

THE AFRICAN AMERICAN ART SONG ALLIANCE CONFERENCE

20th Anniversary Celebration

February 9 – 12, 2017

Claire Trevor School of the Arts – Music

The University of California, Irvine

In collaboration with Christ Our Redeemer AME Church

45 Tesla, Irvine, Rev. Mark E. Whitlock, Jr., Pastor

Host Hotel
Radisson Hotel Newport Beach
4545 MacArthur Boulevard
Newport Beach, CA 92660

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via DMCLS, Inc. a minority-owned VIP transportation co.
Mathurin Daniel, CEO
37 Rincon Way, Aliso Viejo, CA 92656

The African American Art Song Alliance

artsongalliance.org

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UCI Office of Inclusive Excellence Spirit Award Program; Christ Our Redeemer AME Church, 45 Tesla, Irvine, Rev. Mark E. Whitlock., Pastor; UCI Illuminations, the Chancellor's Art & Culture Initiative; Hampsong Foundation; UC Consortium for Black Studies in California; Department; COR Community Development Corporation (CORCDC); Chair's Endowment, UCI Music Department; UCI African American Studies Department

CONFERENCE PARTICIPANTS

COMPOSERS

H. Leslie Adams, Cleveland, OH
Judith Baity, Los Angeles, CA
Brittney Elizabeth Boykin, Spelman College, Atlanta, GA
Maria Thompson Corley, Franklin & Marshall Coll., Lancaster, PA
Marquez L.A. Garrett, Florida State University, Tallahassee, FL
Adolphus C. Hailstork, Old Dominion University, Norfolk, VA
Lori Celeste Hicks, Claflin University, Orangeburg, SC
Charles Ingram, Los Angeles Southwest College, Los Angeles, CA
Roy Jennings, New York, NY
James Lee III, Morgan State University, Baltimore, MD
Marvin Mills, Baltimore, MD
Nicole Mitchell, University of California, Irvine, CA
Dorothy Rudd Moore, New York, NY
Andre Myers, Redlands, CA
Shawn Okpebholo, Wheaton College, Wheaton, IL
Dave Ragland, Chattanooga, TN
Malcolm Solomon, NC Central University, Durham, NC
Richard Thompson, San Diego State University, San Diego, CA
Gregory Walker, University of Colorado, Denver, CO

SCHOLARS

Naomi André, University of Michigan, Ann Arbor, MI
Hansonia Caldwell, Los Angeles, CA
Bridget Cooks, University of California, Irvine, CA
Bill Doggett, San Francisco Opera, San Francisco, CA
Gwynne Kuhner Brown, University of Puget Sound, Tacoma, WA
Randy Jones, Grinnell University, Grinnell, IA
Jean E. Snyder, Pittsburgh, PA
Maurice Wheeler, Atlanta University Center, Atlanta, GA

SINGERS

Roberta Alexander, Oudekerk aan de Amstel, Netherlands
Cordelia Anderson, Alabama State University, Montgomery, AL
Nena Aldaz, University of California, Irvine, CA
Jayme Alilaw, Atlanta, GA
Donnie Ray Albert, University of Texas, Austin, TX
Gwendolyn Brown, contralto, Fisk University, Nashville, TN
Olivia Capizzi, University of California, Irvine, CA
Won Cho, University of Alabama, Birmingham, AL
Kimberly Davis, University of So. Mississippi, Hattiesburg, MS
Lisa Edwards-Burrs, Virginia State University, Richmond, VA
Kimwana Doner, Claflin University, Orangeburg, SC
Valerie V. Gay, Philadelphia, PA
Roderick George, University of Montevallo, Montevallo, AL
Lenora Green-Turner, LeMoyne-Owen College, Syracuse, NY
Antoine Griggs, Atlanta, GA
Thomas Hampson, Manhattan School of Music, New York, NY
Makeda Hampton, University of Kentucky, Lexington, KY
Hilda Harris, New York, NY
Phillip Harris, University of Nevada, Las Vegas, NV
Lori Celeste Hicks, Claflin University, Orangeburg, SC
Washington Isaac Holmes, Paine College, Augusta, GA
Bonita Hyman, Frankfurt, Germany
Paula Dione Ingram, Indianapolis, IN
Candace Johnson, University of California, Berkeley, CA
Cornelius Johnson, Chicago, IL
Katherine Jolly, St. Louis University, St. Louis, MO
Timothy Jones, University of Houston, Houston, TX

SINGERS (cont)

Kisma Jordan Hunter, University of Michigan, Flint, MI
Albert R. Lee, University of Nevada, Reno, NV
Marquita Lister, Morgan State University, Baltimore, MD
Leberta Lorál, Los Angeles, CA
Jennifer Lindsay, Long Beach, CA
Oral Moses, Kennesaw State University, Kennesaw, GA
Marlaina Owens, Los Angeles, CA
Miranda Paulos, University of California, Irvine, CA
Willis C. Patterson, University of Michigan, Ann Arbor, MI
Amy Petrongelli, University of Michigan, Ann Arbor, MI
Kearstin Piper Brown, Rochester, NY
Alissa Plenzer, University of Dayton, Dayton, OH
Charsie Randolph Sawyer, Calvin College, Grand Rapids, MI
Angela Renee Simpson, Charlotte, NC
Jamie Reimer, University of Nebraska, Lincoln, NE
Gail Robinson-Oturu, Austin Peay State Univ., Clarksville, TN
Issachah Savage, New York, NY
George Shirley, University of Michigan, Ann Arbor, MI
Darryl Taylor, University of California, Irvine, CA
Louise Toppin, University of North Carolina, Chapel Hill, NC
Raymond Tymas-Jones, University of Utah, Salt Lake, UT
Daniel Washington, University of Michigan, Ann Arbor, MI

PIANISTS

Brittney Elizabeth Boykin, Spelman College, Atlanta, GA
Maria Thompson Corley, Franklin & Marshall Coll., Lancaster, PA
Loñieta Cornwall, Shaw University, Raleigh, NC
Paul Dorgan, Salt Lake City, UT
Alastair Edmonstone, Townson University, Townson, MD
Rosalyn W. Floyd, Augusta University, Augusta, GA
Katie Franklin, Costa Mesa, CA
Kathryn Goodson, Ann Arbor, MI
Pheaross Graham, University of California, Los Angeles, CA
Lorna Griffitt, University of California, Irvine, CA
Stacie Haneline, University of Nebraska, Omaha, NE
Gwynne Kuhner Brown, University of Puget Sound, Tacoma, WA
Brent McMunn, University of So. California, Los Angeles, CA
Junko Nojima, piano, University of California, Irvine, CA
William Chapman Nyaho, Seattle, WA
Deon Price, Culver City, CA
Blair Salter, University of Michigan, Ann Arbor, MI
Nina Scolnik, University of California, Irvine, CA
Byron Smith, Harbor College, San Pedro, CA
Lukas Swidzinski, University of California, Irvine, CA
Richard Thompson, San Diego State University, San Diego, CA
Stephen Tucker, University of California, Irvine, CA

INSTRUMENTALISTS

Haroutune Bedelian, violin, University of California, Irvine, CA
Theresa Dimond, marimba, University of California, Irvine, CA
Gordon Grubbs, cello, San Diego, CA
UCI Symphony Orchestra, Irvine, CA
Gregory Walker, violin, University of Colorado, Denver, CO

CONDUCTOR

Stephen Tucker, University of California, Irvine, CA

NOTES

UCI events: Live streaming of conference performances at:
COR events: <https://livestream.com/hampsong> courtesy of Hampsong Foundation
www.corchurch.org

#artsongalliance

The African American Art Song Alliance Conference 20th Anniversary Celebration

Celebrating 20 years of service

All activities to be held at Winifred Smith Hall (WSH), Christ Our Redeemer AME Church (COR), or Contemporary Arts Center (CAC) unless otherwise noted, and are open and free to the public

Thursday, February 9

- | | | |
|---------|---|------------------------------|
| 4:00 PM | Welcome Reception, Christ Our Redeemer AME Church
hosted by the officers, members, and friends of Christ Our Redeemer AME Church
45 Tesla, Irvine CA, the Rev. Mark E. Whitlock, Jr. - Pastor | |
| 6:00 PM | <i>The Journey to Freedom</i>
Bill Doggett, Exhibitions Archivist, and Curator | Lecture
Upper Chapel, COR |
| 7:30 PM | Welcome Concert
<i>Bonita Hyman, Albert R. Lee, Gregory T.S. Walker,</i>
<i>and the UCI Symphony Orchestra, Stephen Tucker, conductor</i> | COR |

Friday, February 10

Daily refreshments provided by UCI Department of African American Studies

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|----------|---|---|
| 9:00 AM | Welcome and Introduction, Darryl Taylor
Welcome, Dean Stephen Barker, Claire Trevor School of the Arts
Chronology: Hanson Caldwell
Address: Thomas Hampson (courtesy of Manhattan School of Music Distance Learning)
Performance, "On Virtue" (Phyllis Wheatley), by Marvin Mills
Kearstin Piper Brown, soprano and Marvin Mills, piano
Keynote address, George Shirley, Professor Emeritus, University of Michigan
Recipient of the National Medal of Arts
Awards presentations:
Willis Patterson Award for Excellence in Research, presented by Willis Patterson
George Shirley Award for Excellence in Performance, presented by George Shirley
Adams-Owens Composition Prize, presented by H. Leslie Adams | Plenary Session |
| 11:00 AM | "'A Vein of Fresh Melody' - Harry T. Burleigh Ushers in the African American Art Song"
Jean E. Snyder, scholar
Roderick George, tenor
Katie Franklin, piano | Lecture
WSH |
| 12:00 PM | "Highlights of the Dunbar Music Archive"
Minnita Daniel-Cox, soprano
Gwynne Kuhner Brown, piano | Lecture-Recital
WSH |
| 12:30 PM | <i>An Unsung Muse</i>
Susheel Bibbs, filmmaker | Film Viewing and Discussion
AITR 190 |
| 2:30 PM | <i>Concert of Songs by Adolphus C. Hailstork</i> | Performance
WSH |

3:30 PM	Composers' Roundtable Forum	Panel Discussion WSH
4:00 PM	"Race, Representation, and Shaking Up the Status Quo: Mattiwilda Dobbs" Maurice Wheeler	Lecture AITR 190
4:30 PM	<i>Generation Next: Passing the Torch</i>	Performance WSH
6:00 PM	<i>Songs of H. Leslie Adams</i> H. Leslie Adams	Master Class MM 220
7:30 PM	<i>Evening Potpourri</i>	Performance WSH

Saturday, February 11

Daily refreshments provided by UCI Department of African American Studies

10:00 AM	"A Century of Negro Spirituals for Solo Voice" Randy Jones	Lecture CAC – Colloquium Room
10:30 AM	<i>And She Wrote a Song: Works by Women Composers</i>	Performance WSH
11:00 AM	"The Serious Spirituals of William L. Dawson" Gwynne Kuhner Brown	Lecture CAC – Colloquium Room
11:30 AM	"Figuring the Black Composer" Bridget Cooks	Iconography Lecture AITR 190
12:30 PM	"Performance Analysis of Dorothy Rudd Moore's <i>Sonnets on Love, Rosebuds, and Death</i> " Cordelia Anderson	Lecture WSH
2:00 PM	<i>Music for Voice by Dorothy Rudd Moore</i>	Performance WSH
4:00 PM	"Embodying Race, Gender, and Performance On Stage" Naomi André	Lecture CAC – Colloquium Room
6:00 PM	<i>Angela Renee Simpson</i> Angela Renee Simpson	Master Class MM 220
8:00 PM	<i>New Generation Project: Contemporizing the African American Art Song and Negro Spiritual</i> Marquita Lister and Louise Toppin, sopranos Alastair Edmonstone and Marvin Mills, piano	Gala Concert WSH

Sunday, February 12
Celebrating the Spiritual

10:30 AM

Spiritual Celebration

Performance

Roberta Alexander, soprano
Angela Renee Simpson, soprano
Bonita Hyman, mezzo-soprano
Darryl Taylor, countertenor
Issachah Savage, tenor
George Shirley, tenor
Donnie Ray Albert, baritone

Kathryn Goodson, piano
Lorna Griffitt, piano
Marvin Mills, piano
William Chapman Nyaho, piano
Nina Scolnik, piano

2:00 PM

Departure

Opening Concert
Bonita Hyman, mezzo-soprano
Albert R. Lee, tenor
Gregory Walker, violin
UCI Symphony Orchestra
Stephen Tucker, conductor

Thursday, February 9, 2017
Christ Our Redeemer AME Church
45 Tesla, Irvine – 7:30pm

Welcome

Pastor Mark E. Whitlock, Jr.

