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

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 Cheatlam, Milwaukee, WI
Adolphus Hailstork, Old Dominion University, Norfolk, VA
Jacqueline Hairston, Oakland, CA
Malcolm Rector, North Carolina Central University, Durham, NC
Richard Thompson, San Diego State University, San Diego, CA
Oly 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
Scharton Clayon, University of Northern Iowa, Cedar Falls, IA
Bridget B. 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 Shuley, 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 Bembey, 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, Berkeley, CA
Karen Johnson, University of Michigan, Ann Arbor, MI
Glenda Kirkland, Eastern Michigan University, Ypsilanti, MI
Regina McConnell, Catholic University, Washington DC
Cari McKnight, University of California, Irvine, CA
Anthony McClain, Marygrove College, Detroit, MI
Charise Randolph Sawyer, Calvin College, Grand Rapids, MI
Gail Robinson Oturu, Austin Peay State University, Clarksville, TN
Diana Solomon-Ogwe, New York, NY
Emery Stephens, University of Michigan, Ann Arbor, MI
JoAnne Stephenson, University of Central Florida, Orlando, FL
Darrel Taylor, University of Irvine, CA
Ricky Taylor, Long Beach, CA
Marilynn Thompson, Columbia University, New York, NY
Louise Toppin, East Carolina University, Greenville, NC
Francois Young, University of California, Irvine, CA
Jeanine Wagner, Southern Illinois University, Carbondale, IL
Daniel Washington, University of Michigan, Ann Arbor, MI
Yolanda Wast, Los Angeles, CA

PIANISTS
Wallace Cheatlam, Milwaukee, WI
Lonietta Cornwell, Shaw University, Raleigh, North Carolina
Fred Dade, Shippensburg University of Pennsylvania, Shippensburg, PA
Lorna Griffin, University of Irvine, CA
Manuel Lasure, 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, Hambr College, Wilmington, CA
Richard Thompson, San Diego State University, San Diego, CA

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.

Rogers & 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]
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, Hansonia 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
Loneta Cornwall, Shaw University, Raleigh, North Carolina

4:00–5:30 PM INTERDISCIPLINARY PANEL DISCUSSION:
Historical Representation of African Americans in Classic Genres
Bridge 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 Jeannine Wagner and Margaret Simmons. Outstanding performers from around the country will be presented.

RESEARCH CENTERS & SPECIAL COLLECTIONS
Afrocentric Voices in Classical Music. Created by Randye Jones.

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

**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


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


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


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)
- “Black Prima Donnas of the Nineteenth Century” in The Black Perspective in Music, Vo. 7, No. 1 (Spring 1979)
- Opera News
- Opera Quarterly
- The BEEM (Black Experiences Expresed 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
- Willis C. Patterson, editor – The Second Anthology of Art Songs by Black American Composers (2002)
- 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
Winston 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 Samuel Lauffer, piano
Cecil Cohen

Hymn to Parnassus (anonymous and Dett)
R. Nathaniel Dett

The Shadow of Dawn (Paul Laurence Dunbar) 
Richard Thompson

Dawn
Love’s Apotheosis
We wear the mask
One Life
Sympathy

Frances Young, soprano, Lorna Griffitt, piano, and Yoojin Oh, cello

Song of the Seasons (Capers)
Spring
Summer
Autumn
Winter
Valerie Capers

Five Millay Songs (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
H. Leslie Adams

Robin Buck, baritone and Samuel Lauffer, piano

Bronte Lieder (Emily Bronte)

The Old Stoic
Tell Me, Tell Me
Sleep brings no joy to me
Robert Owens

Darryl Taylor, countertenor and Lorna Griffitt, piano
NEGRO ART SONGS
A Performance of the 1946 Anthology by E. Rogie Clark
Saturday, February 10, 2007
Winfried 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 Ditton

Swing Low Sweet Charriot
Ditton

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 Clark/Clark

Northboun’

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

1995 - Regina Harris Biaocchi composes Good News Falls Gently. Additional works include Gbelda-hoven: 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
  ▶ Black Academy of Arts and Letters of Dallas
  ▶ The BIEEM (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 Fairfax 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 Claf 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 Cony Hale – 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 Kilian Jenkins – music critic of Baltimore’s Afro American (1950s)
• Afro-American Music Opportunities Association (AAAMOA, 1969)
• Edgar Rogie Clark- Negro Art Songs, (1946)
• Afro-American Music Opportunities Association (AAAMOA) (1969)
• Afro-American Music Opportunities Association (AAAMOA) 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
Willis Patterson, bass-baritone
Scott Piper, tenor
Robert Sims, baritone
Ray Wade, tenor
James Wagner, tenor
Jeanne 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 Haiston (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:
Olly Wilson writes a song cycle for baritone, tenor and soprano voices, Of Visions of Truth;
George Walker becomes the first African American composer to receive the Pulitzer Prize in music for Lilacs;
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);
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)
Anthony Davis’ Tania is premiered;
The Metropolitan Opera debuts 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 Lows or Marquita Lister as Bess.
In Memoriam (Paul Laurence Dunbar)
Daniel Washington, baritone and Fred Dude, piano

from Four Short Pieces for Soprano (Matthieu Bashe)
Summer Voices
The Harvest Moon
from Songs of Separation
Idolatry (Arna Bontemps)
If You should Go (Countee Cullen)
A Black Pierrot (Hughes)

