia*, edited by Darlene Clark Hines; *The Music of Black Americans* by Eileen Southern; and *African-American Singers* by Patricia Turner. Ms. Harris’s discography includes *Hilda Harris* (a solo album); *The Valley Wind* (songs of Hale Smith); *Art Songs by Black American Composers* (album); *X, The Life and Times of Malcolm X* (CD); *From the South Land*, songs and Spirituals by Harry T. Burleigh (CD); and *Witness*, Volume II, compositions by William Grant Still (CD). Ms. Harris taught voice at Howard University from 1991 through 1994 and is presently a member of the voice faculties of Sarah Lawrence College and Manhattan School of Music. She maintains a private studio in New York City and is on the voice faculty at the Chautauqua Institution during the summer months.

Richard Heard

Lyric Tenor Richard Heard is swiftly taking his place in the top ranks among the new, young generation of concert singers. A regional finalist of the Metropolitan Opera Auditions, he has received prestigious awards and grants from the National Society of Arts and Letters, Rotary International, the Fuchs Opera Awards, and Mu Phi Epsilon. A graduate of Southern Methodist University and the University of California, Mr. Heard made his operatic debut at the Aspen Music Festival and has since won praise for his characterizations of leading tenor roles in Italian Bel Canto opera and in all of the major Mozart repertoire. His performance of Nemorino in Donizetti’s *L’Elisir d’amore* was pronounced “... clear, strong, and effortless. He drew the most sustained applause of the evening when he unleashed his full power...” (Press Citizen, Iowa City). As a concert singer, Mr. Heard has been engaged by orchestras across the western, mid-western, and southern regions of the United States, specializing in the works of Bach, Handel, Haydn, and Mozart. Mr. Heard has appeared with Carolina Baroque Orchestra, Charlotte Repertory Orchestra, Choral Society of Greensboro, Dallas Symphony Orchestra, Greensboro Symphony Orchestra, Lake Charles Symphony, Memphis Symphony, Mississippi Symphony, Piedmont Chamber Singers,

Raleigh Oratorio Society, Roanoke Symphony, Salisbury-Rowan Symphony, Virginia Beach Symphony and Winston-Salem Piedmont Symphony. Mr. Heard's recital appearances include Bennett College, Cameron University, Davidson County College, Fayetteville State University, Gardner-Webb University, High Point University, Grinnell College, Jackson State University, Mississippi College, Morehouse College, North Carolina A&T University, St. Mary's College of the Plains, Southern Baptist Theological Seminary, Southwest Missouri State University, Tougaloo College, University of Arkansas, University of Northern Iowa, University of Southern Mississippi, and Wake Forest University. Mr. Heard made his European debut in December 1994, performing concerts in Merzig, Emden, and Berlin. In the summer of 1996 he made his debut with Orquesta Sinfonica Nacional in Costa Rica performing the role of Remus in Scott Joplin's *Treemonisha*. In April 2000, he gave the world premiere performance of William Banfield's opera *Luyala* with Triangle Opera Company. Mr. Heard was a 1998 finalist in the American Traditions Voice Competition, and released his first compact disc in October 1998 featuring "Art Songs by African-American Composers." He is a member of Mu Phi Epsilon and the National Association of Teachers of Singing. Mr. Heard is an Associate Professor of Music at Wake Forest University.

Caroline Helton

Caroline Helton, soprano, joined the voice faculty at the University of Michigan School of Music in the fall of 2000, after having completed her doctoral work at that institution in 1998. Dr. Helton has recently appeared with the Bach Dancing and Dynamite Society in Madison, Wisconsin and the Michigan Chamber Players as well as with the Brave New Works Ensemble, with whom she performed Joseph Schwantner's *Wild Angels of the Open Hills*. In December 2005 she premiered *Three Spanish Songs* by Matthew Tommasini with the University of Michigan Symphony Band, directed by Michael Haithcock. She has also had the pleasure of premiering works by Vítězslava Kaprálová (*Sbohem a sátecék, Leden*) with fellow U of M faculty Prof. Timothy Cheek, André Myers (*Moon Songs*), Tom Schnauber (*Liebeslieder für Vogel*) and Gabriel Gould (*Songs from A Child's Garden*) in Ann Arbor, Michigan and South Bend, Indiana. She also appears yearly on concerts with the Ann Arbor Festival of Song, collaborating with pianist Kevin Bylsma. Over the last year Dr. Helton has sung a series of recitals in Alabama, North Carolina, Virginia and Michigan, after which she was described by the Durham Herald Sun as performing with "masterful" artistry and a "clear, bell-like soprano." As interest in their project has grown, Professor Helton and Emery Stephens were invited to appear on "Front Row Center," public radio station WDET's weekly cultural events program. In addition to their performances and presentations, they are writing a chapter on their project for the forthcoming volume of *The Scholarship of Multicultural Teaching and Learning* (Jossey-Bass). They were also invited to make a presentation based on their research at the International Society for the Scholarship of Teaching and Learning (ISSOTL) conference in Washington D.C. in November, 2006.

Monique Holmes

Currently completing her graduate studies at the University of Michigan, mezzo-soprano Monique Holmes has toured as a performer in Germany, Italy, Trinidad, and Barbados. She has been heard as "The Woman" in *De Organizer*, "Ma" in *The Tenderland*, the Third Lady in the *Magic Flute*, and the "Mother" in *Amahl and the Night Visitors* and was featured as a soloist in Rossini's *Petite Messe Solennelle*. Active as a dancer and choreographer, Monique was the co-director and lead choreographer of the U.N.I. Dance Sport club where she taught lessons weekly. During her vocal studies she was fortunate to participate in a master classes given by Sylvia Olden Lee prior to her death in 2004, and one given by Priscilla Baskerville. She received her Bachelor degrees in Vocal Performance and Music Education from the University of Northern Iowa. Currently a resident of Washington DC, Monique Holmes hails originally from Buffalo, NY.

Maya Hoover

A leading scholar and researcher of Latin American art song, mezzo-soprano Maya Hoover is an active performer, teacher, clinician, music education philosopher, and author. Her accomplishments in the performance and teaching arenas have earned her invitations to appear around the world, and her speciality in the music of the twentieth and twenty-first centuries has led her to collaborations with some of today's leading composers. Ms. Hoover has appeared in recital throughout the United States performing works from the standard repertoire as well as lesser-known works. She enjoys a long-time collaboration with pianist José Meléndez, with whom she regularly appears in recitals, concerts, and master classes. Their unique partnership as a performing and teaching team coupled with their specialization in Latin American art song has afforded them invitations to appear throughout the United States and abroad. Maya Hoover holds a Doctor of Music degree in Voice Performance and Literature with a minor in Music Education from Indiana University, a Master of Music degree from Westminster Choir College, a Bachelor of Music degree with a minor in Italian Language and Literature from Binghamton University, and she continues her studies with Virginia Zeani. Her publications have appeared in *Classical Singer*, *The Mentoring Connection*, and the *Philosophy of Music Education Review*, and she has a book on Latin American art song under contract with Indiana University Press. She serves as Assistant Professor of Voice at Clayton State University, where she teaches Applied Voice, Song Literature, and Vocal Pedagogy.

Candace Johnson

Candace Johnson received her Doctorate of Musical Arts in 2006 in voice performance at the University of Michigan, where she studied with Shirley Verrett. Candace now holds a Chancellor's postdoctoral fellowship in the department of music at the University of California, Berkeley. There she conducts research on African-American solo song literature to analyze the interaction of text, melody, harmony, and black music idioms. Her research is mentored by composer and

William Grant Still

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

Howard Swanson

Many African-American composers have been lauded for the high quality of their song writing. Particularly praised are the songs of Howard Swanson. William Flanagan, reviewing three songs of Swanson, said, "They are authentic and in the best tradition of the song-writing art--sensitive, intimate, and evocative." Virgil Thompson said, "Howard Swanson is a composer whose work singers (and pianists, too) should look into. It is refined, sophisticated of line and harmony in a way not at all common among American music writers. His songs have an acute elaboration of thought and an intensity for feeling that recall Fauré." Swanson's friendship with poet Langston Hughes and his subsequent setting of Hughes poetry gives insight not only to the music of the African-American community, but also gives an intimate view to the psyche of the poet. Swanson consulted the poet with regularity while setting his poetry. His compositions are considered by many to be the definitive interpretations of the poet's work. His individual song settings of the poems "Joy," "In Time of Silver Rain," "Night Song," "Pierrot," and "The Negro Speaks of Rivers" reflect his intimate acquaintance with the inner workings of Hughes poetry. Howard Swanson was born in 1907 and died in 1978.

Richard Thompson

Richard Thompson is a performer and composer whose work resists a single stylistic category. His pieces combine European and African-American styles, so that the formal structures of European classical music develop 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. He has appeared in live broadcasts for B.B.C. Jazz and Classical Radio, Italian National Television and Radio and also given concerts at La Piccola Scala in Milan, among many others. His orchestral appearances include The Harlem Festival Orchestra, The Boston Orchestra and Chorale, The Glasgow Chamber Orchestra and The Aberdeen Chamber Orchestra. The Manhattan Chamber Orchestra under the direction of Richard Auldson Clark, with Christine Moore, soprano, gave the world premiere performance in 2000 of Mr. Thompson's song cycle *The Shadow of Dawn* at Merkin Hall, New York City. The inspiration for this work was the work of African American poet, Paul Laurence Dunbar. This cycle, and others of his works, is published by MMB Music of St. Louis. A former faculty member of the Brooklyn Conservatory, Mr. Thompson is currently Assistant Professor of Music at San Diego State University where he teaches jazz performance and history. He performs frequently in both jazz and classical concerts, as a soloist and many chamber groups, including his own jazz quartet, entitled *Mirage*. Mr. Thompson is currently working on a chamber opera, entitled *The Mask in the Mirror*, whose subject matter is the courtship and failed marriage of Paul Laurence Dunbar to Alice Ruth Moore. He earned his undergraduate degree in music from the University of Edinburgh, Scotland. His Masters Degree is from Rutgers University in New Jersey. He also holds a jazz diploma from The Berklee College of Music in Boston.

George Walker

George Theophilus Walker, born 1922, is the first African American to win the Pulitzer Prize for Music. He received the Pulitzer for his work *Lilacs* in 1996. Walker was first exposed to music at the age of five when he began to play the piano. He was admitted to the Oberlin Conservatory at 14 and received his doctorate from the Eastman School of Music. Walker studied composition with Rosario Scalero who also taught Samuel Barber and Gian-Carlo Menotti. Walker's first major orchestral work was the *Address for Orchestra*. His *Lyric for Strings* is his most performed orchestral work. He has composed many works including 5 sonatas for piano, a mass, cantata, many songs, choral works, organ pieces, sonatas for cello and piano, violin and piano and viola and piano, a brass quintet and a woodwind quintet. He has published over 90 works. He has received commissions from the New York Philharmonic, Boston Symphony, Cleveland Orchestra and many other ensembles. He is the recipient of six honorary doctoral degrees.