Bleu

George Walker

Gregory T.S. Walker, violin

Stabat Mater

Julia Perry

Stabat mater dolorosa
O quam trisis et afflicta
Quis est homo
Pro peccatis suae gentis
Eia mater fons amoris
Sancta Mater
Fac me verum te flere
Virgo virginum praeclara
Fac me plagas vulnerary
Fac me cruce

Bonita Hyman, mezzo-soprano
UCI Symphony Orchestra
Stephen Tucker, conductor

-Free Will Offering-

Lilacs, for voice and orchestra (Walt Whitman)

George Walker

Albert R. Lee, tenor
UCI Symphony Orchestra
Stephen Tucker, conductor

Benediction

Pastor Whitlock

Bleu

Walker wrote *Bleu* for solo violin in 2011 for his son Gregory, a violinist who previously premiered Walker's violin concerto. The piece is representative of Walker's later style, which is very harmonically complex. Gregory Walker said that his father's writing for violin asks "technical challenges that are borderline absurd at times," but he says it is rewarding for that same reason.

Bleu also includes a quotation of a well-known jazz standard. Walker regularly uses quotations of spirituals or jazz in his compositions, but they are often almost hidden by unusual harmonies where they act like an unexpected discovery for the careful listener.

Stabat Mater (1951)

Stabat Mater, is composed for solo contralto and string orchestra. It incorporates dissonance, but remains within the classification of tonal music. These pieces incorporate more modern composition techniques, such as quartal voicings, which voices the orchestra in fourths rather than the traditional method of thirds and fifths. The work is constructed in sections and is very emotionally powerful.

The *Stabat Mater* is a 13th-century Catholic hymn to Mary, which portrays her suffering as Jesus Christ's mother during his crucifixion. Its author may be either the Franciscan friar Jacopone da Todi or Pope Innocent III. The title comes from its first line, *Stabat Mater Dolorosa*, which means "the sorrowful mother was standing"

Translation

Stabat Mater dolorosa iuxta crucem lacrimosa dum pendebat Filius

The grieving Mother stood weeping beside the cross where her Son was hanging

Cuius animam gementem contristatam et dolentem pertransivit gladius

Through her weeping soul, compassionate and grieving, a sword passed.

O quam tristis et afflicta fuit illa benedicta Mater Unigeniti

O how sad and afflicted was that blessed Mother of the Only-begotten!

Quae moerebat et dolebat et tremebat cum videbat nati poenas incliti

Quae moerebat et dolebat Pia Mater dum videbat nati poenas incliti

Who mourned and grieved and trembled looking at the torment of her glorious Child

Who mourned and grieved, the pious Mother, looking at the torment of her glorious Child

Quis est homo qui non fleret Matri Christi si videret in tanto supplicio?

Who is the person who would not weep seeing the Mother of Christ in such agony?

Quis non posset contristari Matrem Christi contemplari dolentem cum filio?

Who would not be able to feel compassion on beholding Christ's Mother suffering with her Son?

Pro peccatis suae gentis vidit Iesum in tormentis et flagellis subditum

For the sins of his people she saw Jesus in torment and subjected to the scourge.

Vidit suum dulcem natum moriendo desolatum dum emisit spiritum

She saw her sweet offspring dying, forsaken, while He gave up his spirit

Eia Mater, fons amoris, me sentire vim doloris fac ut tecum lugeam
O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you

Fac ut ardeat cor meum in amando Christum Deum ut sibi complaceam
Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him

Sancta Mater, istud agas, crucifixi fige plagas cordi meo valide
Holy Mother, grant that the wounds of the Crucified drive deep into my heart.

Tui nati vulnerati tam dignati pro me pati poenas mecum divide
That of your wounded Son, who so deigned to suffer for me, I may share the pain

Fac me vere tecum flere crucifixo condolere donec ego vixero
Fac me tecum pie flere crucifixo condolere donec ego vixer
Let me sincerely weep with you, bemoan the Crucified, for as long as I live
Let me, pious one, weep with you, bemoan the Crucified, for as long as I live

Iuxta crucem tecum stare te libenter sociare in planctu desidero
Iuxta crucem tecum stare et me tibi sociare in planctu desidero
To stand beside the cross with you, and gladly share the weeping, this I desire
To stand beside the cross with you, and to join you in your weeping, this I desire

Virgo virginum praeclara mihi iam non sis amara fac me tecum plangere
Chosen Virgin of virgins, be not bitter with me, let me weep with thee

Fac ut portem Christi mortem passionis eius sortem et plagas recolere
Fac ut portem Christi mortem passionis fac consortem et plagas recolere
Grant that I may bear the death of Christ, the fate of his Passion, and commemorate His wounds
Grant that I may bear the death of Christ, share his Passion, and commemorate His wounds

Fac me plagis vulnerari cruce hac inebriari ob amorem filii
Fac me plagis vulnerari fac me cruce inebriari et cruore filii
Let me be wounded with his wounds, inebriated by the cross because of love for the Son
Let me be wounded with his wounds, let me be inebriated by the cross and your Son's blood

Inflammatum et accensus, per te, Virgo, sim defensum in die iudicii
Flammis ne urar succensus, per te, Virgo, sim defensum in die iudicii
Flammis orci ne succendar, per te, Virgo, fac, defendar in die iudicii
Inflame and set on fire, may I be defended by you, Virgin, on the day of judgement
Lest I burn, set afire by flames, Virgin, may I be defended by you, on the day of judgement
Lest I be set afire by flames of death, Virgin, may I be defended by you, on the day of judgement

Fac me cruce custodiri morte Christi praemuniri confoveri gratia
Christe cum sit hinc (iam) exire da per matrem me venire ad palmam victoriae
Let me be guarded by the cross, armed by Christ's death and His grace cherish me
Christ, when it is time to pass away, grant that through your Mother I may come to the palm of victory

Quando corpus morietur fac ut animae donetur paradisi gloria. Amen
When my body dies, grant that to my soul is given the glory of paradise. Amen

Lilacs for Voice and Orchestra (1996)

Commissioned by Boston Symphony Orchestra to celebrate the achievements of the renowned black tenor, Ronald Hayes, *Lilacs for Voice and Orchestra* received its premiere in Orchestra Hall, Boston with Seiji Ozawa conducting and Faye Robinson as the soprano soloist on February 1, 1996. The work is in four sections utilizing the first three stanzas and the thirteenth stanza from Walt Whitman's poem, *When Lilacs Last In The Dooryard Bloom'd*, a poignant reflection on the assassination of President Abraham Lincoln.

In the verses of these four stanzas, the principle symbols-the lilac, the star and the bird appear in the text. The first section begins with an orchestral introduction. The horn introduces the interval of half step that recurs consistently and is often followed by a decorative flourish that evokes the image of flowers. The latter half of this section contains melismatic (embellishing) intonations on several words.

The second section focuses on the second symbol in the poem - the star. The introductory material is utilized as accompaniment in the course of this section. The reference to the lilac reappears in the third stanza with recurrences of decorative figurations. The third symbol in the Whitman poem, a bird, is suggested in the beginning of the fourth section. The verse, "Sing-on, sing-on, you gray-brown bird" is set to the opening phrase of the spiritual, "Lit'l boy, how old are you", made famous by Roland Hayes. Transformations and restatements of motives associated with their literary counterparts recreate the redolence of the penultimate verse of Whitman's elegy, "Lilac and star and bird twined with a chant, my soul."

Lilacs for Voice and Orchestra received the Pulitzer Prize in Music in 1996.

When Lilacs Last in the Dooryard Bloom'd

by Walt Whitman

1

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

2

O powerful western fallen star!

O shades of night—O moody, tearful night!

O great star disappear'd—O the black murk that hides the star!

O cruel hands that hold me powerless—O helpless soul of me!

O harsh surrounding cloud that will not free my soul.

3

In the dooryard fronting an old farm-house near the white-wash'd palings,

Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,

With many a pointed blossom rising delicate, with the perfume strong I love,

With every leaf a miracle—and from this bush in the dooryard,

With delicate-color'd blossoms and heart-shaped leaves of rich green,

A sprig with its flower I break.

13

Sing on, sing on you gray-brown bird,

Sing from the swamps, the recesses, pour your chant from the bushes,

Limitless out of the dusk, out of the cedars and pines.

Sing on dearest brother, warble your reedy song,

Loud human song, with voice of uttermost woe.

O liquid and free and tender!

O wild and loose to my soul—O wondrous singer!

You only I hear—yet the star holds me, (but will soon depart,)

Yet the lilac with mastering odor holds me.