Richard Heard, tenor and Manuel Lauffer, piano

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 Bienemy, soprano
  ▶ McHenry Boatwright, baritone
  ▶ Uzee Brown, Jr., baritone
  ▶ Lawrence Brownlee, tenor
  ▶ Janice Chandler, soprano
  ▶ Cynthia Clayrey, mezzo-soprano
  ▶ Vinson Cole, tenor
  ▶ Trent Cook, tenor
  ▶ Henrietta Davis, soprano
  ▶ Rodrick Dixon, tenor
  ▶ Laura English-Robinson, soprano
  ▶ Simon Estes (b. 1938), bass-baritone
  ▶ Wilhelmina Fernandez, soprano
  ▶ Alpha Floyd, soprano
  ▶ Luvenia Garner, soprano
  ▶ Denyce Graves, mezzo-soprano
  ▶ Ruby Hudson, mezzo-soprano
  ▶ Bruce Hubbard, baritone
  ▶ Kimberly Jones
  ▶ Randy Jones, soprano
  ▶ Marquita Lister, soprano
  ▶ Gwendolyn Lytle, soprano
  ▶ Marvis Martin, soprano
  ▶ Audra McDonald, soprano
  ▶ Seth McCoy, tenor
  ▶ Leona Mitchell, soprano
  ▶ Marvin Martin, soprano
  ▶ Benjamint Matthews (d. February 14, 2006), bass-baritone
  ▶ Audra McDonald, soprano
  ▶ Seth McCoy, tenor
  ▶ Leona Mitchell, soprano
  ▶ Marvin Martin, soprano

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)


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)
• 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 Dworskin; commissioned by the Quincy, Illinois, Society of Fine Arts; premiered in Chicago by at the University of Illinois in 1973); 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 Leviest 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 Fox 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 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 Treemonishia is revived;
• 1972 – Mezzo-soprano Hilda Harris makes her new York City Opera debut;
• 1973 – Opera Ebony founded by Benjamin Matthews, Sister Mary Elise and Wayne Sanders in Philadelphia. See www.operaebony.org
• 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 Godunov;
• 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 Briley 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 Alabama 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/Robert 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 musical 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;
Recital of Art Songs of the 21st Century
In memory of tenor William Brown

Louise Toppin, soprano
Lesa Terry, violin
John O’Brien, piano

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

Program

The Prophetess (1992)
(Psalms for voice and piano)

William Banfield.

Movement I

Movement II

Movement III


Dwight Andrews

Nkeiru Okoye

Intemission

Songs from Harriet Tubman* (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

Aspects of Bill

A Sonic Language (2005)

Bill (2006)*

She Resoned (2005)

Africa (2005)

It’s all good my brother (2005)

There is a need (2005)

Peace Out (2006)


* world premiere

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 – 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 performed 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 Saxton 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;

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 at Paris, France, performing in Virgil Thomson’s Four Saints in Three Acts;


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;

1954 – Marion 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 LaVern Hutcheson), 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 Metropolitaan Opera debut;

1957 – 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;

1978 – Soprano Clamma Dale performs at the White House for President Jimmy Carter;


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.

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June 27, 1989 – Leontyne Price performs at the White House for President George Bush

• Opera and The Art Song (1940 – 1990)

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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)
Veronica Tyler, soprano
Margaret Tynes (b. 1929), 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, Philby-Theoby 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. Hazannah 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 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

Unruffled
Lord,
When you send the rain, think about it, please,

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.’