Julius P. Williams

Julius P. Williams is an award-winning conductor, composer, recording artist, educator, author and artistic director. Maestro Williams conducted the inaugural concerts of Symphony Saint Paulia at New York's Carnegie Hall. He has conducted orchestras in Dallas, New Haven, Savannah, Hartford, Sacramento, Tulsa, Knoxville, Oklahoma, Vermont, Norwalk, Vermont Philharmonic, Wooster, Akron, Connecticut Opera, and Washington Symphony Orchestra (DC.). He has served as Assistant Conductor to Maestro Lucas Foss at The Brooklyn Philharmonic and The American Symphony. In Europe, Maestro Williams has performed and recorded with The Prague Radio, Dvorak, Volvodanksa (Serbia), Dubrovnik (Croatia), Brno Philharmonic, Bohuslav-Martinu Philharmonic symphonies. A prolific composer, Williams has created dozens of works for virtually every genre of contemporary classical performance, including opera, ballet, orchestra, chamber ensemble, chorus and solo voice, dance, musical theatre and film. His "Norman Overture" was premiered by the New York Phil-

Nadine Shanti

Nadine Shanti has been enriched by the musical heritage of New Orleans, where she was born. She was educated at Xavier University of Louisiana and at Southern Illinois University before moving to Seattle to pursue her dreams of becoming a cabaret singer and songwriter. She has performed in Japan, Okinawa, and Indonesia and has penned two CDs of original music, which feature strong melodies and lush harmonies over the syncopation of Afro-Cuban rhythms.

Alvin Singleton

Composer Alvin Singleton was born in Brooklyn, New York and attended New York University and Yale. As a Fulbright Scholar, he studied with Goffredo Petrassi at Accademia Nazionale di Santa Cecilia in Rome, Italy. After living and working in Europe for 14 years, Singleton returned to the United States to become Composer-in-Residence with the Atlanta Symphony Orchestra (1985-88). He subsequently served as Resident Composer at Spelman College in Atlanta (1988-91), as UNISYS Composer-in-Residence with the Detroit Symphony Orchestra (1996-97), and was the 2002 – 2003 Composer-in-Residence with the Ritz Chamber Players of Jacksonville, Florida. In addition, he has served as Visiting Professor of Composition at the Yale University School of Music. Singleton has amassed numerous awards throughout his compositional life. He is the recipient of a 2003 Guggenheim Fellowship, and was commissioned by The Serge Koussevitzky Music Foundation and American Composers Orchestra for the orchestral work *When Given A Choice*, which premiered at Carnegie Hall in April 2004. His other awards include the Kranichsteiner Musikpreis by the City of Darmstadt, Germany, twice the Musikprotokoll Kompositionpreis by the Austrian Radio, the Mayor's Fellowship in the Arts Award by the City of Atlanta, and a grant from the National Endowment for the Arts. Also in Spring 2004, Singleton joined the American Composers Orchestra as "Music Alive" Composer-in-Residence and Artistic Advisor for the *IMPROVISE!* Festival. Singleton has composed music for theatre, orchestra, solo instruments, and a variety of chamber ensembles. His most recent work is titled *TRUTH* (text based on the life of Sojourner Truth), premiered by the VocalEssence Ensemble Singers and chamber orchestra conducted by Philip Brunelle 19 February 2006 in Saint Paul, Minnesota. Alvin Singleton's music is published by European American Music Corporation and Musica Mista and is recorded on the Albany Records, Elektra/Nonesuch, Tzadik, and Innova labels.

Hale Smith

Hale Smith is regarded as one of America's finest composers. He has also had a distinguished career as an arranger, editor, and educator. Born in Cleveland, Ohio on June 29, 1925, he began study of the piano at age seven, and his initial performance experience included both classical and jazz music. After military service (1943-45), he entered the Cleveland Institute of Music as a composition major, receiving a bachelor's degree in 1950 and a master's degree in 1952. His principal teachers were Ward Lewis in theory and Marcel Dick, his only teacher of composition. He moved to New York in 1958 and from that time he has worked with many prominent jazz artists, including Chico Hamilton, Dizzy Gillespie, Eric Dolphy, Randy Weston, Melba Liston, Ahmad Jamal, and Oliver Nelson. He also served as an editor and consultant with several music publishers (E.B. Marks, C.F. Peters, Frank Music Corp. and Sam Fox Music Publishers). In 1952, Hale Smith was a winner of the first Student Composer's Award sponsored by Broadcast Music Inc., and in 1960 was commissioned by BMI to compose *Contours for Orchestra*. His other works include *Ritual and Incantation*, *Innerflexions*, *By Yearning* and *By Beautiful*, *Music for Harp and Orchestra*, *Orchestral Set*, *Mediations in Passage*, several chamber music and solo pieces and several works for chorus and solo voice and piano (see list below). Hale Smith has received several honors: the Cleveland Arts Prize, and Awards from the American Academy and Institute of Arts and Letters, The National Black Music Caucus, and an honorary doctorate from the Cleveland Institute of Music. He has taught at C.W. Post College (Long Island) and is Professor Emeritus from the University of Connecticut. In addition, he has served on the boards of several organizations: The American Composers Alliance, Composer's Recordings, Inc., The American Music Center, several state arts councils; as a copyright infringement consultant; and as orchestrator and artistic consultant for the Black Music Repertory Ensemble of the Center for Black Music Research Columbia College Chicago. Hale was appointed to the New York State Council on the Arts (1993-1997) by Governor Mario Cuomo.

Undine Smith Moore

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

scholar Olly Wilson. Candace has gained coaching and instruction from Oliva Stapp (Opera San Jose), Willis Patterson (University of Michigan), George Shirley (University of Michigan), David DiChiera and Suzanne Acton (Michigan Opera Theatre), Grace Bumbry (Jessye Norman Master Class Series), and Stephen Penn (New England Conservatory of Music). Candace has performed the lead soprano roles in Puccini's *Suor Angelica*, Menotti's *The Medium*, and Mozart's *Bastien and Bastienne*. She has given sponsored recitals and made guest appearances throughout the states of Tennessee and Michigan and in select cities across the country. Her numerous honors and awards include winning scholarships, concerto competitions, being a finalist in the National Leontyne Price Competition, garnering a bronze medal in the National ACT-SO Competition, and previously holding the title of Ms. Black Tennessee. As well, she has been featured on a CD project accompanying Willis Patterson's New Anthology of African-American Art Songs, and on the TV special "My Life as an Opera" with Michigan Opera Theatre and Detroit's Channel 4. Performing since the age of 5, Candace also has experience in music theater, television commercials, popular songwriting, and piano performance. In addition to performing and research, Candace enjoys giving lecture-recitals and workshops on vocal health and performance skills. To share her knowledge with youth, she teaches applied voice at UC Berkeley's community music outreach program, the Young Musician's Program. She is also on faculty at Revival Center Ministry's Training Institute in Vallejo, California, where she designed the voice curriculum and teaches a group-based voice class. Candace recently founded Sweet Psalm Music, a business that provides pedagogical and performance services to a diverse clientele.

Karen Johnson

Dr. Karen Johnson, Soprano, studied at the University of Michigan, Ann Arbor, where she received the Bachelor of Music, Master of Music and Doctor of Musical Arts degrees under the tutelage of Dr. Willis Patterson. Dr. Johnson has received numerous musical accolades, including: First Place honors in the 2001 Boyer Concerto/Aria Competition; First Place in the Leontyne Price Vocal Competition, Midwest Regional Division; First Place in the University of Michigan's Concerto Competition, Voice Division; and being named a finalist in the William C. Byrd Young Artist Competition and a semi-finalist in the 2005 American Traditions Competition. Her opera credits include Mozart's *Don Giovanni*, Poulenc's *Dialogues des Carmelites*, Humperdinck's *Hansel and Gretel*, Menotti's *Amahl and the Night Visitors* and the world premier of *Ainadamar* by Osvaldo Golijov. Frequently requested as a recitalist for both classical and popular sacred repertoires, Dr. Johnson has enjoyed solo performances in cities throughout the United States. Her performances are also featured on three recordings, "Fare Ye Well," "Artsongs of Black American Composers" and "The New Negro Spiritual." A native of North Carolina, Dr. Johnson has served on the faculties of Alcorn State University in Mississippi and Dillard University in New Orleans, LA, where she was Chairperson of the Department of Music. She is currently a Visiting Assistant Professor of Music at the University of Michigan, Ann Arbor.

Glenda Kirkland

Glenda Kirkland was educated at Spelman College, the Juilliard School, and Eastern Michigan University. Ms. Kirkland, Professor of Voice in the Department of Music and Dance, has completed over 55 hours at the University of Michigan towards the Doctor of Musical Arts Degree. Professor Kirkland has given solo performances with opera companies, oratorio societies, and symphony orchestras throughout the Great Lakes region, the East Coast, and more recently, Cambridge, England. Her song recitals, often including her own "verbal program notes," have earned glowing praise and repeat engagements on recital series in schools and communities throughout Michigan and surrounding states. She has appeared in opera and concert engagements with Luciano Pavarotti, Barbara Hendricks, Gwyneth Jones, William Warfield, and George Shirley, among others. An acclaimed soloist in standard works such as Beethoven's *Ninth Symphony*, operatic favorites in Michigan Opera Theatre's *Time Out for Opera*, and Gershwin's *Porgy and Bess*, Professor Kirkland has also premiered works by Letti Alston, Adolphus Hailstork, and Anthony Iannaccone. She may be heard with Barbara Hendricks, Gwyneth Jones, and Matti Kastu on the Detroit Symphony Orchestra's world premiere London Decca recording of *The Egyptian Helen*, a work in which she appeared with the Detroit Symphony Orchestra on tour at Carnegie Hall and the Kennedy Center. A recent CD recording, entitled *The New Negro Spiritual Collection*, compiled and edited by Willis C. Patterson, reflects her enduring love for this rich body of music. Praised for her interpretive skills, radiant charismatic stage presence, and especially beautiful voice, a review of Samuel Barber's Knoxville: Summer of 1915 stated: "Kirkland's perfect breath control, bright yet warm timbre and deep-felt respect for the text's open-hearted naïveté resulted in one of the most satisfying performances I've heard in many a year." Though often praised for her work as an artist, Professor Kirkland treasures dearly the comments of appreciation given by her students. Many students refer to her talent, patience, kindness, and willingness to devote extra time to assist students in the pursuit of their goals.