UCI Symphony Orchestra

Violin I

Jay No, *Concertmaster*
Angie Meyers
Catherine Kung
Miles Laith Vinson
Emily Lam
Rachel Lam
Katie Kim
Yicheng Chi

Violin II

Sally Kang, *principal*
Tiffany Chang
Neggin Salmi-Moosavi
Dylann Jelden
Carlos Medina
Yao Pei
Destiney Ward
Taryn Lee
Ezaz Hasnain

Viola

Gary Chanan, *principal*
Luis Alberto Zambrano
Adam Joseph Karol Sloma
Janine Claire Kwan Lai
Charlotte Papp
Tyler Richardson
Kimberly Sy-Qin Chin

Cello

Jonathan Lee, *principal*
Pacal Cornejo-Reynoso
Jessandra Kono
Michael Tran
Dana Karen Callata Mendoza

Bass

Nancy Aguilar-Roca, *principal*
Bailey Betancourt
Joshua Seth Eaton

Flute

Elva Tang, *principal*
Susan Turner
Benjamin Lee
Nicholas Wu

Oboe

Jeremy Aquino,
Hannah Joyce Koury *principal*
Sydney Streightiff
Rohan Ramanan

Clarinet

Michael Huynh
Julie Vreman

Bass Clarinet

Maggie Worsley

Horn

Zachary Miles Sahms
Cameron Everett Ford
Hailey Christine Maxwell
Jasmine Koo

Trumpet

Randy H. Wang
Daniel Lopez
Melanie Hoffman
John Aranda

Trombone

June Satton
Fuchou Chiang
Dave Ryan
Dave Goya

Tuba

Gabriel Kanau Eller

Percussion

Jared Davenport
Johan Paul Landaverde
Brian Galliher
Bobby Stauffer
Benjamin Flores

"'A Vein of Fresh Melody' - Harry T. Burleigh
Ushers in the African American Art Song"

Lecture-Recital

Jean E. Snyder, scholar

Roderick George, tenor

Katie Franklin, piano

Friday, February 10, 2017
Winifred Smith Hall – 11:00am

Lovely, Dark and Lonely One (Langston Hughes) (1935)

Waiting (Gilbert Dickinson) (1904)

Tide (Francis Bacon Paine) (1905)

“Till I Wake” from *Five Songs of Laurence Hope* (1915)

“The glory of the day was in her face” from *Passionale* (James Weldon Johnson) (1915)

Highlights of the Dunbar Music Archive:
An Online Resource of Musical Settings by Paul Laurence Dunbar
(1872 – 1906)

Minnita Daniel-Cox, soprano
Gwynne Kuhner Brown, piano

Friday, February 10, 2017
Winifred Smith Hall – Noon

from *Seven African Romances* (1897)
How Shall I Woo Thee?

Samuel Coleridge-Taylor (1875 - 1912)

Spring Song (1983)

Zenobia Powell Perry (1908 – 2004)

Dawn (1973)

Betty Jackson King (1928-1994)

from *Paul Laurence Dunbar: Common Ground* (1994)
The Awakening

Adolphus Hailstork (b. 1941)

from *The Wider View* (1988)
Li'l' Gal

H. Leslie Adams (b. 1932)

www.go.udayton.edu/DMA

Concert of Songs by Adolphus C. Hailstork

Friday, February 10, 2017
Winifred Smith Hall – 2:30pm

Slave Song (Frederick Douglass)

Daniel Washington, bass-baritone
Kathryn Goodson, piano

Yet Do I Marvel (Countee Cullen)

Darryl Taylor, countertenor
Brent McMunn, piano

“Behold, I build a house” from *Behold, I Build a House* (2 Chronicles 2:4-9) Donnie Ray Albert, baritone
Theresa Dimond, marimba

from *Four Romantic Songs* (Dunbar)
My heart to thy heart
Invitation to Love

Roderick George, tenor
William Chapman Nyaho, piano

Two Biblical Songs
The Song of Mary (Luke 1: 46-55)
The Song of Ruth (Ruth 1: 16-17)

Jennifer Lindsey, soprano
William Chapman Nyaho, piano

If we must die (Claude McKay)

Rick E. Taylor
Brent McMunn, piano

Generation Next: Passing the Torch

Friday, February 10, 2017
Winifred Smith Hall – 4:30pm

A Cycle of Love: Songs of Happiness, Heartbreak, Hope, and Healing

A Love Song (Dunbar)

O del mio amato ben (Alberto Donaudy)

Herz. Mein Herz, sei nicht beklommen (Heinrich Heine)

Adieu, jusque je vous revoye (Anon.)

Phillip Harris, baritone

Marvin Mills, piano

Marques L.A. Garrett

Sence You Went Away (J.W. Johnson)

Lori Celeste Hicks, soprano

Loñieta Cornwall, piano

Lori Celeste Hicks

Four Songs to Poems by William Blake

The Lilly

The Garden of Love

The Divine Image

My Pretty Rose Tree

Jayme Allilaw, soprano

Maria Thompson Corley, piano

Nailah Nombeko

Sonnet LXXXI (Antony R. Green)

Lori Celeste Hicks, soprano

Marvin Mills, piano

Anthony R. Green

I want to die easy when I die/Sometimes I feel like a motherless child

Lenora Green-Turner, soprano

Great Day

Phillip Harris, baritone

Maria Thompson Corley, piano

Shawn E. Okpebholo

Martin Luther King, Jr. (Gwendolyn Brooks)

I Believe (Anon.)

Katherine Jolly, soprano

Katherine Goodson, piano

Dave Ragland

Dream Variation (Hughes)

Makeda Hampton, soprano

Loñieta Cornwall, piano

Brandon Spencer

“From the Dark Tower” from <i>Quilting</i> (Cullen)	Andre Myers
Darryl Taylor, countertenor	
Andre Myers, piano	
Prayer (Hughes)	Myers
Harlem Night Song (Hughes)	
Candace Johnson, soprano	
Andre Myers, piano	
Greyday (Maya Angelou)	Brittney Elizabeth Boykin
Sounds like pearls (Angelou)	
Tears (Angelou)	
Lenora Green-Turner, soprano	
Brittney Elizabeth Boykin, piano	
“When Michael Stands” from <i>Songs of Prophetic Expectations</i> (James Lee III)	James Lee III
Kisma Jordan Hunter, soprano	
Pheaross Graham, piano	

Songs of H. Leslie Adams – Master Class
H. Leslie Adams
Junko Nojima, piano

Friday, February 10, 2017
MM 220 – 6:00pm

Prayer (Hughes)
Nena Aldaz, mezzo-soprano

Midas, Poor Midas (McDonald)
Miranda Paulos, soprano

Lullaby Eternal (McDonald)
Olivia Capizzi, soprano

Love Response (Dunbar)
Marlaina Owens, soprano

An Evening Potpourri

Friday, February 10, 2012
Winifred Smith Hall – 7:30pm

Ethiopia Saluting the Colors (Whitman)
“Dust Bowl” from *Borderline* (Hughes)

Oral Moses, bass-baritone
Rosalyn W. Floyd, piano

H.T. Burleigh
Robert Owens

“His Helmet’s Blaze” from *Saracen Songs* (Fred G. Bowles)
“I hear his footsteps, music sweet” from *Saracen Songs* (Bowles)
Katherine Jolly, soprano
Kathryn Goodson, piano

Burleigh

“Love Rejoices” from *The Wider View* (James Dillet Freeman)
“Desire” from *Desire* (Hughes)

Roderick George, tenor
Katie Franklin, piano

H. Leslie Adams
Robert Owens

Soliloquy (Myrtle Vorst Sheppard)
Dancing in the Sun (Howard Weedun)

Raymond Tymas-Jones, tenor
Paul Dorgan, piano

John Work, Jr.

Dream Valley (William Blake)
It was a lover and his lass (William Shakespeare)

Kimberley Davis, soprano
Loñieta Cornwall, piano

Charles Ingram

from *The Shadow of Dawn* (Dunbar)
Dawn
Love’s Apothesis

Leberta Lorál, soprano
Richard Thompson, piano

Richard Thompson

Three Dream Portraits (Hughes)
Minstrel Man
Dream Variation
I, too, sing America

Paula Dione Ingram, soprano
Lukas Swidzinski, piano

Margaret Bonds

Dunbar Songs (Dunbar)
The Meadow Lark
He gave me a rose
The Valse

Gail Robinson-Oturu, soprano
Stacie Haneline, piano

H. Leslie Adams

4 Sonnets to Duse, Op. 102 (Sara Teasdale)

Robert Owens

To Eleonora Duse “Oh Beauty”

To a picture of Eleonora Duse in “The Dead City” Your face is set

To a picture of Eleonora Duse in “The Dead City” The Venus

To a picture of Eleonora Duse as “Francesca da Rimini”

Jamie Reimer, soprano

Stacie Haneline, piano

*Chalk Man (Gregory T.S. Walker)

Gregory T.S. Walker

Washington Isaac Holmes, baritone

William Chapman Nyaho, piano

Absalom (Second Book of Samuel)

Eugene W. Hancock

Won Cho, bass

Byron Smith, piano

*Coming Back to Cleveland (Joette McDonald)

H. Leslie Adams

Phillip Harris, baritone

Marvin Mills, piano

He had his dream (Dunbar)

Roy Jennings

Dawn (Dunbar)

Antoine Griggs, baritone

Pheaross Graham, piano

*World premiere

A Century of Negro Spirituals for Solo Voice

Randy Jones, scholar

Saturday, February 11, 2012
CAC, Colloquium Room – 10:00am

Discography

Anderson, Marian. *First Time Buyer's Guide to American Negro Spirituals*. Primo Collection PRMCD6038, 2004, compact disc.

Brownlee, Lawrence. *This Heart That Flutters*. London OA CD9015 D, 2013, compact disc.

Dobbs, Mattiwilda. *Tva Sidor Av Mattiwilda Dobbs Och Gotthard Arner*. Proprius 25 04-02-0004, 19---, long-playing disc.

Heard, Richard. *My Dream: Art Songs and Spirituals*. Percentage Records/Sound of Art Recordings CD147597, 2012, compact disc.

Hendricks, Barbara. *Spirituals*. EMI Classics 0946 346641 2 7, 2005, compact disc.

Holland, Charles. *My Lord What a Mornin'*. Musical Heritage Society MHS 512250K, 1988, compact disc.

Liverman, Will. *Steal Away*. Yellow Einstein, 2014, compact disc.

Matthews, Inez. *Inez Matthews Sings Spirituals*. Essential Media Group, 2011, compact disc.

Maynor, Dorothy. *Dorothy Maynor in Concert at Library of Congress*. Library of Congress, Music Division LCM 2141, 2007, compact disc.

McFerrin, Robert. *Classic Negro Spirituals*. Washington Records WLP 466, 1959, long-playing disc.

Price, Leontyne. *The Essential Leontyne Price: Spirituals, Hymns & Sacred Songs*. BMG Classics 09026-68157-2, 1996, compact disc.

Robeson, Paul. *The EMI Sessions 1928-1939*. EMI Classics 2 15586 2, 1998, compact disc.

Taylor, Darryl. *How Sweet the Sound: a charm of spirituals*. Albany TROY1244, 2011, compact disc.

Toppin, Louise. *Ah! Love, But a Day*. Albany Records/ Videmus TROY 385, 2000, compact disc.

Verrett, Shirley. *Shirley Verrett Recital*. Suiza OSCD 223, 1991, compact disc.