•

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

2. Robert L. Morris
3. Robert Owens (b. 1925)
4. Coleridge Taylor Perkinson
6. Dorothy Rudd Moore (b. 1941)
7. Wendell Logan (b. 1940)
9. Hale Smith (b. 1925)
11. Olly Wilson (b. 1937)
12. Carmen Balthrop (b. 1948), soprano
13. Martina Arroyo (b. 1937), soprano
14. Raymond Azpiazu, soprano
15. Carmen Balthrop (b. 1948), soprano
16. Martina Arroyo (b. 1937), soprano
17. Gloria Davy (b. 1931), soprano
18. Roberta Alexander, mezzo-soprano
19. Priscilla Baskerville, soprano
20. Kathleen Battle (b. 1948), soprano
21. Carmen Balthrop (b. 1948), soprano
22. Martina Arroyo (b. 1937), soprano
23. Carmen Balthrop (b. 1948), soprano
24. Roberta Alexander, mezzo-soprano
25. Carmen Balthrop (b. 1948), soprano
26. Martina Arroyo (b. 1937), soprano
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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 ccoon 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 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 Darkeston (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 Lohengrin in Nice, France; in 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 22nd Street Theatre of New York City; in 1930s – Marian Anderson builds a career touring Europe; in 1920s – Jules Bledsoe composes an opera, Bondage, based upon Uncle Tom’s Cabin; in 1931 – Clarence Cameron White – Ouanga (Three-act tragic opera based upon the story of Jean-Jacques Dessalines; Experits 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 Philadelphua’s Dra-Mu Opera Company and by the National Negro Opera Company in 1956)

► 1932 – Shirley Lola Graham Dahlbois 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 Jesse 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; in 1936 – Paul Robeson performs in the film version of Show Boat; in 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 Hancic (1929 – 1993)
  ► Ulysses 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 gilding 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.

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, “If 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 this 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

A l v i n  S i n g l e t o n

Africa reflects the energy and scholarly love of Africa that Bill always admired. Its text is by Edgar Top- pin 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... copied the article. In the 1990s still in possession of the article, he met the author when his daughter became Bill’s 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 perspec- tive 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 complex- ity, sensitivity and breath of this extraordinary human being.

Olly Wilson

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.

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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 Oberpfalzer 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 ever 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), soprano
- Anne Wiggins Brown (b. 1912 or 1915), soprano
- Anita Patts Brown
- Harry Thacker Burleigh (1866 – 1949)
- Celeste Cole (1907 – 1984), soprano
- Cleota Collins (1893 – 1976), soprano
- Elizibeth Davis, (1907 – 1990), soprano
- Carl Diton (1886 – 1962), tenor
- Mathilde Freese (1908 – 1984), soprano
- Carlotta Franzel-Frisby (1908 – 1984), soprano
- Roland Hayes (1887 – 1977), tenor
- Caterina Jarboro (1903 – 1986), soprano
- Yolanda Maddox (1897 – 1947)
- Abbie Mitchell (1884 – 1960), soprano
- Etta Moten Barnett (1901 – 2004), soprano
- Camille Nickerson (1887 – 1982)
- Muriel Rahn (1911 – 1961), soprano
- La Julia Rhea (1908 – 1992), soprano
- Ruby Elzy (1908 – 1943)
- Roland Hayes (1887 – 1977), tenor
- Lillian Evanti (1890 – 1967)
- Florence Cole Talbert-McCleave (1890 – 1961), soprano
- Camilla Williams (b. 1919), soprano
- Lawrence Winters, baritone

African American singers flourish (1900 – 1940), developing international careers. Singers of the period include:

- Paul Robeson (1898 – 1976), baritone
- 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 Jaspar, 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 Boattner’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 Boattner (1898 – 1981)
► Margaret Bonds (1913 – 1972)
► Harry Thacker Burleigh (1866 – 1949)
► Will Marion Cook (1869 – 1944)
► William Levi Dawson (1899 – 1900)
► 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 Dalbois
► 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

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
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
Tayo Akulo
Tayo Akulo 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 AKULO & 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 projects. As a muso-critic and publicist, 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 operas 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 in Schwenck, 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 Barker
Soprano, Sonya Gabrielle Baker, noted for her performances of African 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, SILENT, featuring art songs of American Women composers was released in October 2004, a year after she made 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 1943 Carnegie Hall 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 Young 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 virtuoso instrumentalist” (New York Times). “The result was a powerful and virtuosic outing in hand and with unwavering 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 to 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
William I. Powell, baritone
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 Isidra 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;
  - 1853 – 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 performance by professional jubilee troupe;
  - November 13, 1878 – Marie Selika performs at the White House for President Hayes;
  - 1886 – 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;
  - 1983 – Sidney Woodward gives his debut recital in Boston;
  - 1985 – 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 poem of Henry Wadsworth Longfellow;
  - 1903/04 – Washington, D.C. performances of Samuel Coleridge-Taylor’s Hiawatha Trillogy;

- Opera and The Art Song. African American composers and impresarios develop an interest in the genre of opera during this 1850 – 1911 period, creating works and companies that feature the American African 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 Maury (premiered in Denver, Colorado). Additional operas by Freeman include Nada (1898), The Trust (1911), Vendetta (1923), and Foodoo in 1928/29;
  - 1908 - Samuel Coleridge-Taylor composes Enfant de la Nuit and in 1928 creates the opera Dream Lovers and again in 1908 to compose the third act opera, Thelma;
  - 1903 - Scott Joplin composes A Guest of Honor;
Celeste Bembry