Manuel Laufer

Manuel Laufer was born in Caracas, Venezuela, where he received his early musical training. He holds undergraduate degrees in Music History and Piano Performance from McGill University in Montreal, Canada, and recently completed a Master's degree in Piano Performance at University of California, Irvine. His latest distinctions include a Young Artist Award from the Léni Fé Bland Foundation, a grant for summer study from the UCI Medici Circle, and the first prize in the UCI Concerto Competition, which led to two performances with the UCI Symphony Orchestra in June 2006. In recent summers, Manuel has attended the Orford Arts Centre Academy and the Songfest Professional Program on scholarship. He has per-

formed in masterclasses for Bernardene Blaha, Sharon Mann, John Perry, Menahem Pressler, Martin Katz, and members of the Chilingirian String Quartet, among others. His teachers include Marian Ember, Kyoko Hashimoto, Jean-Pascal Hamelin, Gabriela Montero, and Nina Scolnik. Manuel currently serves on the staff of UCI as a vocal and instrumental accompanist.

Cari McAskill

Cari McAskill, soprano, has performed principal roles with San Jose's Lyric Theatre, Pocket Opera (San Francisco), and Livermore Valley Opera. In 2002 she joined the San Francisco Opera chorus for SFO's landmark production of Messiaen's *Francois d'Assise*. In addition to scholarship awards from UCI and Lyric Theatre, Cari McAskill has won recognition from the National Association of Teachers of Singing (Bay Area NATS Festival, 2000, Art Song division), The East Bay Opera League, and Santa Clara University. Currently studies music at the University of California, Irvine, where she has received a departmental fellowship for graduate study and teaching. In 2006, McAskill sang the role of Mimi in a concert presentation of the third act of *La Bohème*, appearing with the UCI Symphony under Dr. Stephen Tucker. Other performances at UCI include Rosine in the UCI Opera production of *Signor Deluso*, Jaques in *As You Like It*, and Mahler's *Lieder eines fahrenden Gesellen*. She currently studies voice under Dr. Darryl Taylor.

Regina McConnell

Regina McConnell, a native of Norfolk, Virginia, is a soprano who has performed to critical acclaim throughout the Eastern United States and Europe. Her artistry has been called "superb" by the *Cleveland Plain Dealer*, "spectacular," and "graceful and intense" by *The Washington Post*. Mrs. McConnell began her undergraduate musical training at the Baldwin-Wallace Conservatory of Music in Berea, Ohio. She received her Bachelor of Music in voice from the University of Maryland in College Park, and her master of Music in voice from The Catholic University of America in Washington, DC. A winner of many awards, including the Great Lakes Metropolitan Opera Regional Auditions, the Marian Anderson Award, and the Center for Contemporary Opera Award, she has performed extensively in opera, recital, and oratorio. Mrs. McConnell has appeared as a soloist with respected orchestras including the Cleveland Orchestra and the National Symphony Orchestra. Her operatic career includes roles with the Great Lakes Erie Opera Theater, the Annapolis Opera, Washington Civic Opera, and singing of the role of Serena in the American and European tour of the Sherwin Goldman Landmark production of *Porgy and Bess* at Radio City Music Hall in New York City. Highlights of her operatic engagements include working with Gian-Carlo Menotti in the world premiere of *The Egg*, and appearances at Teatro Vittoria Emanuelle in Messina, Italy, the Deutsches Theater in Munich, and the Teatro Massimo in Palermo, Sicily. She has recorded for both Dante and Centaur Records and has lectured extensively on "The Art Songs of Harry T. Burleigh" at La Sorbonne in Paris, the University of London, the University of Northern Iowa, Peabody Conservatory of Music, Strathmore Hall, and Old Dominion University. Mrs. McConnell is on the voice faculty of the Catholic University of America. She is a member of the national Association of Teachers of Singing, International African-to-American Music Society, and the National Association of Negro Musicians.

Anthony McGlaun

A native of Detroit Anthony McGlaun received formal music training at Morehouse College with graduate studies done at the University of Northern Iowa. He has been heard as Martin in *The Tenderland*, Don Basilio and Don Curzio in *Le Nozze di Figaro* in Rome, Italy with the Rome Festival and currently sings with the Michigan Opera Theater Chorus and Christ Church Cranbrook Choir. He also performs around the Metropolitan Detroit area as well as nationally as a soloist and recitalist. In the fall of 2004 Mr. McGlaun joined the faculty of Marygrove College as Interim Director of Vocal Activities. In the fall of 2005 he was appointed Assistant Professor of Music at Marygrove. In the summer of 2006 Mr. McGlaun attended Tanglewood Music Center as a fellow and performed with the Boston Pops Symphony Orchestra.

Donald McKayle

Donald McKayle, recipient of honors and awards in every aspect of his illustrious career, has been named by the Dance Heritage Coalition "one of America's Irreplaceable Dance Treasures: the first 100." His choreographic masterworks, considered modern dance classics, *Games*, *Rainbow Round My Shoulder*, *District Syoryville*, and *Songs of the Disinherited* are performed around the world. He has choreographed over seventy works for dance companies in the United States, Canada, Israel, Europe, and South America. The Alvin Ailey American Dance Theater, the Cleo Parker Robinson Dance Ensemble, Ballet San Jose Silicon Valley, the Dayton Contemporary Dance Company, and the Lula Washington Dance Theatre serve as repositories for his works. He is Artistic Mentor for the Limón Dance Company. Ten retrospectives have honored his choreography. In April 2005, Donald McKayle was honored at the John F. Kennedy Center in Washington, D.C. and presented with a medal as a Master of African American Choreography. In 2001, he choreographed the monumental ten-hour production of *Tantalus*, produced by the Royal Shakespeare Company in collaboration with the Denver Center Theatre Company. Five Tony Nominations have honored his choreography for Broadway musical theater: *Sophisticated Ladies*, *Doctor Jazz*, *A Time for Singing*, and for *Raisin*, which garnered the Tony Award as Best Musical, and for which he received Tony nominations for both direction and choreography. For *Sophisticated Ladies* he was also honored with an Outer Critics Circle Award and the NAACP Image Award. His most recent choreography for Broadway was showcased in *It Ain't Nothing 'But the Blues* that earned a Tony nomination for Best Musical. He received an Emmy nomination for the TV Special, *Free To Be You and Me*. His work for film includes Disney's *Bedknobs and Broomsticks*, *The Great White Hope*, and *The Jazz Singer*. His other media awards in-

work for multicultural audiences. Her work is notable for its accessible style and its combining of contemporary classical, African American, popular music, and West African influences. Okoye's ongoing celebration of Black women through music include an upcoming work, *Harriet Tubman*, a folk oratorio, and *In Praise of Courage*, which celebrates Rosa Parks, Coretta King, Marion Anderson, Barbara Jordan, and Shirley Chisholm, and was commissioned by the University of Texas at Austin. Born and raised in New York, Nkeiru Okoye (pronounced in KIR roo oh KOY yeh) is a graduate of Oberlin Conservatory. She received Master and Doctoral Degrees in composition and theory from Rutgers University. Her composition teachers and mentors have included Noel DaCosta, Adolphus Hailstork, Wendell Logan, and Robert Sirota.

Robert Owens

Robert Lee Owens has had simultaneous careers as a concert pianist, vocal accompanist, composer, and stage and television actor; and for most of his adult life, he has been an American expatriate in Europe, principally in Munich, Germany, where he has lived for more than 50 years. Owens was born in 1925 in Denison, Texas. When he was two years old, his family moved to Berkeley, California. His mother, Alpharetta Helm, a noted pianist, began to teach him to play the piano when he was four and continued for four years until she was hospitalized for tuberculosis. She died in 1937. Owens then studied privately with Genevieve Longrus, the music teacher at Williard Junior High School, and on enrollment in Berkeley High School, he studied music theory with Dora O'Neill, who recognized his outstanding talent. He had already begun to compose short piano pieces, and at the age of 15, he wrote a piano concerto and was the soloist in its premiere with the Berkeley Young People's Symphony Orchestra. About that time, Owens composed his first songs, of which Three Songs for Soprano, op. 22, is extant. After his stint in the military, Owens enrolled at the Ecole Normale de Musique to study under Jules Genty and Alfred Cortot. He received his Diplôme de Perfection in piano in 1950. He debuted as a concert pianist in Copenhagen, Denmark, in 1952, and continued his studies with Professor Grete Hinterhofer at the Vienna Academy of Music. By 1957, he had given concerts in Denmark and in Austria. In 1959, Owens returned to Europe, this time settling in Hamburg, Germany. While there he continued composing and accompanying singers, many of whom sang his compositions. During his time in Hamburg, Owens composed Heart on the Wall, five songs for soprano and piano on poems by Langston Hughes, for American soprano Mattiwilda Dobbs, who performed them in that city. His song cycle Tearless, also on poems by Hughes, for baritone and piano, was performed by Lawrence Winters at the Hamburger Staatsoper. Although Owens visits the United States infrequently, in 1978 he returned as artist-in-residence to the University of Michigan, Ann Arbor, where his vocal compositions were recorded in a program sponsored by faculty and students and featuring Owens as accompanist. In 1979, he also briefly visited the University of Wisconsin at River Falls and, in 1992, Texas Southern University in Houston, as an artist-in-residence.

Rosephanye Dunn Powell

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

Florence Price

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

Frederick Hall

Frederick Hall received a B.A. from Morehouse College, a Teachers Diploma and M.M. from Chicago Musical College, an M.A. and Ed. D. from Columbia University. He did additional study at Julliard School of Music, Royal College of Music (London), English School of Church Music, and several others. He was presented an honorary Doctorate from Rust College in Mississippi. Hall was the chairmand of the music departments at Jackson College (MS), Dillard University (LA), Alabama State Teachers College, and Clark College (Atlanta). He did research in African American music and West African music. His compositions and arrangements include: “Deliverance,” an oratorio; “Afro - American Religious Work Songs: A Cycle;” and six volumes of arrangements for mixed, male, and female voices.

Leroy Jenkins

Leroy Jenkins began his violin training as a child, received a BS in Music Education from Florida A&M University in 1961 and then taught music in the schools of Alabama and Chicago. Having studied classical violin he was also influenced by the great jazz masters, and found a way to meld the two influences when he joined the Association for the Advancement of Creative Musicians, a pivotal Chicago organization, which originated a vibrant new form of creative improvised music. Moving to Paris, Jenkins toured Europe with his first group: The Creative Construction company of Chicago, with Anthony Braxton and Leo Smith. In 1970, he came to New York and formed The Revolutionary Ensemble which toured internationally to critical acclaim, and went on to record five albums. In addition to touring his music was performed by the Brooklyn Philharmonic, the Albany Symphony, the Cleveland chamber Symphony, the Kronos Quartet among others. Jenkins also held residencies at many American universities and series such as the American Composers series at the Kennedy Center. He serves on the board of directors of Meet the composer in New York, the Atlantic Center for the Arts, and as Artistic Director and Board member of Composers’ Forum. In 1989 Jenkins was commissioned by Hans Werner Henze for the Munich Biennale New Music Theater Festival to write the opera/ballet, *Mother of Three Songs*, choreographed and directed by Bill T. Jones. It premiered in Munich and was later staged by the New York City Opera, the Houston opera and was broadcast on German television. Jenkins has recorded 25 albums/CD’s nine of which have been reissued.