And She Wrote a Song – Works by Women Composers

Saturday, February 11, 2012
Winifred Smith Hall – 10:30am

She of the Dancing Feet (Cullen)

Phillip Harris, baritone
Maria Thompson Corley, piano

Maria Thompson Corley

Night (Hughes)

Amy Petrongelli, soprano
Blair Salter, piano

Florence B. Price

“The voice of my beloved” from *Scenes from the Life of a Martyr*
“Arise my love, my fair one” from *Scenes from the Life of a Martyr*

Leberta Lorál, soprano
Albert Lee, tenor
Richard Thompson, piano

Undine Smith Moore

I want to die while you love me (Georgia Douglas Johnson)

Amy Petrongelli, soprano
Blair Salter, piano

U. Moore

From *Cantata for Soprano and piano*

Recitative: E-Li, My God
Aria: Blessed are they

Charsie Randolph Sawyer, soprano
Kathryn Goodson, piano

Lettie Beckon Alston

Life (Paul Laurence Dunbar)

Sunset
On a Clean Book
Spring Song
Drizzle
Life

Cornelius Johnson, tenor
Deon Price, piano

Zenobia Powell Perry

Hurston Songs (Zora Neal Hurston)
How It Feels to be Colored Me
I am not Tragically Colored

Rae-Myra Hilliard, soprano
Gordon Grubbs, cello
Blair Salter, piano

Regina Baiocchi

Music of Dorothy Rudd Moore

Saturday, February 11, 2012
Winifred Smith Hall – 2:00pm

Sonnets on Love, Rosebuds and Death

Introduction
I had no thoughts of violets of late (Alice Dunbar Nelson)
Joy (Clarissa Scott Delaney)
Some things are very dear to me (Gwendolyn B. Bennett)
He came in silvern armour (Bennett)
Song for a Dark Girl (Langston Hughes)
Idolatry (Arna Bontemps)
Youth Sings a Song of Rosebuds (Countee Cullen)
Invocation (Helene Johnson)

Cordelia Anderson, soprano
Haroutune Bedelian, violin
Lorna Griffitt, piano

On Wings of Song
If music be the food of love
Charity (Emily Dickinson)

arr. Dorothy Rudd Moore/Mendelssohn
arr. Moore/Purcell
arr. Moore/Hageman

Valerie V. Gay, soprano
Marlaina Owens, soprano
Stephen Tucker, piano

“Lullaby” from *Frederick Douglass*

Lisa Edwards-Burrs, soprano
Pheaross Graham, piano

The Weary Blues (Langston Hughes)

Timothy Jones, baritone
Gordon Grubbs, cello
Andre Myers, piano

“July Fourth Speech” from *Frederick Douglass*

Gerald Blanchard, baritone
Pheaross Graham, piano

From the Dark Tower

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

Gwendolyn Brown, contralto
Gordon Grubbs, cello
Richard Thompson, piano

Angela R. Simpson – Master Class

Kathryn Goodson, piano
Lukas Swidzinski, piano

Saturday, February 11, 2012
MM 220 – 6:00pm

“Poème” from *Songs of Separation* (Bontemps)

Evelyn Johnson, soprano

William Grant Still

“If You Should Go” from *Songs of Separation* (Cullen)

Chaney Lieberman, soprano

Still

Soliloquy (Myrtle Vorst Sheppard)

Alissa Plenzer, soprano

John Work, Jr.

“Genius Child” from *Mortal Storm* (Hughes)

Phillip Harris, baritone

Robert Owens

“Havana Dreams” from *Heart on the Wall* (Hughes)

Kimwana Doner, soprano

Robert Owens

Gala Concert
The New Generation Project:
Contemporizing the African American Art Song and Negro Spiritual

Marquita Lister, soprano
Louise Toppin, soprano
Alastair Edmonstone, piano
Marvin Mills, piano

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

Li'l David Play on your heart*
Gue gue solangaie

Lori Celeste Hicks
Jacqueline Hairston

*The Ladies Suite**
Stand by Me
Honey Chile
Love Crawls
Sentirenla
When the Notes Come

William Banfield

I Know Why the Caged Bird Sings*
Still I Rise*

Joyce Moorman

Songs of Solitude
Tuneless
Asunder
Time Again
Love At Night
This Time

Richard Thompson

Intermission

*Sadness and Hope**
The Slave Auction
Let the Light Enter
Bible Defense of Slavery
Eliza Harris

Malcolm Solomon

You Are The Lady of My Primordial Love

Uzee Brown, Jr.

Song of Hope
O Black Warrior*
Dark Testament*

Brown

*Tehillim**
Psalm 13, "How long will you forget me, Lord?"
Psalm 30, "I will extol thee, O Lord"
Psalm 146, "Praise the Lord"

James Lee III

Run to Jesus*
A Little Talk With Jesus

Roland Carter
Carter

*World premiere performance

Spiritual Celebration

Sunday, February 12, 2017
Christ Our Redeemer AME Church – 10:30am
45 Tesla, Irvine
Rev. Mark E. Whitlock, Jr., pastor

“Little boy, how old are you?” from *The Life of Christ*
Round about de mountain

Roland Hayes

George Shirley, tenor
Kathryn Goodson, piano

Lyric Suite

Robert L. Morris

Dramatic Declamation (O Mary! O Martha!)
Gospel Blues (I’m so glad that trouble don’ las’ always!)
Humoresque (Scandalize My Name)
Lament (This may be my las’ time)
Juba: Ev’rytime I Feel the Spirit

Angela Simpson, soprano
Bonita Hyman, mezzo-soprano
Nina Scolnik, piano

I believe I’ll go back home/ Lordy, won’t you help me?

Charles Lloyd

Roberta Alexander, soprano
Darryl Taylor, countertenor
Lorna Griffitt, piano

Is there anybody here that loves my Jesus?

Undine Smith Moore

Roberta Alexander, soprano
Lorna Griffitt, piano

Ride on, King Jesus
I am seeking for a city

Hall Johnson
James Miller

Issachah Savage, tenor
Marvin Mills, piano

Done made my vow
“I got to lie down” from *Son of Man*

Uzee Brown
Hall Johnson

Donnie Ray Albert, baritone
William Chapman Nyaho, piano

Presentation Abstracts

Bill Doggett, *The Journey to Freedom*
Thursday, February 9
6:00pm, COR

Archivist and Early Sound Recordings historian Bill Doggett will give a multi-media presentation on the topic of the Negro Spiritual in historic recordings in honor of the 150th anniversary of the publication of *Slave Songs of The United States*, in 1867, the first anthology of Spirituals transcribed and published by Abolitionist musicologist.

His presentation will be 30 minute table top Victrola sampling demonstration and talk with power point about the earliest recordings of Spirituals at the dawn of recorded sound [1900-1930] . The Live demonstration is preceded by the 15 minute DVD showing of his related documentary short film, *The Journey to Freedom*. Total presentation time estimate 45-50 minutes, 10 minutes Q&A

Live Victrola Demonstration

This will be a talk and sampling on my 1920s table top Victrola of the earliest recordings of iconic Spirituals from 1909-1924 by a range of performers including The Fisk Jubilee Singers, The Tuskegee Institute Singers, Morehouse Quartet, a Virginia Female Quartet, 2 Sermons with singing blending Spiritual singing with Hymn lining to represent “the camp meeting roots” of Spirituals singing, the first recording of a spiritual on the Harlem Renaissance black owned Black Swan label and conclude with the first recording by The Hall Johnson Negro Choir in Spirituals from Green Pastures.

The Journey to Freedom film

Doggett will begin his presentation with the DVD showing of his well-received 2015 documentary short film *The Journey to Freedom* (15 mins. Duration) that showcases the Negro Spiritual in historic and contemporary settings by The Moses Hogan Chorale and composer, Shawn Okpebholo.

The Journey to Freedom has been web hosted by The International Center for American Music and copies will be available for purchase.

Jean Snyder, “A Vein of Fresh Melody” –
Harry T. Burleigh Ushers in the African American Art Song
Roderick George, tenor
Katie Franklin, piano
Friday, February 10
11:00am, WSH

The spiritual arrangements for which Harry T. Burleigh is best known today literally “hit the charts” exactly one hundred years ago, in the 1916-1917 concert season. Their immediate success can be attributed to the beauty of their melodies, the fundamental spirituality of their texts and the artistry of Burleigh’s settings. But their enthusiastic reception was also assured by Burleigh’s reputation as one of the best American composers of secular art songs. His first art songs were published in 1898, and by 1916 his song catalog numbered more than fifty art songs and three song cycles, in addition to plantation songs and sacred songs for both solo and choir. Some of the most prominent critics in New York and Boston regularly reviewed Burleigh’s compositions, and a long list of renowned American and European opera and recital singers, headed by Irish tenor John McCormack, performed his songs. Tenor Roderick George will sing two of Burleigh’s early songs, from 1904 and 1905, as well as songs from two of his song cycles and the 1935 Langston Hughes setting, “Lovely Dark and Lonely One.”

Minnita Daniel-Cox, *Highlights of the Dunbar Music Archive*
Friday, February 10
Noon, WSH

The Dunbar Music Archive (DMA) was established by Dr. Minnita Daniel-Cox in 2014. This resource is meant to increase awareness and consumption of musical settings of texts by Paul Laurence Dunbar. Dunbar the poet, author, librettist, activist, and essayist was a seminal figure in establishing a poetic voice that would influence African-American poets for generations, including those responsible for the blossoming of the Harlem Renaissance. This lecture-performance includes technologically interactive exploration of the DMA, with a sampling of the variety of composers contained therein. Perusal of the archive on tablets, phones, and laptops during the lecture-performance is encouraged.

Susheel Bibbs, *An Unsung Muse*
Friday, February 10
Noon, CAC – AITR 190

This film celebrates 200 years of concert spirituals and classical song by black composers. Performed works by H.T. Burleigh, Hall Johnson, Leslie Adams, Noel da Costa, E. Rogie Clark, Jacqueline Hairston, Olly Wilson, Noel da Costa, and others. Many others are chronicled in narration. Performances by William Brown, Susheel Bibbs, Helen Dilworth, Hilda Harris, David L. Tigner, Lorene Spain, Jacqueline Hairston, William Duncan Allen. (Originally taped/broadcast in 1991).

Maurice Wheeler, *Race, Representation, and Shaking Up the Status Quo: Mattiwilda Dobbs*
Friday, February 10
11:00am, CAC – AITR 190

This presentation charts the extraordinary life and career of trailblazing coloratura soprano, Mattiwilda Dobbs. When considering the primary participants of the Civil Rights struggle, rarely do concert and opera singers come to mind. Yet, the African American singers who struggled to build their careers in the decades leading to 1960s were in the trenches of social change and activism no less than those who marched in the streets or battled in the classrooms and courtrooms across the nation. Encouraged and inspired by the audaciousness of forbearers such as Roland Hayes, Paul Robeson and Marian Anderson, a new generation of African American classical singers was emboldened to chart the course of their careers, on their own terms. Many succeeded, despite facing the challenges of functioning in a dominant culture, and several subcultures simultaneously. Those who were most successful developed the skill and finesse to navigate through parallel and sometimes disparate worlds. Many names of pioneering singers of that era remain with us, but the details of their struggles and triumphs have dropped from the annals of history. In the digital age, many scholars have found less access to and connection with the record of their struggles. This research seeks to resurrect those stories, and the lessons to be learned from them.