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. Bembry appeared as a featured soloist with the Albert McNeil Jubilee Singers of Howard University. A native of Georgia, she has performed in a wide 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, Hall, Barber,Gershwin, and many others. Ms. Bembry 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. Brown’s theses that have recently published musi-
ic 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 Camerlia 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 resi-
dence 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, and sang there, in a 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 Pacific Symphony, the Buffalo Philharmonic and orchestras in Switzerland, Germany, Poland and the United Kingdom, in ba-
roque, classic, romantic and contemporary works, including a number of world premieres. Recent concerts include appear-
ances 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 may also be heard in Disney Hall debut with the Los Angeles Philharmonic in 2004 in a program featuring Mahler’s Lieder eines fahrenden Ge-
selln, a work he has performed throughout Europe and the United States. Robin Buck is Director of Master Classes for the Basle Hochschule fuer Musik / Jazzaehcule Basel at the International Symposium Festival in Germany and also directs a sum-
mer 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 acade-
mic 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, became a vocal soloist 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. — Dr. Caldwell, a distinguished accomplished

concert and church organist, is founding conductor of the Dominguez Hills Jubilee Choir, a town and gown multietnic 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 fields 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 and preserve and present the life and work of African Diaspora musicians. These works have 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/ adm.htm). Dr. Caldwell is active as a scholar and research scholar, and author, and has published several 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 of
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 Ad- viser/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, Dialogue On Opera and The African American Experience, is housed in libraries worldwide. Dr. Cheatham was a public school music teacher for more than a decade. 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, Ethnography, The Diaspora 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.

Lolita Cornwall
Lolita 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 Education, 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 Epesia 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 Langlum Music Outreach Award from Raleigh-Fuquay Varina Radio Station WNWL. 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 Doctorate 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. Hansonia L. Caldwell (12/7/06)

The tradition of the African American composer and performer of Art Song develops across the continents 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 home-land
Stage 2: 1440 – 1870 - Dislocation – Birth of the African Diaspora & The Terror of the Transatlantic Holo-caust
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 4 and 5, 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, Himm, Boulou, Fanti, Fon, Fula/Falanc, Igbo, Jofel (Wolof), Malambo, Mali, and Mandingo. The various African musical traditions contain many of the compo-nents 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 Tradi-tional Spiritual, the Field Holler, and the Work Song - A body of empowering, communal songs is devel-oped 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 perform-ance 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 Zabin Mehta. The opera “Guinevere” was performed at the Aspen Music Festival and at Dubrovnik Festival in Croatia. He is composer of the score for the film “Color Me 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 in the capacity of Artistic Director for The Washington Symphony Orchestra, The Metropolitan Opera of Costa del Sol, Spain, and the School of Cultural Studies, 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. He has been a principal featured soloist and recording collaborator to composers worldwide. 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 (Emergence 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 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 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 held the Jerry and Evelyn Hemmings 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 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.

Profession 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 is the development of middle class in which the women, outside of the home, could participate in 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 those which require 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 vocal line. 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.


Fred Dade

Fred Dade is Assistant Professor of Music at Shippensburg University where he teaches Introduction to Music, Fundamentals of Music, and the conductor of the Inspirational Chorale, a choral ensemble that sings African American gospel music and spirituals.

Hilda Harris

Mezzo-soprano Hilda Harris, formerly a leading artist of the Metropolitan Opera, has performed throughout the United States, England, and Africa. One of the native of Warrenton, North Carolina, 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 La Bohème, and sang Cherubino (Le Nozze di Figaro), the Child (L’Enfant et les sortilèges), Siebel (Faust), Stephanio (Roméo et Juliette), Hansel (Hansel and Gretel), and Cio-Cio San (Madama Butterfly). During her extensive career in symphonic and oratorio repertoire with the New York Philharmonic, Pittsburgh Symphony, Chicago Symphony, Oregon Symphony, Quebec Symphony, Helsinki Orchestra, Sweden’s Malin, Symphony and the radio orchestras of Hilversums in the Netherlands. She is a member of the Chicago Black Ensemble, whose purpose it is to discover, preserve, promote and perform music of black composers. Her accomplishments have been documented in Art Salons, By Rosalyn M. Story: Black Women in America, an Historical Encyclopedia; and Black American Singers by Patricia Turner. Ms. Harris’s discography includes Hilda Harris (a solo album); The Wind Ensemble (songs of Hale Smith); Art Songs by Black American Composers (album); X. The Time and Lives 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 the University of Arizona and joined 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. She is currently Professor of Music Emeritus.