J. Rosamond Johnson

John Rosamond Johnson (1873–1954), most often referred to as J. Rosamond Johnson, was a composer and singer during the Harlem Renaissance. Johnson, from the United States, is most notable as the composer of *Lift Every Voice and Sing* which has come to be known in the United States as the “Black National Anthem”. His brother, poet James Weldon Johnson, wrote the lyrics of the famous piece. Johnson was trained at the New England Conservatory and then studied in London. His career began as an interesting public school teacher in his hometown of Jacksonville, Florida. Traveling to New York, he began his show business career along with his brother and Bob Cole. As a songwriting team, they wrote works such as *The Evolution of Ragtime* (1903). Among the earliest works by the group, this was a suite of six songs of “Negro” music. They produced two successful Broadway operettas with casts of black actors: *Shoo-Fly Regiment* of 1906 and *The Red Moon* of 1904. They also created and produced several “white” musicals: *Sleeping Beauty and the Beast* in 1901, *In Newport* in 1904, and *Humpty Dumpty* in 1904. Rosamond would also collaborate to create *Hello, Paris* with J. Leubrie Hill in 1911. His career began as an interesting public school teacher in his hometown of Jacksonville, Florida. Traveling to New York, he began his show business career along with his brother and Bob Cole. As a songwriting team, they wrote works such as *The Evolution of Ragtime* (1903). The London production of Lew Leslie’s *Blackbirds of 1936* engaged Johnson as musical director. During the 1930s, Johnson also played the Lawyer in the original production of Gershwin’s *Porgy and Bess*, taking roles in other dramas as well. As an editor, he collected four important works. The first two of these song collections he compiled along with his brother James: *The Book of American Negro Spirituals* (1925) and *The Second Book of Negro Spirituals* (1926). In addition, Johnson edited *Shoutsongs* (1936) and the folksong anthology *Rolling Along in Song* (1937).

Thomas Kerr, Jr.

Thomas Kerr received three degrees at the Eastman School of Music, studied at Howard University, and eventually became chairman of the piano department at Howard. Kerr has received honors and prizes in composition and performed many times as piano soloist with the National Symphony Orchestra. Among his compositions are Three Dunbar Songs, Easter Monday Swagger, Seven Dancetudes For Piano, Fanfare for Christmas, and others. He was born in 1915 and died in 1988.

Edward Margetson

Born in 1891, Eward Margetson was born in St. Kitts, British West Indies. At Columbia University, he studied with Daniel Gregor Mason and Seth Bingham. He organized the Schubert Society of New York, as well as organist and choir master of the Church of the Crucifixion in New York City. He composed works for voice, piano, cello, violin, organ, string quartets, and was particularly successful in his choral writing.

Nkeiru Okoye

An exciting African American voice in the symphonic field to both the classical and education/family repertoire, Nkeiru Okoye has had numerous performances in the United States, Europe, and Asia, including orchestras such as the Detroit Symphony, Philadelphia Orchestra, Virginia Symphony, Indianapolis Symphony, and the Grand Rapids Symphony, as well as regional orchestras throughout the US. Her best known pieces include Voices Shouting Out, an orchestral short, *The Journey of Phillis Wheatley* a narrated demonstration piece, and *African Sketches* for piano. Okoye specializes in writing

clude a Los Angeles Drama Logue Award for *Evolution of the Blues* and a Golden Eagle Award for *On the Sound*. In dance he has received the Capezio Award, the Samuel H. Scripps/American Dance Festival Award, the American Dance Guild Award, a Living Legend Award from the National Black Arts Festival, the Heritage Award from the California Dance Educators Association, two Choreographer’s Fellowships from the National Endowment for the Arts, the Dance/USA Honors, an Irvine Fellowship in Dance, the Martha Hill Lifetime Achievement Award, the Annual Award from the Dance Masters of America, the Lifetime Achievement Award from the Dance Under the Stars Choreography Festival, the Black College Dance Exchange Honors, the Dance Magazine Award, and the American Dance Legacy Institute’s Distinguished and Innovative Leadership Award, among others. For his work in education, he has earned the Balasaraswati/Joy Ann Dewey Beinecke Endowed Chair for Distinguished Teaching, UCI’s Distinguished Faculty Lectureship Award for Research, and he is a recipient of the UCI Medal, the highest honor given by the University of California, Irvine. At the University of California, Irvine he has also been awarded the title of Claire Trevor Professor in Dance, an endowed chair, and is a Bren Fellow. Mr. McKayle has served on the faculties of numerous international forums and many prestigious national institutions including the Juilliard School, Bennington College, Bard College, Sarah Lawrence College, the American Dance Festival, Jacob’s Pillow Dance Festival, and was Dean of the School of Dance at the California Institute of the Arts. His autobiography, *Transcending Boundaries: My Dancing Life*, published by Routledge was honored with the Society of Dance History Scholar’s De La Torre Bueno Prize. A television documentary on his life and work, *Heartbeats of a Dance Maker*, was aired on PBS stations throughout the United States.

John O’Brien

Pianist John O’Brien has recently collaborated with such artists as Metropolitan Opera mezzo-soprano Hilda Harris, violinist Eliot Chapo, tenor Bill Brown, soprano Louise Toppin, clarinetist Nathan Williams, flautist Carol Wincence (The Juilliard School), clarinetist Deborah Chodacki (University of Michigan) and the East Carolina University Vocal Quartet. He has performed in New York’s Merkin Recital Hall, at the Istanbul Festival with cellist Selma Gokcen and toured Europe with mezzo-soprano Donna Dease in 1992. His frequent guest appearances include recitals and masterclasses at the Interlochen Arts Academy, Florida State University, Columbus College and the Southeastern Music Festival. From 1984-1992 O’Brien served as the official accompanist for the finals of the Music Teachers National Association National Competition. Trained in strings as well as piano, O’Brien is active as both a pianist and conductor. He served as Music Director of the New Carolina Sinfonia, a professional chamber orchestra in Greenville, North Carolina, and is currently conductor of the Eastern Youth Orchestra. He received the B.M. and M.M. degrees in Piano Performance and D.M.A. in Accompanying from the University of Southern California, where he studied with John Perry, Gwendolyn Koldofsky and Jean Barr. O’Brien is presently Professor of Accompanying at East Carolina University.

Willis Patterson

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

Thomas Reilly

Thomas Reilly is an active vocal coach/pianist in the Washington area. Locally, his operatic career has included working as an Assistant Conductor and Chorus Master with the Washington Opera, Wolf Trap Opera, and Summer Opera Theater. He served as the principal coach/pianist for the opera workshop at the Brevard Music Center in Brevard, North Carolina for several summers. In Caracas, Venezuela, he served on the faculty of the Caracas Opera Center as a vocal coach and chorus master and was a member of the musical staffs of both the Opera Metropolitana and the Opera de Caracas. On the recital stage, he has partnered countless singers in venues such as the Kennedy Center, the Phillips Gallery of Art, the Toronto Center for the Arts, the Clinton Presidential Library, the National Gallery of Art, and the White House. He is a former faculty member of the Rome School of Music at the Catholic University of America, and the Amalfi Coast Music Festival. Dr. Reilly holds degrees in music and information science.

Gail Robinson-Oturu

Gail M. Robinson-Oturu, Chair of the Music Department/Professor of Voice has a distinguished record as an educator, performing artist, and scholar. Dr. Robinson-Oturu, soprano, is an active performing artist and sings primarily as a recitalist. Her voice has been heard on local, regional, national, and international stages. Reviewers have praised her for her artistry, interpretation, and technique. A review of her performance with the London Symphony Orchestra states “she seemed more than an accomplished performer; she became an elemental force, primal yet infinitely refined. She held her audience rapt.” As an educator, Dr. Robinson-Oturu’s primary academic home was Bethune-Cookman College in Daytona Beach, FL where she served twenty-one years as Coordinator of Vocal Studies and Director of the Opera Workshop. She received campus, state and national teaching honors and awards. Her campus awards included Faculty Member of the Year, multiple Excellence-in-Teaching Awards, Innovative Teaching Awards, Excellence in Community Service, and Academic Advisor

of the Year. The Council for the Advancement and Support of Education (CASE) in Washington, DC named her the 1988 Florida Professor of the Year and honored her as a silver medalist on the national level. She often worked with high school students and programs and served as adjudicator for local and state festivals. Dr. Robinson-Oturu was a visiting scholar at Harvard University where she began research on African Americans in Mainstream Opera in the United States. This research and her subsequent innovations provided inspiration for and have given birth to various projects of national and international scope, including the NOA Legacy Career Development Grant awarded to individuals whose work help to achieve greater racial and ethnic diversity in Opera. Her dissertation, *The Life and Legacy of Todd Duncan: A biographical study* was nominated by New York University and won the National Opera Association (NOA) Outstanding Dissertation in Opera Biennium Award. Dr. Robinson-Oturu's work remains the only systematic, comprehensive and authorized biography of baritone Todd Duncan, the original Porgy of Gershwin's *Porgy and Bess*. Robinson-Oturu continues to provide active leadership to community and professional organizations. She serves on the board of directors of the National Opera Association and is a member of the National Association of Teachers of Singing. Robinson-Oturu served as a national Fraternity Director of Sigma Alpha Iota, International Music Fraternity and as president of the Daytona Beach Symphony Society, among others. She is an associate of the Negro Spiritual Scholarship Foundation, where she was a charter Board member. A native of Washington, DC, Robinson-Oturu earned the Bachelor and Master of Music Education (Vocal Emphasis) from Howard University and the Doctor of Philosophy from New York University.

Ann Sears

Ann Sears is Professor of Music and Director of Performance at Wheaton College in Norton, Massachusetts, where she teaches piano and courses in American music. Currently she is director of the Evelyn Danzig Haas '39 Visiting Arts Program and holder of the Mary Heuser Endowed Chair in the Arts. She holds degrees from the New England Conservatory of Music, Arizona State University, and The Catholic University of America, where her doctoral dissertation was about American art song in turn-of-the-century Boston. She has presented papers and lecture recitals at national meetings of the Society for American Music, the College Music Society, and the American Matthey Association. Her research interests are American art song, the concert tradition in African American music, and American opera and musical theater. She appears as pianist on three compact discs of African-American song for Albany Records: *Fi-yer!* and *Swing Along: The Songs of Will Marion Cook* with tenor William Brown, and *Deep River* with bass Oral Moses. She is presently editor of the *College Music Society Newsletter*.