Randy Jones, *A Century of Negro Spirituals for Solo Voice*
Saturday, February 11
10:00am, CAC – Colloquium Room

Since composer and baritone Harry T. Burleigh published “Deep River” in 1916, he and other composers have drawn from the rich bounty of folk songs we know as Negro Spirituals. Pioneering composers, from Hall Johnson, R. Nathaniel Dett, and Florence Price, to more contemporary composers, such as Roland Carter, Jacqueline Hairston, and Shawn Okpebholo, have set this American folk music into art songs intended for concert performance. This presentation explores a miniscule sample of recordings featuring great singers, including Roland Hayes, Marian Anderson, and Paul Robeson, to William Warfield, Leontyne Price, Kathleen Battle and Lawrence Brownlee, with brief commentary about the music, composers, or performers.

Gwynne K. Brown, *The Serious Spirituals of William L. Dawson*
Saturday, February 11
11:00am, CAC – Colloquium Room

When the Fisk Jubilee Singers began their pioneering tours of the United States in 1871, the spirituals were a startling revelation to many white audience members in the North. Soon after, parodic imitations of spirituals had become standard fare in blackface minstrelsy, priming audiences to perceive these sacred folk songs as comedic. As a student member of the Tuskegee Institute's touring male quintet from 1918-21, William L. Dawson experienced the range of reactions that spirituals could provoke from listeners. In his subsequent career as one of the preeminent arrangers of African-American sacred folk songs for collegiate choir, Dawson created works that consistently and insistently instruct listeners and performers alike about the seriousness of this music and its cultural meanings. This paper focuses particularly on Dawson's popular "Ezekiel Saw de Wheel," whose prophetic imagery and text painting could easily have elicited amusement in the hands of a different composer.

Bridget Cooks, *Figuring the Black Composer*
Saturday, February 11
11:30am, AITR 190

In this session Professor Bridget R. Cooks (Departments of African American Studies and Art History, UC Irvine) will provide an overview of the ways Black composers have navigated the color line in their visual representation. From nineteenth century to the contemporary moment, examples of Black representation in American painting, sheet music, album covers, and film will be discussed.

Cordelia Anderson, *A Performance Analysis of Dorothy Rudd Moore's Sonnets on Love, Rosebuds, and Death*
Saturday, February 11
12:30pm, WSH

Dorothy Rudd Moore's Sonnets on Love, Rosebuds, and Death is an eight-piece song cycle that uses poetry from seven reputable poets of the Harlem Renaissance. The poets are Alice Dunbar Nelson, Clarissa Scott Delany, Gwendolyn Bennett, Langston Hughes, Arna Bontemps, Countee Cullen, and Helene Johnson. The Harlem Renaissance was a flourishing time in American history when African Americans felt the liberation to express themselves through the cultural arts. This lecture will discuss the significance of the Harlem Renaissance in relation to the song cycle, as well as an historical overview of The Harlem Renaissance, the life and works of the poets, a biographical sketch of the composer, a detailed performance guide of the music, and a conclusion based upon the marriage of the literary text in connection to the song cycle.

Naomi André, *Embodying Race, Gender, and Performance On Stage*
Saturday, February 11
4:00pm, CAC – Colloquium Room

This paper explores how performance in art songs, choral numbers, and opera portray cultural identities through race and gender with a specific emphasis on black male and female singers. What is at stake are the visual and sonic representations when we tell stories about the past and the present. In addition to the composer, poet, and other artists involved in creating the work, this study also includes the roles that the legible and less visible racial and ethnic identities of the performers and audience play in interpreting the work in performance.

The opening of Gershwin's American Folk Opera, *Porgy and Bess* provides an unlikely, albeit instructive, case study. Through the energetic activity in the orchestra and chorus, the diegetic moment of Clara's lullaby "Summertime" presents a contrapuntal set of meanings around performances of race, ethnicity, and expectations. In one instance, who wrote her music, the black female body singing the music, and the audience member who hears the music crash together in a cacophonous puzzle.

Black voices resonate with meaning and black bodies in concert halls matter. Both on stage and in the audience, the sonic sounding and visual embodiment of black experiences have direct impact on how we understand narrative and representation. This study also identifies a shadow culture of black musical experience that parallels the mainstream non-black repertoire, and illustrates how new voices and different narratives are written into history. Such stories reveal not only the past, but also the way these musical experiences generate meaning today.

CONFERENCE PARTICIPANT BIOGRAPHIES

(Composer biographies listed separately)

Roberta Alexander

Among the most compelling singing actresses of our time, the admired black American soprano, Roberta Alexander, enjoys international renown for her riveting, incisive characterizations, miraculous vocal and dramatic range. She was reared in a musical family. She studied at the University of Michigan in Ann Arbor from 1969 to 1971, receiving M. Music in 1971, and with Herman Woltman at the Royal Conservatory of Music at The Hague. Roberta Alexander appeared as Pamina at the Houston Grand Opera in 1980, as Daphne in Santa Fe in 1981, and as Elettra in *Idomeneo* in Zürich in 1982. Following a tour of Europe, she made a successful debut at the Metropolitan Opera in New York as Zerlina in November 1983. Among the operatic heroines she has unforgettably portrayed are the title role of Janacek's *Jenufa* (a Glyndebourne production), Mimì in Puccini's *La Bohème*, and especially the great Mozart heroines: Fiordiligi in *Così fan tutte*, Donna Elvira in *Don Giovanni* and Vitellia in Mozart's *La Clemenza di Tito*, the latter a major success with both the public and the press at the Glyndebourne Festival. In addition she has performed principal roles at New York's Metropolitan Opera, the Royal Opera House/Covent Garden, and the major Houses of Berlin, Hamburg, Vienna, Zurich and Venice. In January 1999, Roberta Alexander sang concert performances of *Jenufa*, Act 2 with Sir Simon Rattle and the Philadelphia Orchestra, in Philadelphia and at New York's Carnegie Hall. Other recent North American highlights includes a Washington, D.C. recital on the distinguished Vocal Arts Society series and Britten's *War Requiem* with the Utah Symphony under its Music Director Keith Lockhart, both receiving rapturous critical acclaim. Equally esteemed as an orchestral soloist, Roberta Alexander recently enjoyed particular success performing Ravel's *Shéhérazade* with André Previn and the NDR Sinfonieorchester, telecast throughout Europe. She has also performed with the Vienna, London and Royal Philharmonics; Royal Concertgebouw, Philadelphia, Cleveland and Bavarian Radio Orchestras; Cincinnati, Atlanta and Dallas Symphonies; and collaborated with such distinguished conductors as Vladimir Ashkenazy, Andrew Litton, Bernard Haitink, Sir Colin Davis, Nikolaus Harnoncourt, James Levine, Zubin Mehta, Carlo Maria Giulini, Leonard Slatkin, Jesus Lopez-Cobos, Edo De Waart and David Zinman. She recently reunited with Seiji Ozawa and the Boston Symphony Orchestra for Mendelssohn's *Midsummer Night's Dream* and Tchaikovsky's *Romeo & Juliet* and the rapturously-received world premiere of Kirchner's *Of things exactly as they are*. In addition she sang Copland's *In the Beginning* with Michael Tilson Thomas conducting the San Francisco Symphony. An uncommonly communicative recitalist, Roberta Alexander has offered acclaimed programs at New York's Carnegie Recital Hall, the Philadelphia Chamber Music Society, the Vienna Musikverein, London's Wigmore Hall and the Amsterdam Concertgebouw. An especially ardent and persuasive interpreter of American masterworks, her latest recordings include *Songs My Mother Taught Me* and *With You* (the latter an anthology of Broadway songs). Roberta Alexander's voluminous discography on the Etcetera, Philips, Sony, Teldec and BMG reflects her astonishing mastery of varied vocal styles: songs by Barber, Mozart, Bernstein, Ives, Copland, Strauss, Castelnuovo-Tedesco, Puccini and Villa-Lobos; Handel's *Giulio Cesare*, *Apollo e Daphne*, *Samson* and *Theodora*; Mozart's *Don Giovanni* and *Idomeneo*; and such rarities as Goldschmidt's *Der Gewaltige Hahnrei* and *Beatrice Cenci*, Heppener's *Four Songs of Ezra Pound* and an Edison-winning recording of Andriessen's *Songs with Orchestra*.

Cordelia Anderson

Cordelia Anderson holds a BA in Vocal Performance from Alabama State University and a MM in Vocal Performance from Southern Illinois University Carbondale. She had the honor to perform for the unveiling of the U.S. stamp of world renowned opera singer, Marian Anderson in 2005. Ms. Anderson was one of the winners of the 2006 National Association of Teachers of Singing (NATS) in the state of Alabama, won first place for the Cal-Western Region of NATS, and recently placed 2nd in the newly inducted Hall Johnson Spiritual Category of the NATS Competition. She has performed in three major cities in China with the Southern Illinois University Concert Choir, those cities are: Beijing, Xian, and Shanghai. Ms. Anderson has gained a great deal of performance experience while being in Southern Illinois. In the summer of 2011, Ms. Anderson participated in a six week intense music program with The American Institute of Musical Studies (AIMS), where she performed in the lovely city of Graz, Austria. Ms. Anderson was a Young Artist for Opera Las Vegas from 2013-2015. Also in fall 2013, Ms. Anderson performed with the University of Nevada Las Vegas Opera Theater program in their production of *Suor Angelica* as the titled role. She also performed the role of "Marcellina" in their spring 2015 production of *Le Nozze di Figaro*. Cordelia has recently completed her doctoral degree (DMA) in Vocal Performance from The University of Nevada Las Vegas, and has now joined the faculty at Alabama State University as an Assistant Professor in vocal studies in the College of Visual and Performing Arts. Cordelia has studied in the voice studios of Dr. Pamela Burns, Dr. Jeanine Wagner, Dr. Diane Coloton, Dr. Roderick George, and Dr. Alfonse Anderson. She is a member of Sigma Alpha Iota Music Fraternity for Women, The American Choral Directors Association, The National Association of Teachers of Singing, and Alpha Kappa Alpha Sorority Inc.

Donnie Ray Albert

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

Jayne Alilaw

Acclaimed for her lush and vibrant tone, California native Jayme Alilaw has performed roles from both soprano and mezzo-soprano repertoires. Roles performed include Lauretta (*Gianni Schicchi*), Second Lady (*Die Zauberflöte*), Dido (*Dido and Aeneas*), Mrs. Jones (*Street Scene*), and world premieres: Marketing Director in Paul Salerni's *Tony Caruso's Last Broadcast* and Laura Delano in Kenneth Wells' *The First Lady*. This spring, Jayme will sing the role of Suor Angelica with Capitol City Opera in Atlanta. As a Sergeant in the U.S. Army Reserves, Ms. Alilaw sang for military ceremonies throughout the U.S. and Middle East. Jayme's honors include Metropolitan Opera National Auditions Los Angeles District

Winner, Winner and Audience Choice in the Harlem Opera Vocal Competition, National Association of Negro Musicians Vocal Competition Second Place, and Palm Springs Opera Guild Competition finalist. Jayme Alilaw has a Master of Music degree in Vocal Performance from California State University, Northridge and currently lives in Atlanta, Georgia.