Lorna Griffitt

Lorna Griffitt began her performing career at 16 as a soloist with the Louisville Orchestra under the direction of Robert.htm

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 Funks 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 appeared as a soloist in major performing ensembles accompanying melody, 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.

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 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 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 held the Jerry and Evelyn Hemmings 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 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.

Profession 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 is the development of middle class in which the women, outside of the home, could participate in 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 those which require 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 vocal line. 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.

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 enameled of the voice, harmonies, and rhythmic patterns of African American spirituals and blues. These influences are to be found in the richness of his harmonic vocabulary. Individual songs like “Cradle,” “Grief,” and “Winter’s Approach” bear out this finding. Still is known for his mastery of a wide array of musical forms and techniques, and for his ability to blend American folk music with classical European traditions. His orchestral works, such as Symphony No. 1 and Symphony No. 2, are among his most recognized compositions. Still’s compositions have been performed by major orchestras and ensembles around the world, and his influence can be heard in the work of contemporary composers. For his contributions to American music, Still was awarded the National Medal of Arts in 1985 and his music has been performed by leading orchestras and ensembles around the world. His compositions have been widely praised for their expressive power, technical mastery, and emotional depth. Still’s body of work is a testament to the rich cultural heritage of African Americans and the lasting impact of their music on the world of classical music.
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 concert soloist. She has performed in Japan, Okinawa, and Indonesia; received two CDs of original music, which feature strong melodies and lush harmonies over their 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 where he received a Bachelor of Physics degree and a master’s degree in music theory and composition. He has taught at many universities and has given numerous performances, including with the Detroit Symphony Orchestra, the Atlanta Symphony Orchestra, and the Atlanta Opera. His compositions include numerous works for orchestra, chamber music, and solo voice. He has been awarded numerous grants and commissions, and his music has been performed in numerous concerts and festivals across the United States. He is currently a Visiting Professor of Music at the University of Michigan, Ann Arbor, where he teaches composition at the School of Music, Theatre, and Dance.

Hale Smith

Hale Smith is regarded as one of America’s finest composers. He has also had a distinguished career as an author, editor, and educator. Born in Cleveland, Ohio, on June 29, 1925, he began studying the piano at the age of seven, and his initial performance experience included both classical and jazz music. After military service (1943-45), he entered the Cleveland Institute of Music and later received a Bachelor of Music degree in 1950. In 1959, he moved to New York to work with the renowned soprano, Lily Pons, and while there, 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 where he received a Bachelor of Physics degree and a master’s degree in music theory and composition. He has taught at many universities and has given numerous performances, including with the Detroit Symphony Orchestra, the Atlanta Symphony Orchestra, and the Atlanta Opera. His compositions include numerous works for orchestra, chamber music, and solo voice. He has been awarded numerous grants and commissions, and his music has been performed in numerous concerts and festivals across the United States. He is currently a Visiting Professor of Music at the University of Michigan, Ann Arbor, where he teaches composition at the School of Music, Theatre, and Dance.

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, orchestral societies, and symphony orchestras throughout the Great Lakes region, the East Coast, and many other countries, including Europe, Asia, and South America. Her performances have included principal roles in the world premieres of works by Letti Alston, Adolphus Hailstork, and Anthony Iannaccone. She may be heard with Barbara Hendricks, Gwyneth Jones, William Warfield, and George Shirley, among others. Her solo work is recorded on standard works such as Barber’s “The New Negro Spiritual,” opera favorites in the Metropolitan Opera’s “Opera Theatre,” and 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, where she was Chair of the Department of Music. She is currently a Visiting Assistant Professor of Music at the University of Michigan, Ann Arbor.

Undine Smith Moore

Born in 1904, Undine Smith Moore began publishing relative early 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, serving for ten of those years as Chairman of the Music Department. Her students included such outstanding musicians as Billy (Long Island) and Professors, Louise Toppin, and Camilla Williams. Moore graduated with highest honors from Fisk University, Nashville, Tennessee, and was awarded the first scholarship to Julliard School given to a Fisk graduate. She received the MA and a Professional Diploma in Music from Columbia University, New York. An honorary Doctor of Music degree was awarded to Moore by Virginia State College (1972) and Indiana 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, clarinet, and piano; We Give Thanks to thee, for chorus, and “Love, Let the Wind Cry How A Dobre Thee.” Her oratorios, Scenes from the Life of a Marrow, on the life of Martin Luther King, Jr., was nominated for a Nobel Prize. She died in 1988.