George Shirley

Professor Shirley (tenor) is in demand nationally and internationally as performer, teacher and lecturer. He has won international acclaim for his performances in the world's great opera houses, including the Metropolitan Opera (New York), Royal Opera (Covent Garden, London), Deutsche Oper (Berlin), Teatro Colón (Buenos Aires), Netherlands Opera (Amsterdam), L'Opéra de Monte Carlo, New York City Opera, Scottish Opera (Glasgow), Chicago Lyric Opera, San Francisco Opera, Washington Opera (Kennedy Center), Michigan Opera Theater, Glyndebourne Festival, and Santa Fe Opera. In 1999 he performed the role of Eumete in Monteverdi's *Il Ritorno d'Ulisse* in Patria with the Glimmerglass Opera in Cooperstown, N.Y., as well as narrations for Charles Ives' *Three Places in New England* with the Chicago Symphony Orchestra. He has recorded for RCA, Columbia, Decca, Angel, Vanguard, CRI, and Philips and received a Grammy Award in 1968 for his role (Ferrando) in the RCA recording of Mozart's *Così fan tutte*. In addition to oratorio and concert literature, Mr. Shirley has, in a career that spans 41 years, performed more than 80 operatic roles with many of the world's most renowned conductors (Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Böhm, Ozawa, Haitink, Boult, Leinsdorf, Boulez, DePriest, Krips, Cleve, Dorati, Pritchard, Bernstein, Maazel and others). Professor Shirley was the first African-American to be appointed to a high school teaching post in music in Detroit, the first African-American member of the United States Army Chorus in Washington, D.C., and the first African-American tenor and second African-American male to sing leading roles with the Metropolitan Opera, where he remained for eleven years. Dr. Shirley has served as a master teacher in the National Association of Teachers of Singing Intern Program for Young NATS Teachers, and was a member of the faculty of the Aspen Music Festival and School for ten years. Professor Shirley serves as Director of the Vocal Arts Division.

Margaret Simmons

Margaret Simmons serves as vocal coach/pianist in the SIUC School of Music. Associated with the Marjorie Lawrence Opera Theater and McLeod Summer Playhouse since 1977, she instructs both graduate and undergraduate singers and pianists in coaching and accompanying. Ms. Simmons has also won acclaim as a recitalist with chamber groups and with many professional singers. She has toured extensively presenting concerts and master classes throughout the United States and Canada, and has twice been invited to teach and perform at the National Academy of Music in Riga, Latvia. In addition, she has served as the official pianist for the Mu Phi Epsilon International Competition and the National Society of Arts and Letters Musical Theater Competition. Her current research project involves the collection, study and performance of art songs by African-American composers. In April, 2004, *A New Anthology of Arts Songs by African American Composers* which she edited with Jeanine Wagner, was released by the SIU University Press. Ms. Simmons completed the Master of Music in Accompanying at the University of Illinois, serving as a graduate assistant to the internationally known accompanist, John Wustman. She holds, as well, a Master of Music from Florida State University in Music Theory and a BA from Meredith College.

where he gave the world premiere performance of Anthony Kelley's piano concerto *Africamerica*. The concerto asks for Mr. Fox to compose and improvise four cadenzas and many solo passages, bridging both jazz and classical styles inherent in the concerto. In the 2003-2004 season, he was a featured concert artist with the American Composer Orchestra *Improvise Festival!* where he gave the New York premiere performance of T.J. Anderson's piano concerto *Boogie Woogie Concertante* with the MSM Jazz Philharmonic at LaGuardia Concert Hall. The concerto was written especially for Mr. Fox and asks for him to improvise all the solo passages and cadenzas in the eight movement work with spontaneous interactive dialogue with the orchestra. Mr. Fox's exciting and innovative "Jazz Duet Series" has included concerts, recordings, and collaborations with Oliver Lake, John Stubblefield, Billy Pierce, David Murray, Elliott Sharp, Regina Carter, Stefon Harris, Al Foster, Gary Burton, John Patitucci, and poet Quincy Troupe to name a few. He has recorded as composer and pianist for New World Records, Evidence Records, Music & Arts, Passin' Thru Records, Yamaha's Original Artist Series, and Wergo Records. Mr. Fox was named Top Ten Jazz Acts in 2004 in the company of Herbie Hancock, Sonny Rollins, and Ron Carter by jazz journalist Bill Beuttler of The Boston Globe. In 2003 and 2004, Mr. Fox held artist-in-residence posts at the Tyrone Guthrie Center in Northern Ireland and the Oberpfälzer Künstlerhaus in Schwandorf, Germany. In the 2005-2006 season, Mr. Fox will premiere his Monk and Bach Project at Jazz at Lincoln Center, his orchestra piece, "Hear De Lambs A-Cyrin," commissioned by the Albany Symphony Orchestra for *The Spiritual Project*, and give the world premiere performance of T.J. Anderson's second Piano Concerto *Fragments*, written for Mr. Fox and the University of Iowa Symphony Orchestra in celebration of the School of Music's 100th anniversary.

Adolphus Hailstork

Composer and College Professor Adolphus Cunningham Hailstork, born April 17th, 1941 in Rochester, New York, began his musical studies with piano lessons as a child. He studied at Howard University (B.Mus., 1963) and Manhattan School of Music (B.Mus. in Composition, 1965, M.Mus. in Composition, 1966), spending the summer of 1963 at the American Institute at Fontainebleau, France. He earned his doctoral degree from Michigan State University in Lansing (Ph.D., 1971). His principal teachers were H. Owen Reed, Vittorio Giannini and David Diamond, Mark Fax, and Nadia Boulanger. His career as a teacher includes professorships at Youngstown State University, Norfolk State University and Old Dominion University, where he is Eminent Scholar and Professor of Music. Dr. Hailstork began writing music at an early age. His musical-comedy, *The Race for Space*, was performed at Howard University during his senior year in college (1963), and his master's thesis, *Statement, Variations and Fugue*, was performed by the Baltimore Symphony in 1966. Hailstork writes in a variety of forms and styles: symphonic works and tone poems for orchestra; a piano concerto; numerous chamber works; duos for such combinations as horn and piano, clarinet and piano, flute and piano, and others; a large number of songs including songs for soprano, baritone, mezzo-soprano, some with piano and others with orchestra or chamber group; band works and band transcriptions, and many pieces for piano. Among his compositions are *Celebration*, which, in 1976, was recorded by the Detroit Symphony Orchestra; *Out of the Depths*, which won the 1977 Belwin-Mills Max Winkler Award presented by the Band Directors National Association; *American Guernica*, awarded first prize in a national contest sponsored by the Virginia College Band Directors in 1983; and *Mourn Not the Dead* which received the 1971 Ernest Bloch Award for choral composition. In 1990, a consortium of five orchestras commissioned a piano concerto which was premiered by Leon Bates in 1992. In addition, Dr. Hailstork was commissioned by the Barlow Endowment for Music to write *Festival Music* for the Baltimore Symphony. Other significant performances by major orchestras (Philadelphia, Chicago and New York) have been led by leading conductors such as Lorin Maazel, Daniel Barenboim and Kurt Masur. In 1999, the composer's second symphony (commissioned by the Detroit Symphony Orchestra), and his second opera, *Joshua's Boots* (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera), were premiered. In 2002, James Conlon conducted Hailstork's oratorio *Done Made My Vow* at the renowned Cincinnati May Festival. During the summer of 2003, Dr. Hailstork was Visiting Artist at the Walden School for young composers. A CD of Hailstork's Symphonies No. 2 and 3, recorded by David Lockington with the Grand Rapids Symphony, was released during the 2004-2005 season. In 1992, Dr. Hailstork was proclaimed a Cultural Laureate of the State of Virginia.

Jacqueline Hairston

Jacqueline Hairston, pianist, composer and arranger, received her musical training at the Juilliard School of Music and at Howard University School of Music. She earned a Masters degree in music and music education from Columbia University in New York City. In addition to her work as a pianist and vocal coach, she is a prolific composer and arranger. Her works have been recorded by the London Symphony and the Columbia Symphony Orchestras and have been performed by the San Francisco Women's Philharmonic, Linda Tillery and the Cultural Heritage 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. In February of this year, Ms. Hairston received a "Living Legend Award" from the California State University at Dominguez Hills and received Oakland's "Living Legend Award" by the Oakland Alliance of Black Educators. 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 for the Arts, the University of Creation Spirituality and the University of California, Berkely's Young Musicians' Program.

Samuel Coleridge-Taylor

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

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

Edmond Dédé

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

R. Nathaniel Dett

Born in 1882, R. Nathaniel Dett received his musical education at the Oliver Willis Halstead Conservatory in Lockport, NY, Oberlin College (BM, 1908, composition and piano), and the Eastman School of Music (MM, 1938). During the years 1920 - 1921, he studied with Arthur Foote at Harvard, winning prizes for his choral compositions and for his essay, "The Emancipation of Negro Music." Dett did further study with Nadia Boulanger in France during the summer of 1929. His teaching tenures included Lane College in Tennessee, Lincoln Institute in Missouri, Bennett College in North Carolina, and Hampton Institute in Virginia. He was an instructor of Dorothy Manor at Hampton and developed the choral ensembles which received international acclaim and recognition. Dett was a protegee of E. Azalia Hackley, who helped to encourage his interest in Black folk music. His compositional works reflect the melodic and rhythmic sounds of Black music. Among his larger works were *The Ordering of Moses*, *Magnolia Suite* and for piano. He died in 1943.

Carl Diton

Seldom does one find a musician of such versatility as possessed Carl Diton. He shared equal success as a pianist, singer, organist, composer, conductor, teacher, critic, and musicologist. He attended the University of Pennsylvania in Philadelphia, his birthplace, continuing studies in Munich, at Teachers College, Columbia University and the Institute of Musical Art. Edgar Rogie Clark called him one of the important leaders of Negro music in America. He was born in 1886 and died in 1962.

Mark Fax

Born in 1911, Mark Fax received his B.M. from Syracuse University (1933), the M.M. from Eastman School of Music, and attended New York University. He taught at Howard University and served as Chairman of the music department. Fax wrote choral and symphonic works, songs, piano and organ pieces, and operas. Among his compositions are: *A Christmas Miracle*, *Til Victory Is Won*, *Toccatina*, *Three Pieces For Piano*, and *Only Dreams*. He died in 1974.

Donal Fox

Donal Fox is internationally acclaimed as composer, pianist, and improviser in both the jazz and classical fields. His numerous awards include a 1997 Guggenheim Fellowship in music composition, a 1998 Fellowship from the Bogliasco Foundation (Italy), and 1999, 2001, 2003 nominations for a CalArts/Alpert Award in the Arts. Mr. Fox served as the first African American composer-in-residence with the St. Louis Symphony from 1991 to 1993. In the 1993-94 season, Mr. Fox was a special guest artist at the Library of Congress in a program that was recorded by National Public Radio, and was a visiting artist at Harvard University. In the 1998-1999 season, he was a featured concert artist with the Richmond Symphony (VA)

Byron Smith

Byron J. Smith is a native of Los Angeles and received his degrees from California State University, Long Beach. 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", Song Writers Workshop and Commercial choir, piano and voice. Byron freelances as music director, studio musician, arranger and producer; working with numerous artists such as Wynton Marsalis, Barbra Streisand, Clifton Davis, Sue Ann Piner, Dionne Warwick, Larnelle Harris, Tony Terry, Barbara McNair and Daryl Coley. He has received rave reviews for his music direction of both theatrical and live productions. Byron is also the composer of the musicals "Shades", "Black Pearls" and the award winning musical, "Children of the Night" where he won the NAACP Theater Image Award for best original score and best music direction. Mr. Smith's choral works have sold thousands of copies throughout the country and the world. He is the resident orchestrator for numerous community orchestras in southern California. Byron is the owner of the Pro Pianist Entertainment Group and Onyx Music Publishing Co.; a musicians contracting organization which both performs and publishes outstanding music of African-American Composers young and old. Byron is the Music Coordinator, organist and director of the Grant A.M.E. Church of Los Angeles. He is a member of many performance organizations including AFM, AFTRA, ASCAP, SAG, and ACDA. He is also the Western Regional Director of the National Association of Negro Musicians, Inc.