Naomi André

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

Haroutune Bedelian

Haroutune Bedelian is a graduate of the Royal Academy of Music, London, where, at age twenty, he won the first prize in the BBC Violin Competition. He has performed in major cities, festivals, and concerts in major cities, festivals, and concert halls throughout North and South America, the United Kingdom, Europe, and the Middle East, and has appeared in numerous radio and television broadcasts. Among his critical accolades are the following: "Alert, subtle artist as well as a superb instrumentalist" (New York Times). "The result was a powerful music making, virtuosity going hand in hand with unswerving loyalty to the composer" (The Strad Magazine). "Virtuosity comes to him as second nature, but it is used as a means to the interpretive freedom and sense of style that characterizes his playing above all else" (The London Times). "Refined and sensitive musician. Controlled, clean and effortless playing making light of the most formidable difficulties" (The London Guardian). "Technical and musical resources of virtuoso class" (Los Angeles Times). Prior to joining the faculty at UC Irvine, Mr. Bedelian was Professor of Violin at the Royal Academy of Music, London. 2007 saw the release of J. S. Bach's 6 Sonatas and Partitas for solo violin in its entirety for the first time on DVD, performed by Mr. Bedelian.

Gwendolyn Brown

Contralto Gwendolyn Brown's operatic performances of traditional, 20th century, and even the avant guard has earned her consistent critical acclaim. In 2015, Ms. Brown's contralto was featured in the new experimental operatic work *Afterwords: The AACM (AS) Opera*, composed by George Lewis. Ms. Brown is fresh from her recent spritually "*strong performance*" hailed as "beneficent" (James McQuillen, The Oregonian) in Ethan Gans-Morse's opera *The Canticle of the Black Madonna*. Recently, Ms. Brown's "*imposing*" performance of Azalia in the William Grant-Still opera "*Troubled Island*" presented by the South Shore Opera Company earned her high critical acclaim as being "*wholly at home in Still's embrace of European, American and spiritual composition traditions*" (Andrew Patner, Chicago Sun Times) She has the distinction of being the first African-American contralto to perform the complete role, and the South Shore Opera Company bears the distinction of doing the full operatic performance as originally intended with a Black cast since the opera's premier in 1949. Critical acclaim of Ms. Brown's signature role of Maria in "*Gershwin's Porgy and Bess*" has made her one of the most sought after and renowned artists to perform the role. Her recent performances with the Seattle Opera and Boston Symphony (both during the regular season and at Tanglewood) as well as performances with Washington National Opera, New Orleans Opera, and abroad in Germany, Amsterdam, and Brussels were given high praise. Ms. Brown "*was a Maria with an ample voice to match her vivid personality*" (Tim Smith, Opera News). Ms. Brown "*performed the Earth Mother role of Maria with dramatic power and vocal depth.*" (Willard Spiegelman, Opera News). "*As Maria, the town busybody, Gwendolyn Brown steals the show – a no-nonsense mama whose flips from rich alto to deep Southern back talk have both stage and audience in thrall.*" (Rosemary Ponnekanti, Tacoma News Tribune). Other recent operatic appearances include covering Queenie in *Show Boat* with both Lyric Opera of Chicago and Washington National Opera in 2013, where she went on for two performances. A burgeoning Wagnerian, Ms. Brown's repertoire includes Fricka in *Das Rheingold*, which she performed at Des Moines Metro Opera, the First Norn and Waltraute in *Götterdämmerung*, and Erda in *Das Rheingold* and *Siegfried*. She has also performed the roles of Baba in Menotti's *The Medium*, Kabanicha in Janáček's *Katya Kabanova* and Filippievna in Tchaikovsky's *Eugene Onegin*. An expert in American Negro spirituals, Ms. Brown performed as a featured soloist with the Chicago Symphony in its 2009 project *Beyond the Score: Dvorak's New World Symphony*, and is featured in the accompanying documentary. Other orchestral appearances include Beethoven's 9th Symphony and *Hale Smith's Four Spirituals* with the Chicago Sinfonietta, and 3 seasons at the Yachats Music Festival in Oregon. She has given numerous recitals, including those for the American Spirituals Negro Spiritual Scholarship Foundation in Florida, the Opera Memphis Negro Spiritual Scholarship Foundation, the Fisk University Arts Festival, and the Four Seasons Concert Series in San Francisco. She has also premiered new works of the Negro Spiritual and is working on commissioning other works. Ms. Brown has also received critical acclaim for her work in concert and symphonic works. "*Her dusky voice inhabited the music so completely, we were spellbound*" (The Oregonian). Ms. Brown's "*stirring, solo voice can rise above the crowd and harness audience attention*" (Andrew Beck, Hartford Arts Examiner). As one critic states, her singing is simply "*Stunning*" (Andrew Patner, Chicago Sun Times). Ms. Brown's 2014-2015 season include the premier of a new work by Ethan Gans-Morse entitled *The Canticle of the Black Madonna* (Anima Mundi Production - Portland, Oregon); performances of *Gershwin's Porgy and Bess* for Syracuse Opera and the Lyric Opera of Chicago; Concert version of *Gershwin's Porgy and Bess* for the Toronto Symphony Orchestra; and *Beethoven's 9th Symphony* for Madison Symphony Orchestra.

Susheel Bibbs

Filmmaker-singer-scholar Susheel Bibbs has served the arts and the humanities for over 26 years. An acclaimed classical singer, national Emmy winner, and once the youngest Executive Producer in the PBS system for a major international series, Bibbs recently secured five international film awards (including one for Best Director of a Documentary) for her independent films on PBS and other US stations. As a classical soprano, Susheel debuted in concert at Boston's famed Jordan Hall, sang in Austria, and performed principal and supporting roles with professional companies in the US. Praised internationally in recital and with orchestra for 20 years, she also served on California Arts and Missouri Arts Councils' touring-artist rosters for 13 of those years. Combining the arts and humanities, Susheel began research work in 1985 on black classical song, in 1991 on civil-rights pioneer Mary Ellen Pleasant, and in 2009 on 19th-century, socially active opera divas, The Hyers Sisters. Seeking to celebrate the unsung works and achievements she had uncovered, she began creating and touring one-woman musical and dramatic performance works and creating films on these topics. In 1994 she became a leading touring artist for California Humanities, joined their *History Alive! Touring Program*

in 1999, and was accepted by The National Parks Service's Network-to-Freedom programming in 2001. Her touring continues, and three of her independent films have become award winners. All screened at film-festivals -- one of them, seen in Europe's famed Cannes Film Festival, continues on national PBS. Bibbs has remained in demand nationally for appearances in media and documentaries, such as those on the Travel Channel (*Histories Mysteries*), NPR, and PBS. She currently directs The Living Heritage Foundation, which she founded in 2012 to support other professional artists who have enriched the arts with unique works by or about African Americans or women of note. For her "tireless efforts in the arts and humanities," the San Francisco Board of Supervisors awarded her their Highest Commendation, and The City Museum in St. Louis and Afro-American Museum in Los Angeles awarded her commendations for "extending the awareness of her community" and "making contributions to women's history." Bibbs holds advanced degrees in Communications (with an emphasis in the mass communication of African-American and Diaspora history) and in Vocal Performance and Opera from New England Conservatory (M.M., Vocal Performance). Her undergraduate work was at Boston University's College of the Arts (B.M., Opera). She apprenticed at the Santa Fe Opera and acquired diplomas in Late German Romantic Lieder and Opera from the Mozarteum in Salzburg, Austria. Bibbs, who later served on the Interdisciplinary Studies-Communications faculty of UC Berkeley, trained in media while producing at WGBH-Boston under Corporation for Public Broadcasting Grant in the late 1970's. There she became a TV Talent Coordinator, Radio Drama Producer, Music Program Director, and finally, the youngest national TV Executive Producer in PBS. During this time, she won national radio and television awards in addition to the national EMMY. More at www.susheelbibbs.com.

Hansonia Caldwell

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

Won Cho

Korean-Canadian Bass Won Cho is in demand for both concert and operatic repertoire worldwide, thanks to his energetic voice and strong stage presence, appearing with many of the opera houses and orchestras of the U.S., Canada, Europe, Middle East, and his native Korea. Critics hailed Cho's performances as "Expertly played whose deep tones vibrate the seats", "One wished the score let him sing his overcoat aria twice", "Won Cho steal(s) the show", "Deep resonant mellifluous sound", "He sang with a grave, classic beauty", "A particularly dark, melodic yet rafter-ringing bass that is worth the price of admission all by itself." His recent engagements include Beethoven's 9th Symphony at Winter Park Bach Festival, Colline in La Bohème with Anchorage Opera, Messiah in Fort Meyers and Orlando, FL, his Carnegie Hall debut in Mid America Productions' Mozart *Requiem*, Lord Nelson Mass and Bruckner's *Te Deum* with Palm Beach Symphony, Basilio in *Il Barbiere di Siviglia* with Helena Symphony and with Anchorage Opera, Mercury Opera Rochester, and Lakeland Opera (FL), Brahms *Requiem* at Winter Park Bach Festival in Orlando, Jesus in *St. John Passion* with The Bach Festival of Central Florida, season-opening concert singing Bach Cantata for The Florida Orchestra, recital at Korean Cultural Service, NY, sponsored by Korea Music Foundation, concerts in Luxembourg, Strasbourg France, and Korea. He was the 3rd prize winner of The 31st Vincenzo Bellini International Opera Competition in Italy where Dame Joan Sutherland was the chair adjudicator, 1st prize winner of The Artist International Music Competition in Toronto, Canada, and a Regional Finalist at The Metropolitan Opera's National Council Audition. Additional honors and awards he has received include prizes from The Amici Vocal Competition, Operafest! of New Hampshire competition, and Hohenberg-Scheidt Opera Fellowship from The University of Memphis. Won Cho studied at Manhattan School of Music, Boston University, and University of Memphis. He has served as a faculty at Vianden International Music Festival, University of Northern Iowa (Voice), State University of New York in Fredonia (Voice / Opera), and University of South Florida (Opera / Voice). He is currently on the voice faculty at Nei Stämmen International Vocal Institute in Luxembourg and the University of Alabama at Birmingham.

Loñieta Cornwall

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

Minnita Daniel-Cox

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

Kimberley Davis

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

Theresa Dimond

Originally from Phoenix, Arizona, Theresa Dimond moved to Los Angeles to study percussion at the University of Southern California where she completed her bachelor's, master's and doctoral degrees. She is the principal timpanist for the Pasadena Pops and California Philharmonic, Hollywood Bowl Orchestra and Los Angeles Chamber Orchestra; and many touring companies, including the American Ballet Theatre, Joffrey Ballet and Kirov Ballet. Her recording credits include *Edward Scissorhands*, *Rocky V*, *The Simpsons*, *Pochahontas*, the *38th Annual Grammy Awards* and recordings with the Hollywood Bowl Orchestra and the Los Angeles Philharmonic. Dimond also performs on the cymbalom, a type of Hungarian Folk instrument. Recent engagements on cymbalom have included working with Pierre Boulez and the Los Angeles Philharmonic, Lalo Schiffrin and the Glendale Symphony. She is a founding member of the Color Sound Percussion Trio, which performs in the LA School District under the auspices of the Music Center on Tour and Performing Tree. She is the owner and editor of TouchDown Productions, a publishing enterprise that specializes in editing symphonic, ballet and opera editions for discerning percussionists. Dimond is currently on the faculties of USC, Cerritos College, Pomona College, UC Irvine, UCLA and Whittier College.