Manuel Lauffer

Manuel Lauffer 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 at University of California at Los Angeles. His latest award, a Young Artists Award from the Léni Fél Bland Foundation, a grant for summer study from the UCI Medici Circle, and the first prize in the UCI Concerto Competition, led to two performances with the UCI Symphony Orchestra in June 2006. In recent summers, Manuel has attended the Oxford Arts Centre Academy and the Songfest Professional Program on scholarship. He has per-
formed in masterclasses for Bernadene Blaha, Sharon Mann, John Perry, Menahem Pressler, Martin Katz, and members of the Chilingirian String Quartet, among others. His teachers include Marian Embire, Kyoko Hashimoto, Jean-Pascal Hamelin, Gabriela Montero, and Nina Scolnick. Currently serves on the faculty of UCI as an instructor and assistant professor. 

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 “Harawi” with the California Symphony under the baton of conductor Bramwell Tovey. Her work for multicultural audiences. Her performances include a variety of roles in opera and oratorio, and at the age of 15, he wrote a piano concerto and was the soloist in its premiere with the Berkeley Symphony Orchestra.

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 described as “superb” by the Cleveland Plain Dealer, “spectacular,” and “graceful and intense” by The Cleveland Press. Ms. 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, D.C. A winner of many awards, including three Great Lakes Metropolitan Opera Regional Auditions, the Marian Anderson Award, and the Carolina Contemporary Opera Award, she has performed extensively in opera, recital, and oratorio. Mrs. McConnell has appeared as a soloist with orchestras such as the Cleveland Orchestra and the National Symphony Orchestra. Her operatic career includes roles with the Great Lakes Erie Opera Theatre, the Annapolis Opera, Washington Civic Opera, and the Opera Seria of New York. 

Anthony McGlaun

Anthony McGlaun, a native of Detroit Anthony McGlaun received his Bachelor of Music degree from 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 Theatre chorus and is a featured soloist. He also performs around the world 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 the Dance USA Foundation’s 1999 Distinguished Artist 7th Annual Dance USA Dance Cultural Award. The Kennedy Center Mark Twain Prize for American Humor, and a Lila Wallace-Reader’s Digest Award. In 1995, his work “Hit the Wall” was performed at the Jacob’s Pillow Dance Festival. His most recent production, “Black and Blue” that starred The Music Box Boys and Tony Award winner Brian Stokes Mitchell, was performed at the Wallis Annenberg Center for the Performing Arts in Beverly Hills, California, and Go All in That Nothing But That Blue that earned him a Tony Award as 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 include a Best Actor and Best Musical nomination for the 1999 Tony Awards for his work on Broadway. His 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, In Praise of Courage, which celebrates Rosa Parks, Coretta Scott King, Coretta King, Mrs. Hooper, Marsha Norman, Mrs. King, Lil’ Kim, and Shirley Chisholm. Her collaboration with choreographer and busi-
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 Juilliard School of Music, Royal College of Music (London), Bennington College, and several others. He was a resident manager of a Drama Workshop in Mississippi. Hall was the chairman 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 Assignment 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 in 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 presented by the New York City Opera, the Houston Opera and was broadcast on German television. Jenkins has recorded 25 albums’ CD's of which have been reviewed.