Jean Snyder

Dr. Jean E. Snyder has a Ph.D. in Ethnomusicology from the University of Pittsburgh. A voice major in her undergraduate studies, she has taught music in Oregon, Indiana, Kenya, Zambia and Pennsylvania. She has taught Introduction to Music at Carlow College, Carlow Hill College, Community College of Allegheny County, and Washington and Jefferson College, and World Music at Carlow College and Carlow Hill College. Her dissertation study was on the music of African-American composer Harry T. Burleigh (1866-1949), who was born in Erie, Pennsylvania. It was Burleigh who introduced Czech composer Antonin Dvorak to the music of African Americans, which influenced his New World Symphony, his American String Quartet Opus 96, and his other American compositions. Burleigh was a pioneer in arranging spirituals as solo and choral songs, and in the first quarter of the twentieth century he was regarded as one of the best American composers of art songs. Dr. Snyder is currently writing her book on Burleigh's life and music. She has planned several Burleigh events at Edinboro University, including a national conference, "The Heritage and Legacy of Harry T. Burleigh."

Diana Solomon-Glover

Diana Solomon Glover is a versatile singer and performer who has appeared in opera, concert, oratorio, recital, musical theater, cabaret and television throughout the United States, Europe and Canada. Most recently, she was featured in David Lang's chamber opera, *The Difficulty of Crossing a Field* and as soloist with the University of Southern Mississippi Wind Ensemble under the baton of Thomas Frascillo. Ms. Solomon-Glover also reprised her role in jazz violinist, Leroy Jenkins's multimedia opera, *Coincidents* and will be performing that piece in Milan next fall. Last season, Ms. Solomon-Glover sang the role of Belinda in *Dido and Aeneas* with The Westchester Chorale and was a featured actor and singer in the National Public Radio broadcast of "Then I'll Be Free to Travel Home", a radio docu-drama written and produced by Eric Tait. She has been featured on PBS in NOW with Bill Moyers in an expose of Rev. Dr. James A. Forbes, Jr., Senior Minister of The Riverside Church. Among her other credits, Ms. Solomon-Glover sang the role of Mana in *Shangri-La*, a new opera set to a libretto by Pulitzer Prize-winning poet, Yusef Komunyakaa, and written by emerging composer, Susie Ibarra. In 2001, Ms. Solomon-Glover made her debut as a playwright and producer when her multimedia musical theater piece, *BLACKWATER*, was performed at The Theater of the Riverside Church in New York City. Also that fall, Ms. Solomon-Glover created the role of Winnie Mandela in the premiere of American composer, Chandler Carter's, *No Easy Walk to Freedom*, an opera based upon the life of South African President, Nelson Mandela.

Emery Stephens

Emery Stephens, a native of Boston, received his graduate degree in voice performance at the Boston University School for the Arts. He has appeared with the Handel and Haydn Society, Boston Lyric Opera, Boston Early Music Festival, Cantata Singers, Quincy Choral Society, Lake George Opera Festival, Chorus Pro Musica, Instages Theatre, Boston Opera Theatre, Opera-at-Longy, OperaFest, Prism Opera, and the Boston University Opera Institute. In addition, he was engaged as a soloist at several local churches and civic organizations in Greater Boston. In 1994, he was invited by the Massachusetts Department of Public Health to perform before a public address by the former United States Surgeon General, Dr. Jocelyn Elders, at the Women of Color AIDS Conference in Boston. Mr. Stephens has been featured as a soloist in concerts to support community benefits for Paige Academy, Positive Directions, Provincetown AIDS Support Group, Union United Methodist Church Building Fund, Plymouth Symphony, and the Longfellow House in Cambridge. He studies voice with Daniel Washington at the University of Michigan.

JoAnne Stephenson

JoAnne Stephenson is an active performer, lecturer, adjudicator, and choir director. Performances abroad include Beijing, China in 2005, where Dr. Stephenson sang, “The Umokoro Songs” written for her by Dr. Wallace Cheatham at the Beijing Conservatory. European performances include a tour to Leipzig, Prague, Vienna and Melk, where she sang the Mezzo Soprano solos in the J.S. Bach, “Magnificate”, and the W.A. Mozart, “Mass in c Minor” with the Bach Society of Winter Park. Other European engagements include four solo recitals, two of which were sung at Cambridge University in Cambridge, England, and two at the University of London. Additional European performances include solo recitals and performances in Paris, France, Ragusa, Italy and Vevey, Switzerland.

Darryl Taylor

Countertenor Darryl Taylor has sung in concert halls across the United States and Europe, including Weill Recital Hall at Carnegie Hall, the Kennedy Center for the Performing Arts, Merkin Concert Hall, Royce Hall, and Barcelona’s Palau de la Música. His numerous tours of Spain have garnered him particular praise. His recordings, *Love Rejoices: Songs of H. Leslie Adams* (Albany Records), and *Dreamer: A Portrait of Langston Hughes* (Naxos Records, American Classics Series) have received lavish acclaim. 2006 saw the release of two CDs, *Poetry Preludes: Music of Richard Thompson* and *Fields of Wonder: Songs of Robert Owens*, both on Videmus/Albany Records. It was also a year of transition for Taylor from tenor to countertenor. Founder of the African American Art Song Alliance <<http://www.darryltaylor.com>> and in demand as a lecturer and clinician, Darryl Taylor has enlightened students and faculty of Juilliard School, Manhattan School of Music, and the University of Michigan, among many others. A native of Detroit, Michigan, Darryl Taylor holds degrees from the University of Southern California and the University of Michigan. He is a member of Mu Phi Epsilon Music Fraternity and Pi Kappa Lambda National Music Honors Society. Dr. Taylor serves as Co-Director of Voice Studies on the music faculty of the University of California, Irvine.

Lesla Terry

Lesla Terry is a seasoned master of the violin. Her classical roots are exemplary, having served as a member of the Atlanta Symphony Orchestra, with further service in the Nashville Symphony. Her versatility broadened magnificently as a member of the Uptown String Quartet for more than 12 years. She also performed as a member of the “Double Quartet” founded and led by legendary drummer, Max Roach. That association lasted from 1988 through 1999. Of equal importance is her extensive performance history with her cousin, the extraordinary trumpeter, Clark Terry, with whom she continues to develop recording and performance projects. Lesla now rewards the musical community the world-over, as she leads her own varying ensembles, performing Classical, Gospel, Jazz, and Spirituals. Her major performance credits include more than fifteen shows on Broadway since her first performance with *Les Miserables* in 1986. Lesla’s performances further include numerous motion picture soundtracks, as well as major recording sessions with Whitney Houston, Stevie Wonder, Michael Jackson, Macy Gray, and Mark Anthony, among many other leading recording artists. She is also very active in the educational arena, having served as a member of the jazz string faculty for the Henry Mancini Institute for eight years, and is also a member of the jazz and string faculty at California State University, Los Angeles. Lesla consistently brings freshness and originality to each performance. Her current recording “*A City Called Heaven*” *Spirituals for Jazz Violin*, is a classic example of her creativity and exemplary talents.

Marilyn Thompson

Marilyn Thompson, soprano, has been involved in the research and performance of vocal music by African American composers for nearly 30 years. Her work in this genre has carried her across the United States, to the Caribbean and to Europe. She has facilitated lectures and recitals of this repertoire at numerous colleges and universities, and for national conferences of professional music organizations. Ms. Thompson has been featured twice on National Public Radio’s *Performance Today* and on North Carolina Public Television in the *Celebration* series. In February 2004, with collaborator, Roland Carter, she received the best presentation prize from the Southern Humanities Council for the paper/performance, “Protest Rhetoric in Selected African American Art Songs.” Ms. Thompson has conducted long- and short-term residencies in diverse settings. She holds memberships in the National Association of Teachers of Singing and the National Association of Negro Musicians, for which she oversees Public Relations and edits *Reverberations*, its quarterly newsletter. Equally at home as a singer of oratorio and standard concert/recital repertoire, Ms. Thompson has performed as soloist with the Charlotte Symphony and Pops, Orchestra Virginia Beach, the Raleigh Oratorio Society, the Chattanooga Symphony, and the Brooklyn Philharmonia Chorus. She has served on the Voice faculties of Morgan State University and Hampton University. A native of La Grange, North Carolina, the soprano is a candidate for the Ed.D. in the College Teaching of Music at Teachers College, Columbia University. Other degrees were earned at The Catholic University of America and Hampton University. She resides in Brooklyn, New York.

Richard Thompson

Richard Thompson is a performer and composer whose work resists a single stylistic category. His pieces combine European and African-American styles, so that the formal structures of European classical music develop 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. He has appeared in live broadcasts for B.B.C. Jazz and Classical Radio, Italian National Television and Radio and also given concerts at La Piccola Scala in Milan, among many others. His orchestral appearances include The Harlem Festival Orchestra, The Boston Orchestra and Chorale, The Glasgow Chamber Orchestra and The Aberdeen

Valerie Capers

Valerie Capers was born in New York City and received her early schooling at the New York Institute for the Education of the Blind. She went on to obtain both her Bachelor’s and Master’s degrees from the *Juilliard School of Music*. Three of Dr. Capers’ most noted extended compositions are *Sing About Love*, the critically acclaimed Christmas cantata produced by George Wein at Carnegie Hall; *Sojourner*, an operatorio based on the life of Sojourner Truth, performed and staged by the Opera Ebony Company of New York; and *Song of the Season*, a song cycle for voice, piano and cello that was premiered in Washington, D.C., at the invitation of the Smithsonian Institute, and recently performed at Weill Recital Hall in New York City. Dr. Capers has appeared with her trio and ensemble at colleges, universities, jazz festivals, clubs and concert halls throughout the country, including a series at Weill Recital Hall and the 2001 Rendez-vous de l’Erdre in Nantes, France. Her trio’s performances at the International Grande Parade du Jazz Festival in The Hague received rave reviews. Throughout her career, Dr. Capers has appeared on numerous radio and television programs, including Marian McPartland’s *Piano Jazz* and Branford Marsalis’ *JazzSet*. And *Adventures of Wagner in Jazz*, a special program created by Provo, Utah’s KBYU-FM -- all on National Public Radio. She has also performed with a roster of outstanding artists, such as Dizzy Gillespie, Wynton Marsalis, Ray Brown, Mongo Santamaria, Tito Puente, Slide Hampton, Max Roach, James Moody and Paquito D’Rivera, among others.