Bill Doggett

Bill Doggett is respected and experienced Exhibitions Curator and independent archivist based in Oakland. Inspired by the life work of the legendary archivist and curator, Arthur Schomburg, whose collection established New York's Schomburg Center for Research in Black Culture, Doggett's goal is to create an educational outreach resource with his archive of rare ephemera and recordings. Doggett has curated three well received exhibitions in San Francisco: The African American Concert Singer 1900-1963, Porgy and Bess: From Broadway to San Francisco for San Francisco Opera and The Underground Railroad: Songs of Hope and Freedom, The Civil War@150 years. Doggett's archive features a large sound archive including many of the earliest recordings of Negro Spirituals and a collection of rare programs and recital reviews of Concert Singers from the 1930s-1950s. Visit: <http://www.billdoggettproductions.com/Exhibitions-Archivist-Curator.html>.

Kimwana Doner

Described as "absolutely luminous", "mesmerizing to watch and thrilling to hear," Detroit native soprano Kimwana Doner is an emerging artist who commands attention and elicits enormous delight. A product of the distinguished young artist training programs of the San Francisco Opera (Merola and Adler Fellowship), Seattle Opera, Opera Theatre of St. Louis, and Opera North, Ms. Doner is establishing a career that includes the full breadth of the lyric to dramatic soprano repertoire. With acclaimed performances on the mainstages of the Michigan Opera Theatre, San Francisco Opera, Boston Lyric Opera, and Opera North, the statuesque Ms. Doner is becoming increasingly seen as an important young talent in her fash. In concert she has sung with the Saint Louis Symphony, Modesto Symphony, Yakima Symphony, the Napa Valley Opera House, and the Rackham Symphony. She has also participated in several prominent concert series including the Music at Meyer Concert Series in the acoustically superb Meyer Sanctuary in San Francisco, CA and the Eureka Chamber Music Concert Series which brings together prominent artists from the US and abroad.

Paul Dorgan

Paul Dorgan has performed frequently on the Temple Square Recital Series; NOVA; the School of Music's "Virtuoso" recitals, and its "Sundays@7" series. Other performances include recitals in his native Ireland; in London; in Paris; Italy; Switzerland and Brazil. For seven seasons he was on the Music Staff of Cincinnati Opera and spent two years with Virginia Opera; other opera companies with which he was associated include Opera Tampa; L'Opéra de Montréal; Opera Columbus; Atlanta Opera; Memphis Opera and Opera Roanoke. His association with Utah Opera began in 1992 and continues today with his series of articles on various productions. He has taught classes and coached singers in various Summer Courses, including the University of Toronto's COSI program in Sulmona, Italy; FIOAmericas in Campinas, Brazil, and, most recently, at the Castleton Festival in Virginia.

Alastair Edmonstone

A native of Perth, Scotland, pianist Alastair Edmonstone has performed as soloist, chamber musician, and collaborative pianist throughout the United States, Canada, and the United Kingdom. Edmonstone earned his Bachelor of Music degree from Birmingham Conservatoire in England and the Master of Music degree and Graduate Diploma from New England Conservatory of Music in Boston. In 2012 he received the Doctor of Musical Arts degree from the University of Washington in Seattle. He is recipient of awards from the Scottish International Education Trust and the European Union. His primary piano teachers have been Stephen Drury, Robin McCabe, and Mark Racz. Additionally, he studied collaborative piano with Julius Drake, Kayo Iwama, and John Moriarty. Between 2010 and 2102, Edmonstone served as Faculty Opera Répétiteur at Birmingham Conservatoire. Prior to this, he was Doctoral Teaching Associate in Collaborative Piano at the University of Washington where he worked extensively with soprano Jane Eaglen. As an educator he has given guest lectures and classes at the University of Victoria, Seattle University, University of Portland, Central Washington University, Santa Monica College, and Columbus State University. An advocate of modern music, he has worked closely with composers such as Jonathan Harvey, Huck Hodge, Lee Hyla, and Gunther Schuller, and gave the Boston premiere of Schuller's Grand Concerto for Percussion and Keyboards in 2005. Between 2008 and 2009 he presented over a dozen performances of Messiaen's legendary piano cycle *Vingt regards sur l'enfant-Jésus* to mark the 100th anniversary of the composer's birth. In 2010 Edmonstone gave the Seattle premiere of Luciano Berio's landmark 2001 work, the *Sonata per pianoforte solo*.

Lisa Edwards-Burrs

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

Rosalyn W. Floyd

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

Valerie V. Gay

Valerie V. Gay is an active performer as a solo recitalist and multi-genre vocalist, in operas and with collaborative pianist, Iris Blanco-Urgelles., and as a member of Ever Ensemble. She is hailed as a soprano whose voice is capable of a wide variety of styles and genres. Val especially enjoys presenting recitals which feature lesser known composers, especially women and composers of color. Some of her recent performing highlights include singing in concert with renowned soprano Kathleen Battle, being featured in the world premier and the preview of Hannibal Lokumbe's Can You Hear God Crying and A Shepherd Among Us. Val was also awarded the First Place Prize with the Summit City Art Song Festival Competition, and has sung the role of Giannetta in Donizetti's opera, L'elisir d'amore with Opera Libera and the role of Madame Goldentrill in Mozart's opera, The Impresario with the Poor Richard's Opera Company. In 2006, Val founded Fortress Arts Academy, which provides experiential access to music, for children and adults, especially those in lower economic areas.

Roderick George

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

Pheaross Graham

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

Lorna Griffitt

Lorna Griffitt, D.M., began her performing career at 16 as a soloist with the Louisville Orchestra under the direction of Robert Whitney, in a performance of the Grieg *Piano Concerto in A Minor*. Her teachers include Doris Owen (Bickel), Tong Il Han, Gyorgy Sebok and Maria Curcio. She received her doctorate with distinction in piano performance from Indiana University under the tutelage of Menahem Pressler. Griffitt enjoys an active career as soloist, chamber musician and pedagogue here in the US and in South America, Europe and the Middle East. She began her teaching career in 1974 at DePauw University and joined the music faculty at the University of California, Irvine in 1993. During the summers, Griffitt is invited as guest artist to the Schlern International Music Festival in Voels am Schlern, Italy and to the International Cello Encounter in Rio de Janeiro, Brazil, where she teaches, gives master classes and performs in concerto and chamber concerts with various international artists. She and violinist Haroutune Bedelian recorded the Six Sonatas and Partitas of J.S. Bach with the Robert Schumann piano accompaniment which was released for Centaur Records in 2008.

Antoine Griggs

Antoine Griggs has a Bachelor's Degree in Vocal Music Performance from Morehouse College, in Atlanta, Georgia where he studied with tenor Timothy Miller, and sang many solos with the world renowned Morehouse College Glee Club under the direction of Dr. David E. Morrow. He is currently working on completing a Master's Degree in Vocal Music Performance at Georgia State University (GSU) in Atlanta, Georgia. In the recent past, he has sung several operatic roles. Some of them include: Albert in Massenet's *Werther* (Georgia State University), and The Custom's Officer in Puccini's *La Boheme* (Capitol City Opera). In addition to singing roles in operas and in and with choral ensembles, I have participated in several voice master classes with such renowned artists and teachers as Thomas Hampson, Lawrence Brownlee, Daniel Washington, Roderick Dixon, and Robert Sims. I have received many awards for singing. Some include: Heritage Music Festival (First Place), Detroit NAACP ACT-SO Competition (Gold Winner), Detroit Symphony Nelson Foundation Award (First Place), James Tatum Scholarship Award, and Madonna University Masterclass Singer's Award.

Gordon Grubbs

Gordon Grubbs grew up in a very musical home. His mother was a professional pianist and was very encouraging to Gordon when he was three and wanted to play. Gordon was later guided by a very influential teacher, which was an experience that forever cemented his own direction in music. He studied at the National Music Camp in Interlochen, Michigan, earned a degree in performances at Wichita State University and soon became a member of a number of musical organizations including the Chamber Orchestra of Wichita, the Los Angeles Philharmonic and the Grossmont Symphony String Quartet in San Diego, where he serves as principal cellist.

Thomas Hampson

The admired American baritone, Thomas Hampson, studied at Eastern Washington University (B.A., 1977), Forth Wright College (B.F.A., 1979), the University of Southern California, and the Music Academy of the West at Santa Barbara, where he won the Lotte Lehmann award in 1978. In 1980 he took the 2nd prize at the Hertogenbosch International Vocal Competition, and in 1981 1st place in the Metropolitan Opera Auditions. In 1981 Thomas Hampson appeared with the Deutsche Oper am Rhein in Düsseldorf, and in 1982 attracted wide notice as Guglielmo in *Così fan tutte* with the Opera Theatre of St. Louis. Today Thomas Hampson is considered as America's leading baritone, and has been recognized for his versatility and breadth of achievement in opera, song, recording, research and pedagogy. The singer, who hails from Spokane, Washington, studied with Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher and Horst Günther and now enjoys an international career that has taken him to all of the world's most prestigious stages and concert halls, making him one of today's most respected, innovative and sought-after soloists. Thomas Hampson's operatic roles span a wide range of repertoire from Rossini to Verdi and Puccini and from Monteverdi to Benjamin Britten and Henze. Among his celebrated recent portrayals have been the title roles in *Guillaume Tell* (Vienna), *Eugene Onegin* (Vienna and Paris). In Ambroise Thomas' *Hamlet* (Monte Carlo and San Francisco) and in the rarely heard baritone version of Massenet's *Werther* (New York); Père Germont in *La Traviata* (Zürich); the Marquis of Posa in the original French version of Verdi's *Don Carlos* (Paris, London, Edinburgh); Wagner's *Tannhäuser* (Zürich), Ferruccio Busoni's *Dr. Faustus* (Salzburg), and Szymanowski's *King Roger* (Birmingham). The year 2000 features reprises of *Il Barbiere di Siviglia* and *La Traviata* (New York), *Hamlet* (Paris) and *Eugene Onegin*, *Guillaume Tell*, *Die Lustige Witwe* and *Linda di Chamounix* (Vienna). Soloist of choice for today's foremost conductors and the pre-eminent recitalist of his generation, Thomas Hampson has conceived and performed thoughtfully-constructed programmes which explore the rich diversity of song idioms, languages and styles. He has furthered his commitment to the art of song not only by teaching, but also by researching the repertoire, and designing multi-media projects like 'Voices from the Heart', a performance documentary on the music of Stephen Foster for the Hessischer Rundfunk/Arte network, or the highly acclaimed 'I Hear America Singing', a programme about the cultural contexts of American song which first aired in January 1997 on WNET's Great Performances. One of the most prolific and diversely-recorded artists of his generation, Thomas Hampson's recordings appear on eight major labels, among them Angel/EMI with whom since 1993 he has made an exclusive commitment for the solo repertoire and by whom he has been designated 1997 Artist of the Year. Almost all of his recordings have received the rewards of the industry, including six Grammy nominations, two Edison Prizes, three 1994 Gramophone Awards, the 1992 Grand Prix de la Nouvelle Académie du Disque, the Grand Prix du Disque, the 1994 Charles Cros Académie du Disque Lyrique, as well as the esteemed Toblacher Prize. To these recording honours are added the 1997 Citation of Merit for Lifetime Contribution to Music and Education from the National Arts Club on America, 1994 Cannes Classical Awards Male Singer of the Year, 1997 and 1994 German Critics' Echo Preis for Best Male Singer, 1993 Classical Music Awards' Male Singer of the Year, Musical America's Vocalist of the Year 1992, the Münchener Abendzeitung's Stern des Jahres 1992, the Music Academy of the West's first Distinguished Alumni Award and the Merola Distinguished Alumni Award as well as honorary membership in London's Royal Academy of Music and honorary doctorates from the San Francisco Conservatory and Whitworth College and the covered title of Kammsänger in Vienna.