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 to come to be known in the United States as the “Black National Anthem”. His brother, poet James Weldon Johnson, composed the words. The first 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 1908. 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 Leatrice Joy in 1911. He also founded the Johnson-Jenkins School for Public school teacher in 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 1916 engaged Johnson and his brother for the first time. Johnson also played the Lawman in his brother’s 1930s, 1940s, and 1950s. Johnson’s personal work, Durango, was played by the Lawman in his brother’s 1930s, 1940s, and 1950s. Johnson’s personal work, Durango, was also performed by the Lawman in his brother’s 1930s, 1940s, and 1950s. Johnson’s personal work, Durango, was also performed by the Lawman in his brother’s 1930s, 1940s, and 1950s.
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 for local and state festivals. On the national level she often worked with high school students and programs and served as adjudicator for local and state festivals. Dr. Robinson-Oturra 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 equitable leadership in Opera in America. Her dissertation at Michigan State University titled “Yellow Pigeon” was selected as the winner of a competitive student writing contest at the 1970 National Opera Association Conference. The Conducting and Composition of the Opera Biennium Award. Dr. Robinson-Oturra’s work remains the only comprehensive, systematic, and authorized biography of baritone Todd Duncan, the original Porgy of George Gershwin’s Porgy and Bess. Robinson-Oturra continues to provide active leadership to community and professional organizations. She serves on the boards of directors of the National Opera Association and is a member of the National Association of Teachers of Singing. Robinson-Oturra 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 a past state member of the Negro Musical Society and Bach Protestant Church, where she was a chorister for 16 years. A native of Washington, DC, Robinson-Oturra 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 the director of the Evelyn Danau Haz 939 Visiting Arts Pro-
gram and holder of the Mary Heuer 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 the composer Eunice Spencer. She is the permanent pianist and accommodation meeting of the society for American Music, the College Music Society, and the American Matthay Association. Her research interests are American art song, the traditional art form in American music history, and American opera and musical theater. She appears as pianist on three compact discs of African-American song for Albany Records: Firey! and Swing Along: The Songs of Hall Johnson Chorale. She has also performed with the Chicago Symphony Orchestra. In 2000, he recorded for RCA, Columbia, Decca, Angel, Vanguard, CRC, and Philips and received a Grammy Award in 1968 for his role (Ferrando) in the RCO recording of Mozart’s Il Ritorno d’Ulisse in Patria with the Glimmerglass Opera in Cooperstown, N.Y. In 1975–1976, he conducted Three Places in New England: Echoes, Pathways, and With a Stone for 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 Fox, and Nadia Boulanger. His career as a teacher includes professorships at Youngstown State University, Norfolk State University and Old Dominion University, where he is an Associate Professor of Music Theory and Composition. Among others, he is an associate of the Negro Spiritual Scholarship Foundation, where he was a charter Board member. The Life and Legacy of Todd Duncan: A biographical sketch of the world-famous baritone, 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 interna-
tional 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), Opera 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 L’Ritorno d’Ulisse in Patria with the Glimmerglass Opera in Cooperstown, N.Y. In 2003, 2004–2005 season, Mr. Shirley has performed with the Philadelphia Orchestra, performing more than 50 orchestral and concert performances in the United States and abroad with orchestras (Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Böhm, Ozawa, Haislik, Boult, Leinsdorf, De Preist, Krips, Dovlat, Pritchard, Bernstein, Maazel and others). Professor Shirley was the first African-American to sing a top role in the New York Metropolitan Opera at the age of 26. He has also served as 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 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 pian-
ists in coaching and accompanying. Ms. Simmons has also won awards as a recitalist and recital coach with groups and 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 Press. Ms. Simmons completed the Master of Music in Accompanying at the University of Illinois, serving as a graduate assistant to the internationally known accompa-
nist, John Wustman. She holds, as well, a Master of Music from Florida State University in Music Theory and a BA from Meredith College.

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 with the following principal teachers: Dr. Otis Reed, Vittorio Giannini and David Diamond. His career as a teacher includes professorships at Youngstown State University, Norfolk State University and Old Dominion University, where he is an Eminent Scholar and Professor of Music. Dr. Hailstork began writing music at an early age. His musical- composition portfolio grew as he served as a conductor at the Adventist University during the tenure of his professor and conductor William Brown, and Deep River with bass Oral Moses. She is presently editor of the College Music Society Newsletter.
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 met one of his students, Jessie Walmesly, 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 the United States in 1901. By 1903, it increased his interest in his heritage. He attempted to do for African music what Brahms did for Hungarian music and Dvorak for Bohemian music. But 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 choral standards Handel’s Messiah and Mendelssohn’s Elijah. He followed this with several other pieces about Hiawatha: The Death of Minnehaha, Overture to The Song of Hiawatha and Hiawatha’s Departure. He also completed an array of chamber music, anthems, and African Romance 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 Dédié
Edmond Dédié was a black creole born in New Orleans about 1829, a contemporary of McCarty and of Snare. A violin prodigy, he first studied in New Orleans under the tutelage of skilled 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 Dédié 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 gaining such as far as he possibly could in his profession as a violinist. Through the intervention of friends, he was soon admitted as an auditor 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 Dédié returned to New Orleans, where he presented a number of concerts. The music critic of L’Abbeille, among others, honored him by attending one of his performances. He was greatly impressed at seeing Dédié 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 Sultán d’Ispahan (The Sultan of Spain), which he never completed because of illness. Dédié Dédié died in Paris in 1903.

R. Nathaniel Dett
Born in 1882, R. Nathaniel Dett received his musical education at the Oliver Willis Haslade Conservatory in Lockport, N.Y., 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 thesis, “The Emancipation of Negro Music.” Dett did further study with Nadia Boulanger in France during the summer of 1929. His teaching tenures included Lake College in Tennessee, Lincoln Institute in Missouri, Bennett College in North Carolina, and Hampton Institute in Virginia. He was an instructor of Dorothy Hampton at Hampton and developed the choral ensembles which received national recognition. Dett was a protege of E. Azalia Hackley, who helped to encourage his interest in Black folk music. His compositional works reflect the melodic and rhythmic sounds of Black music. Among his larger works were The Offering of Moses, Magnificat Suite and for piano. He died in 1943.