Roland Carter

Roland Carter is founder and CEO of MAR-VEL, a publisher specializing in music and traditions of African American composers, and serves as President of the National Association of Negro Musicians Inc. (NANM). Distinguished as a composer, conductor, and pianist, Roland Carter is the Ruth S. Holmberg Professor of American Music in the Cadek Department of Music at the University of Tennessee at Chattanooga. He formerly chaired Hampton (Institute) University’s department of music and conducted its internationally acclaimed choirs for nearly a quarter of a century. His accomplishments as a leading figure in the choral arts include concerts with major choruses and orchestras in prestigious venues nationwide, as well as lectures, workshops, and master classes. From presidential inaugurations to the smallest church, from scholarly presentations for national gatherings of musicians, educators, and preservationists to private coaching with individual singers, Dr. Carter lends his keen ear, bright mind, and talented hands to projects of every sort. In recognition of his stature, he has served on National Endowments for the Arts’ Heritage, Access and Choral Panels and was honored by Shaw University (Raleigh, NC) with an honorary doctor of music degree. Recently, Carter was awarded National Honorary Membership by Phi Mu Alpha Sinfonia Fraternity. Carter is most especially noted as an authority on the performance and preservation of African American music, having produced and appeared on programs for national and international radio and television networks in support of these aims. He has directed the Chattanooga Choral Society for the Preservation of African American Song for 14 years, and founded MAR-VEL, a music publisher specializing in the music of African American Composers and Traditions.

Wallace Cheatham

Wallace McClain Cheatham, born 1945, has continued to grow as a musician, researcher, and teacher. From the podium, he has introduced major works of African-American composers to audiences in Wisconsin and Illinois. His compositions, which span a variety of genres, have been performed in national and international settings. Some of his scores have been published by Shawnee, Alfred, Master-Player Library, Oxford University Press, Southern Illinois University Press, and Jomar Press. Dr. Cheatham’s research dealing with opera as it relates to the African-American experience has been published in internationally circulated journals of scholarship. His book, *Dialogues On Opera and The African American Experience*, is housed in libraries worldwide. Dr. Cheatham was a public school music teacher for more than three decades. Recently, he was a guest professor at Wisconsin’s Cardinal Stritch University. He has been called upon to be a piano accompanist for instrumentalists and singers, and a lecturer in national and international performance and professional venues. He is a subject of biographical record in *Who’s Who In The World*, *Who’s Who In America*, and *Who’s Who In American Education*.

Edgar Rogie Clark

Born in 1914, Rogie Clark was a graduate of Clark College in Atlanta, Georgia (1935), and continued his studies at the Juilliard School of Music, Chicago Musical College, Berkshire Music Center, and received an M.A. from Columbia University (1942). He edited several collections of Negro folk songs; “Copper Sun” (1957), and compiled “Negro Art Songs” (1946). His textbooks for schools include: “Afro - America Sings” (1971) and “Afro - American Six Series.” Clark wrote spiritual arrangements for solo voice and chorus. Clark contributed articles, plays, and poems to the field of Negro folk music and was awarded a fellowship to do research in Haiti, Jamaica, and Trinidad. He held teaching positions at Fort Valley State College, Jackson State College, and Central State College. Edgar Rogie Clark died in 1978.

Cecil Cohen

Cecil Cohen was born in Chicago in 1894. He was educated at Fisk University of Oberlin Conservatory. Mr. Cohen taught for many years on the faculty of Howard University in Washington DC. Possessed with dynamic temperament and rare artistic style, Mr. Cohen often broke away from formal, measured expression to find a new self-expression in a seemingly chaotic music period of atonal, swing and ecstatic motion. With the same exhaustive and thoughtful precision injected into his teaching, he captured a similar brilliant vitality in his composition. He was reported to be an excellent pianist. Cecil Cohen died in 1967.

William Banfield

William (Bill) C. Banfield currently serves as Professor, Africana Studies/Music and Society at Berklee College of Music. A native Detroit, Banfield received his Bachelor of Music from the New England Conservator of Music/Jazz Studies, a Masters in Theological Studies from Boston University and Doctor of Musical Arts in composition from the University of Michigan. Prior to coming to Berklee, Dr. Banfield held the endowed chair in Humanities and Fine Arts, Professor of Music, director of American Cultural Studies and chair of Jazz, American Popular, World Music Studies, at the University of St. Thomas, MN. From 1992-1997, he served as Assistant professor, African American Studies/Music, Indiana University. A composer, jazz recording artist, Banfield's works have been commissioned, performed and recorded by orchestras including; the National, Atlanta, Dallas, Akron, Toledo, Detroit, New York Virtuoso, Grand Rapids, Akron, Roanoke, Richmond, Savannah, Rapides, Indianapolis, Sacramento and San Diego symphonies. Recordings of his works are carried on Atlantic, TelArc, Collins Classics (London), Centaur, Albany and Innova records. His larger concert and jazz works have been performed by Jon Faddis, Billy Childs, Bobby McFerrin, Nelson Rangell, Ron Carter, Regina Carter, Mark Ledford, Patrice Rushen, Bill Brown, Nneena Freelon and others. Banfield in 2002 served as a WEB Dubois fellow at Harvard and following was invited by author Toni Morrison to serve as visiting Professor/ Atelier Artist in residence, Princeton University. Dr. Banfield's two books explore the critical relationships between artistry, society and education in concert and popular music. Landscapes in Color: Conversations With Black American Composers (Scarecrow Press, 2003), and Black Notes: Essays of A Musician Writing In a Post Album Age, have both been reviewed highly. Banfield was recently writer and host of two National Public Radio (NPR/MPR) music radio shows. In 2005 he joined Scarecrow Press as its contributing editor of African American Cultural Studies and he writes for Downbeat magazine.

Margaret Bonds

Margaret Bonds (1913-1972) was an American composer and pianist. One of the first black composers and performers to gain recognition in the United States, she is best remembered today for her frequent collaborations with Langston Hughes. A native of Chicago, Bonds grew up in a home visited by many of the leading black intellectuals of the era; among house-guests were soprano Abbie Mitchell and composers Florence Price and Will Marion Cook. Bonds showed an early aptitude for composition, writing her first work, *Marquette Street Blues*, at the age of five. Her first study in music came when she took piano lessons from her mother. While still in school, she studied composition with Price and with William Dawson. Her song "Sea-Ghost" won a Wanamaker Award in 1932; two years later, at the age of 21, she left Northwestern with a bachelor's and master's degree, in music. She performed as a pianist with numerous local organizations, appearing in 1933 with the Chicago Symphony Orchestra and performing Florence Price's piano concerto with the Women's Symphony Orchestra of Chicago the following year. In 1939 she moved to New York City; there, she edited music for a living and collaborated on several popular songs. In 1940 Bonds married a probation officer named Lawrence Richardson; the couple later had a daughter. While living in New York, Bonds began further study in piano and composition at the Juilliard School; she also began to study composition privately with Roy Harris and Emerson Harper. She also attempted to gain lessons with Nadia Boulanger, who upon looking at her work said that she needed no further study and refused to teach her. The work that Bonds showed Boulanger was *The Negro Speaks of Rivers*, a setting for voice and piano of a poem by Langston Hughes. Hughes and Bonds were great friends, and she set much of his work to music.

Harry T. Burleigh

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

Chamber Orchestra. The Manhattan Chamber Orchestra under the direction of Richard Auldson Clark, with Christine Moore, soprano, gave the world premiere performance in 2000 of Mr. Thompson's song cycle *The Shadow of Dawn* at Merkin Hall, New York City. The inspiration for this work was the work of African American poet, Paul Laurence Dunbar. This cycle, and others of his works, is published by MMB Music of St. Louis. A former faculty member of the Brooklyn Conservatory, Mr. Thompson is currently Assistant Professor of Music at San Diego State University where he teaches jazz performance and history. He performs frequently in both jazz and classical concerts, as a soloist and many chamber groups, including his own jazz quartet, entitled Mirage. Mr. Thompson is currently working on a chamber opera, entitled *The Mask in the Mirror*, whose subject matter is the courtship and failed marriage of Paul Laurence Dunbar to Alice Ruth Moore. He earned his undergraduate degree in music from the University of Edinburgh, Scotland. His Masters Degree is from Rutgers University in New Jersey. He also holds a jazz diploma from The Berklee College of Music in Boston.

Louise Toppin

Louise Toppin, finalist in the Munich International Competition and winner of the Metropolitan Opera regional auditions, has received critical acclaim for her operatic, orchestral, and oratorio performances in the United States, Czech Republic, Sweden, Uruguay, Scotland, China, England, New Zealand, the Carribean, Bermuda, Japan and Spain. She has appeared in recital on many concert series including Carnegie Hall (Weill Recital Hall), Merkin Hall, Lincoln Center, and the Liceu Theatre in Barcelona, Spain. Her opera performances include: the title role in the world premiere of the opera *Luyala* by composer William Banfield, Treemonisha in Scott Joplin's *Treemonisha*, Mary in William Grant Still's *Highway One*, Lucy in Menotti's *The Telephone*, Clara and Bess in Gershwin's *Porgy and Bess*, Mrs. Clancy in Lee Hoiby's one woman opera *The Italian Lesson* and Donna Anna in Mozart's *Don Giovanni*. Ms. Toppin performed Mozart's *Impresario* (Goldentroll) at The Kennedy Center, to rave reviews from The Washington Post. This season she created the role of Maria in the world premier of Joel Feigin's opera *Twelfth Night*, Elisa in Mozart's *Il Re Pastore* and The Queen of the Night in Mozart's *Magic Flute*. She is represented by Joanne Rile Artist Management and is currently in her second season touring in "Gershwin on Broadway" with pianist Leon Bates, singers Cedric Cannon, LaRose Saxon and Sam McKelton. For eight seasons she toured in "A Gershwin party" with pianist Leon Bates and tenor William Brown. She also appears in "Gershwin by Request" and "Spiritual Ensemble" shows presented by Joanne Rile Management. She has recorded thirteen compact disks of American Music *Songs of Illumination*, (Centaur), *Ah love, but a day* (Albany), *Extensions of the Tradition* (Albany) *More Still* (Cambria), *Sence you went away* (Albany) and *Paul Freeman Introduces... Vol. II* and *Vol. IV* (Albany) with the Czech National Symphony, *A Hall Johnson collection* published by Carl Fisher (2003), William Grant Still's Opera *Highway One* (Visionary), *The Major's Letter* (Albany), and *Poetry Preludes* (Albany Records). For release later this spring *Good News* (Videmus) and *He'll Bring it to Pass* (Albany). Her teachers and coaches include: George Shirley, Phyllis Bryn-Julson, Reri Grist, Charlotte Holloman, Sylvia Olden Lee, and Mattiwilda Dobbs. Currently, she is the Director of the non-profit organization Videmus and Professor of Voice at East Carolina University in Greenville, North Carolina.

Raymond Tymas-Jones

Raymond Tymas-Jones, Associate Vice President for the Arts and Dean of the College of Fine Arts at University of Utah appointed September 2005, provides academic and administrative leadership for six units of fine and performing arts in the College of Fine Arts (Departments of Art and Art History, Ballet, Modern Dance, and Theater, the School of Music and the Division of Film Studies). In addition to his responsibilities in the College of Fine Arts, Dean Tymas-Jones also is the chief administrative officer for the Utah Museum of Fine Arts, the Pioneer Theatre Company and Kingsbury Hall. Prior to his current administrative appointment, Dean Tymas-Jones served as the Associate Dean of the Faculty of Humanities and Fine Arts at Buffalo State College (1990-93), Director of the School of Music at the University of Northern Iowa in Cedar Falls (1993-98) and the Dean of the College of Fine Arts at Ohio University (1998-2005). Dean Tymas-Jones creative activities include two areas of concentration: solo performances as a singer (tenor) and choral conducting. 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, Germany Youth Orchestra, the Erie (Pennsylvania) Chamber Orchestra and the Waterloo/Cedar Falls Orchestra. His operatic and musical theatre performances with such companies as Connecticut Opera, Syracuse Opera, Erie Opera Theatre and the Greater Buffalo Opera Company. In 1997, his international travels resulted in a performance at the Hermitage Theatre and a recital of arts songs and spirituals by African-American composers at the Herzen Pedagogical University Grand Concert Hall in St. Petersburg, Russia. 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 Mines Eyes*, a cantata for tenor and mixed chorus. Dean Tymas-Jones received a Ph.D. in Performance Practice in Voice and a Master of Music degree in Conducting and Voice from Washington University (St. Louis) and a Bachelor of Music degree from Howard University.

Jeanine Wagner

Jeanine Wagner, soprano, has been on the voice faculty at Southern Illinois University Carbondale since 1984. Noted as a soloist with a voice of "great beauty, expressive power and artistic quality," Ms. Wagner was a winner of the Mu Phi Epsilon International Competition and of the Artist Presentation Society Award in St. Louis. Additionally, she was named an International Finalist in the Luciano Pavarotti Competition and has been a Regional Winner in the Metropolitan Opera auditions. She was featured as a soloist with the Illinois Symphony in its celebration of the 125th Anniversary of Southern Illinois University and was also presented as a soloist with the Rigas Musikalais Teatris Orchestra and the Philharmonic Or-

chestra in Riga Latvia. Her operatic roles include Queen of the Night in Mozart's *Die Zauberflöte*, Constanze in Mozart's *Die Entführung aus dem Serail*, Rodelinda in Handel's *Rodelinda*, Cunegonde in Bernstein's *Candide* and Madame Golden-trill in Mozart's *Impresario*. Professor of Music at Southern Illinois University Carbondale, Ms. Wagner holds a Master of Music in Opera/Music Theater and the Doctor of Musical Arts in voice from the University of Illinois. In addition to her teaching duties in voice, Ms. Wagner presently serves as Assistant Director of the School of Music at SIUC. Furthermore, she is pursuing a Master of Science in Speech Language Pathology. Professors Wagner and Margaret Simmons have performed together throughout the United States and Canada since 1978 and twice have been guest artists/teachers at the Latvian Academy of Music. Their programs have been noted to be "of the highest quality and clothed in elegance and beauty." Most recently, they have been presenting recitals featuring the art songs of African American composers in this country and abroad. The have selected and edited a collection of these songs, *A New Anthology of Art Songs by African American Composers*, released by Southern Illinois Press in April 2004. A second volume of compositions is planned.

Daniel Washington

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

Yolanda West

Yolanda Mitchell West performs frequently throughout California with regional symphony orchestras as a featured soloist. Past engagements include appearances with the Southeast Symphony, the Ventura County Symphony, the Torrance Symphony, the Marina Del Rey-Westchester Symphony, the Palisades Symphony, the Afro-American Chamber Music Society Orchestra, the Carson-Dominguez Hills Symphony, and the South Coast Symphony Orchestra. She has also toured throughout the United States, Germany, Austria, Switzerland and Japan. Ms. West appears frequently with Baritone Michael Paul Smith in "From Mozart to Porgy" and more recently with Soprano Leberta Clark in "Due Soprani" performing arias, duets and negro spirituals. Yolanda's operatic roles include Mimi (La Boheme), Susanna (Marriage of Figaro), Pamina (Magic Flute), Mabel (Pirates of Penzance) and Clara (Porgy & Bess). She is a past prize winner for several voice competitions which includes the Metropolitan Opera National Council Auditions, Southern California Opera Guild and the National Association of Negro Musicians, Inc. (NANM). A member of the National Association of Negro Musicians, Inc., Yolanda is currently holding the office of Vice President of Georgia Laster Branch in Los Angeles and Assistant Director for the Western Region. Upcoming performances include being presented in a sacred music recital in April 1, 2007 at Holman United Methodist Church in Los Angeles. She will be accompanied on piano by Byron J. Smith. A featured soloist on network television and public radio, her compact disc, "Sweet Sweet Spirit", a collection of arias, art songs & spirituals was released in 2001.

Maurice Wheeler

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

Frank Wilderson

Frank B. Wilderson, III is an Assistant Professor in the Program in African American Studies and the Department of Drama at the University of California, Irvine. He has Ph.D. in Film Studies from the University of California, Berkeley. He has worked as an institutional dramaturge for Lincoln Center Theater in New York and for the Market Theater in Johannesburg. He is the recipient of numerous literary awards such as *The Eisner Prize for Creative Achievement of the Highest Order*; *The Judith Stronach Award for Poetry*; and *The Maya Angelou Award for Best Fiction Portraying the Black Experience in America*. His forthcoming books include: a memoir, *Incognegro* (Beacon Press); and *Red, White, & Black: Cinema and the Structure of U.S. Antagonisms* (Duke University Press).

Frances Young

A graduate of UC Irvine, Ms. Young continued her post graduate study at the Guildhall School of Music on a Fulbright Scholarship. Her teachers have included Nina Hinson, Vera Rosza, and Valerie Masterson. She was awarded *Singer of the Year* at the Llangollen Musical Eisteddfod, Wales, and *Singer of the Year* by the National Association of Teachers of Singing (NATS). She taught Voice for twelve years at Pomona College and is also on the faculties of the Colburn School of Performing Arts and Fullerton College. Since 1993, Ms. Young has taught Musical Theater for the Idyllwild School of Arts *Summer Song and Dance* program. The LA Times' has described Frances as "A soprano of gossamer sheer purity." Her recent concerts include *Messiah* with Musica Angelica, the *Music from the Heart* recital at Royce Hall, and a *Songfest* recital at the Colburn School. She sang the title role in *The Rake's Progress* at the Aldeburgh Festival, in *The Songmakers' Almanac* with Graham Johnson; and in recital at the American Embassy, Paris. She also may be heard in the IMAX film *Top Speed*.

COMPOSER BIOGRAPHIES

H. Leslie Adams

Harrison Leslie Adams was born in Cleveland, Ohio, December 30, 1930. He studied music at Oberlin College Conservatory of Music. Adams was initially enrolled as a voice student with emphasis on music education. He studied composition with Herbert Elwell and Joseph Wood, graduating from there in 1955. He further studied composition with Robert Starer in 1959 and Vittorio Giannini in 1960. Adams went on to graduate study at California State University at Long Beach, graduating in 1967, working with Leon Dallin. He earned a PhD from Ohio State University in 1973. While at OSU, he studied composition with Marshall Barnes. Rounding out his musical preparation, he studied orchestration with Edward Mattila, Eugene O'Brien, and Marcel Dick, 1978-83. Currently, H. Leslie Adams works full-time at composition, from his studio in Cleveland, Ohio. He has composed not only for solo voice, but has written successfully for full orchestra, chamber orchestra, ballet, solo instrumental works, several choral works, and an opera, *Blake*. It is in solo voice composition, however, where he has made the most significant contribution and where one is most struck by his depth of soul. Music lovers from all strata are consistently moved by his lyricism, his connection to text and emotion.

Lettie Beckon Alston

Lettie Beckon Alston was born in 1953 and now resides in Troy, Michigan. She received her bachelor and master degrees in Music Composition from Wayne State University in Detroit, studying composition with James Hartway and piano with Mischa Kottler. She also worked with Frank Murch and Wesley Fishwish. Continuing her education, she was the first African-American composer to obtain a Doctor of Musical Arts degree from the University of Michigan in 1983, where she studied composition with Leslie Bassett and William Bolcom. Alston also worked with Eugene Kurzt and George Wilson in the electronic music area. Dr. Alston's works have been featured widely in eastern and mid-western states, Austria and England. Her music has been recorded on compact disc under the Leonarda, Albany, Videmus and Calvin College labels. Alston's music scores are published with MMB, Vivace Press and under the assumed name of Lettie Beckon Alston.

T.J. Anderson

T.J. Anderson, Austin Fletcher Professor Emeritus of Tufts University, has been recognized with many awards including a Guggenheim Fellowship, honorary membership in Phi Beta Kappa, Distinguished Alumni award from Pennsylvania State University, Distinguished Alumni award, the University of Iowa, and several honorary doctoral degrees, the most recent one from Bates College. He was recently elected to the American Academy of Arts and Letters. He served as Composer-in-Residence with the Atlanta Symphony Orchestra under conductor, Robert Shaw. He has written opera, symphonies, chamber music, vocal music, and pieces for band. William Brown, the soldier in his opera, *Soldier Boy*, *Soldier* also premiered Anderson's song cycle, *Songs of Illumination*, also with text by T.J. Anderson III, the composer's son. In 1972, the composer's orchestration of Scott Joplin's opera, *Treemonisha* led to the first full performance of this work and was staged by the Atlanta Symphony Orchestra with Robert Shaw conducting.

Dwight Andrews

Dwight Andrews is an Associate Professor of Music Theory at Emory University and has taught at Rice University, Yale University, and Harvard University. He is also Senior Minister of First Congregational Church in Atlanta. Andrews holds Bachelor's and Master's degrees in music from the University of Michigan and a Master of Divinity degree and a Ph.D. in Music Theory at Yale. He has composed and arranged extensively for the theater; serving as Music Director for the Broadway productions of August Wilson's *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *Fences*, *The Piano Lesson*, and *Seven Guitars*. His film credits include *The Old Settler*, *W.E.B. Dubois: A Biography in Four Voices*, *Homecoming*, *The Piano Lesson*, and *Miss Evers' Boys*, among others. Andrews has served as a multi-instrumentalist sideman on numerous jazz and "new music" recordings with distinguished artists such as Anthony Braxton, Anthony Davis, Nana Vasconcelos, James Newton, Wadada Leo Smith, Jay Hoggard, Andy Bey, and Geri Allen. Dr. Andrews is presently editing a collection of critical essays on African American composer William Levi Dawson.