Carl Ditton
Seldom does one find a musician of such versatility as possessed Carl Ditton. 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 Fox
Born in 1911, Mark Fox 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. Fox 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 impresario in both the jazz and classical fields. His numerous awards include a 1997 Guggenheim Fellowship in music composition, a 1998 Fellowship from the Bogasioan Foun- dation (Italy), and 1999, 2001, 2003 nominations for a CalArts/Alpert Award in the Arts. Mr. Fox served as the first African American Director of the Louis Symphony from 1991-2001. 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).
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’ extended composition commissions are with George Wein at Carnegie Hall, Sojourn, an operaticatorio 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 England, 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’Étude in Nantes, France. Her trio’s performances at the International Grand 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’s 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 Lionel Gilsey, Hot House, 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. Holberg 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 year. His accomplishments as a leading composer in the choral arts includes concerts with major choruses and orchestras in prestigious venues worldwide, 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 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 made significant contributions to the national and international dialogue regarding networks in support of these arts. 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 was born, 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 by some of his national and international peers. His scores have been published by Shawnee, Alfred, Master-Player Library, Oxford University Press, Southern Illinois University Press, and Jonar Press. Dr. Cheatham’s research dealing with opera as it relates to the African-American experience has been published in several scholarly journals. His interest in 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, Rogue Clark was a graduate of Clark College in Atlanta, Georgia (1935), and continued his studies as the Juliard 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 books include: “Afro-American Song Style” - Oxford University Press. Edgar Clark was a piano accompanist, arranged for solo and choirs. 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 Rogue Clark died in 1978.

Cecil Cohen

Cecil Cohen was born in Chicago in 1984. He was educated at Fisk University of Oberlin Conservatory. Mr. Cohen taught for many years on the faculty of Howard University in Washington D.C. 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 vitalistic in his composition. He was reported to be an excellent pianist. Cecil Cohen died in 1967.
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 houseguests 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 “Do the Thing” won a Wannamaker Award in 1922; 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. In 1935, she moved to New York City; there, she formed her own jazz quartet, entitled Mirage. Mr. Thompson is currently working on a chamber opera, entitled The Mask in the Mirror.
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 Hinsen, Vera Rosza, and Valerie Masterson. She was awarded Singer of the Year at the Llangollen Musical Eisteddfod in 1995, 1996, and 1997. Young has been a member of 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 concert includes Messiah with Musica Angelica, the Music from the Heart recital at Royce Hall, and a Summer Recital at the Colburn School. She sings 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. 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 Elfewell and Joseph Wood, graduating from there in 1955. He further studied composition with Robert Stainer in 1959 and 1960. Adams went on to graduate study at Long Beach State University 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 Fishdik. Continuing her education, she was the first Afro-American artist to earn a Doctor of Musical Arts degree from the University of Michigan, 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 Germany. Her music has been recorded on compact disc under the Leonardo, Alban, Vidimus and Calvin College labels. Alston’s music scores are published with MMC, Viveza 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 Letters, and 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 pre- matured Anderson’s song cycle, Songs of Illumination also text by T.J. Anderson III, the composer’s son. In 1972, the composer’s orchestra 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.

Daniel Washington

Mr. Washington is the Associate Dean for Minority Services and has provided much accolade in music, opera, 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 (Hamburg), Alte Oper (Frankfurt), Theater des Westens (Berlin), Teatro alla Fenice (Venice), and most frequently at the Schattendruez 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 Palisades Symphony, the Afro-American Chamber Music Society Orchestra, and the Los Angeles Philharmonic. Ms. West has also performed 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 spirituals. Yolanda’s operatic roles include Mimì (La Boheme), Susanna (Marriage of Figaro), prima donna (La traviata), and Pamina (Magic Flute), Mabel (Pirates of Penzance) and Clara (Porgy & Bess). She is a past prime 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 Mitchell West is the President of Georgia Chapter of Negro Musicians, Inc., and the Past National President of the NAfM. Ms. West also performed a concert at the Llangollen Musical Eisteddfod, Wales, and at the Llangollen International Musical Eisteddfod, Wales, in 1998. Ms. West is a member of Musica Angelica, the music from the Heart recital at Royce Hall, and a featured soloist at the Colburn School. She sings 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. She also may be heard in the IMAX film Top Speed.

Maurice Wheeler

Maurice H. 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. Wheeler is the curator of the E. Azalia Hackley Collection. Wheeler is active and internationally recognized 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. Furthermore, the collection of publications include a book highlighting the careers of African Americans in music. Wheeler is also recognized as an expert on public library administration, especially as it relates to cultural diversity.

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 Judson Reading Award; and The Maya Angelou Awarding the Poet of the Month for North America. His forthcoming books include: a memoir, Incongru (Beacon Press); and Red, White, & Black: Cinema and the Structure of U.S. Antagonisms (Duke University Press).

chresta 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 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 Leningrad State University 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.