Makeda Hampton

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

Stacie Haneline

Stacie Haneline maintains a diverse career as a pianist, collaborative artist, educator and arts administrator. She is an accomplished pianist who has appeared throughout the United States and Australia, including performances at New York City Opera, the Kennedy Center, Sydney Opera House, Virginia Opera, Virginia Symphony, the Omaha Symphony, Opera Omaha, as well as performances with touring Broadway shows such as *Wicked*, the Book of Mormon, *Jekyll and Hyde*, and *Sister Act*, Ms. Haneline performs extensively as a pianist on the faculty of the University of Nebraska at Omaha School of Music. Ms. Haneline is a founding member of the Faculty Trio, *I the Siren*, which was a semi-finalist in the American Prize Chamber Music. Performance highlights during her career include collaborative positions at the Sydney Opera House; the Universities of Australia; Hawaii Opera, Hawaii Vocal Arts, Brevard Music Center, the Brooklyn Academy of Music to name a few. Ms. Haneline's arts administration experience extends throughout chamber organizations in the US and Australia. Her ten-year position as the Executive Director of the Omaha Chamber Music Society brought education, performance, and community outreach throughout Nebraska. A graduate of the Manhattan School of Music and Converse College, she studied with Dr. Mark Silverman, Arkady Aronov and Dr. Douglas Weeks, as well as Josef Raieff and Marilyn Neeley. She holds a teaching certificate from the University of Nebraska at Kearney.

Hilda Harris

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

Phillip Harris

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

Lori Celeste Hicks

Debating as Opera Theater of Pittsburgh's "magnetic" Bess in Gershwin's *Porgy and Bess* this past February, soprano Lori Celeste Hicks is only begun to leave her mark on the world of classical music. Ms. Hicks has "completely amazed everyone with her beautiful voice and warm personality." She will continue performances of *Porgy and Bess* with El Paso Opera in March of 2010. An active recitalist and concert performer she will sing the Verdi Requiem with the Jackson Michigan Symphony Orchestra. She sang a recital in Detroit in September at the Westminster Church and will perform a recital at Claflin University. In addition to this she will take part in an African Women's Composer's Forum at the University of Dayton. The 08/09 season brought many engagements such as the Verdi Requiem with the Holland Symphony Orchestra, Donna Elvira in Mozart's *Don Giovanni* with the Arbor Opera Theater, "A tribute to Black Pioneers in Music" Gala Concert in Denver, Colorado singing alongside tenor George Shirley in Act IV of *Otello*, along with a Holiday Concert at the Lincoln Center Library. Ms. Hicks closed the season with another concert in Verdi Requiem in Detroit, MI, and several recitals also in Michigan, Colorado, and Ohio. Internationally, Lori Hicks was featured in concerts and recitals throughout Italy and France, as well as starring in the role of "Alice Ford" in Verdi's *Falstaff* under the baton of Maestro Joseph Rescigno. A frequent performer in the Midwest area, Lori has starred in title roles such as "Mimi" in *La Bohème*, "Fiordiligi" in *Così fan tutte*, "Rosalinda" in *Die Fledermaus*, "Laetitia" in Menotti's *The Old Maid and the Thief*, and the world-premiere of James P. Johnson's jazz opera *Dreamy Kid*. Ms. Hicks' concert work has included Verdi's Requiem, Saint-Saëns *Oratorio de Noël*, Bach *Magnificat*, Vivaldi *Gloria*,

Handel's *Messiah*, and *Wesendonck Lieder* by Richard Wagner. A native of Detroit, Michigan, Lori holds a Doctorate of Musical Arts from the University of Michigan in Ann Arbor, a Masters of Music from Bowling Green State University in Ohio, and a Bachelors of Music Education from Kentucky State University. She currently serves on the voice faculty of Claflin University in South Carolina.

Richard Hodges

Richard Hodges, baritone, is a native of Greensboro and is a 2015 Finalist of the American Institute of Musical Studies renowned Meistersinger Competition in Graz, Austria. He holds a BM from North Carolina Central University and a MM from the University of North Carolina at Greensboro. A former High School Choral Director and 2014 MET Council Audition Encouragement Award winner, Richard sang the role of Superintendent Budd in Britten's *Albert Herring* with UNCG Opera 2013. His other roles have included Peter the Father in the 2007 production of *Hansel and Gretel* with Greensboro Opera, the title role in *Porgy and Bess* and Bob in *Highway 1 USA* by William Grant Still with the N.C. Central Operatorio Performance Program. As a featured soloist and recitalist Richard has performed in the 2014 and 2013 Greensboro Opera Gala performances as well as soloist for various vocal ensembles and orchestras at UNCG. His orchestral performances have included masterworks such as Handel's *Messiah* along with other operatic arias. Mr. Hodges has also given recitals for the Greensboro Opera Companions and a special performance for the Carolina Men's Chorus.

Washington Isaac Holmes

Baritone Washington Isaac Holmes, whose singing has been called "sublime...waters (the) soul," is a native of Graniteville, SC, in the New Hope Community. Further, it is said that his voice is "absolutely beautiful...a beautiful instrument...to bring the art and music to others." Holmes has performed as soloist, dancer, instrumentalist, and chorister in the United States, Hong Kong, Russia, South Korea, Germany, France, Great Britain, Holland, Hungary, the Czech Republic, and Belgium. Highlights from the upcoming season include a residency at Dickinson College in Carlisle, Pennsylvania with the Cecilia Ensemble; Mozart's *Requiem* with Symphony Orchestra Augusta; and, a guest appearance with the Hodgson Wind Ensemble singing "Porgy" in *Catfish Row (Suite from Porgy and Bess)* conducted by Cynthia J. Turner at UGA. Recent credits include solo recitals at Piedmont College and the University of Georgia; "Judge Turpin" in *Sweeney Todd*; "Bartolo" in *Le Nozze di Figaro* with the American Opera and Musical Theater Institute at Augusta University; the Faure *Requiem* with the Augusta Chorale; and *Five Mystical Songs* by Vaughan Williams with the Dutch Fork Choral Society. He has performed under the baton of Mark Flint, Andreas Delfs, Donald Portnoy, Gustav Meier, Mark Cedel, Shizuo Z. Kuwahara, Joel Scraper, Joseph Jennings, Richard Cook and Carl St. Clair among others. Holmes has been a fellowship student at the Aspen Summer Music Festival in the Vocal Chamber Music Program and The Opera Theatre Center. He studied with the late Jan De Gaetani, Ms. Adele Addison, and Leslie Guinn. He performed as soloist with The Aspen Concert Orchestra and the Aspen Concert Band. A student of Dr. Gregory Broughton, he is currently a doctoral student in vocal performance and serves as Assistant Professor of Music at Paine College in Augusta, GA. He has an M.M. from The University of Michigan, where he majored in vocal performance studying with George Shirley and Leslie Guinn. While at U of M, he studied vocal literature with Martin Katz, Mitchell Krieger, the late Geoffrey Parsons, and Margo Garrett, among others. He received a B.M.A. from The University of South Carolina, where he studied with Laurie Christie, Harry Cardwell, and Donald Gray.

Bonita Hyman

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

Randy Jones

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

Gwynne Kuhner Brown

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

Albert R. Lee

Tenor, Albert Rudolph Lee's performances have been described as "vocally sumptuous," "musically distinctive" and even "acrobatically agile." Having appeared with Opera Theater of Saint Louis, Palm Beach Opera, Opera Theater of Pittsburgh, Philadelphia Orchestra, Saint Luke's Chamber Orchestra, and the Caramoor International Music Festival, Mr. Lee's recent performances include *Almaviva* in Rossini's *Il Barbiere di Siviglia*, and *Nemorino* in *L'Elisir d'Amore* as well as the tenor solos in Mendelssohn's *Elijah* and Beethoven's *Mass in C*. He has also worked to preserve

and expand the performance of Negro Spirituals with domestic and international performances with the American Spiritual Ensemble. Upcoming engagements include Ferrando in *Così fan tutte*, the tenor solo in Rossini's *Stabat Mater* and a recital of art song settings of Langston Hughes poetry in Weill Recital Hall at Carnegie Hall. Mr. Lee is in his final year of study in the Doctor of Music program at Florida State University.

Marquita Lister

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

Brent McMunn

Brent McMunn is conductor/music director of USC Thornton Opera and assistant professor of vocal arts. His professional operatic conducting debut was with the New York City Opera National Touring Company in *La fille du régiment*. Shortly after, he made his Lincoln Center debut with the New York City Opera in *Les contes d'Hoffmann*, and subsequently conducted in four separate seasons for that company. McMunn came to opera after an established career as a pianist, known especially for his collaborations with a number of eminent string players, including Lynn Harrell, Cynthia Phelps, and Ronald Copes, now of the Juilliard Quartet, appearing at the major Southern California venues as well as the Santa Fe Chamber Music Festival and Carnegie Hall. His work in and love for opera began when he joined Grant Gershon as one of two pianists at the Los Angeles Opera in its early days. Concurrently, he was made director of opera at California State University, Long Beach, where he began conducting and produced a wide repertoire of operas. After his New York conducting success, he went on to guest conduct at a number of North American companies, such as Arizona Opera, Calgary Opera, Lake George Opera, Kentucky Opera, Opera New Jersey and Opera Theater of Pittsburgh, and spent several years as co-artistic director of the Ridgefield Opera Company in Connecticut. In addition to his conducting, his work as assistant and cover conductor at LA Opera, New York City Opera, and six seasons at the Santa Fe Opera, has given him a repertoire of over 70 operas, including those by Handel, Mozart, Puccini, the major Strauss operas, and a number of new works and premieres, with a special emphasis on the Bel Canto repertoire. He has continuously enjoyed working with young singers in the young artist programs of the major companies, as a coach at the Juilliard School, and as a faculty member of the Aspen Music Festival.

Marvin Mills

Marvin Mills has performed throughout the United States often at the invitation of chapters of the American Guild of Organists. Concerto appearances include the Jacksonville and Pittsburgh Symphonies in works by Handel, Rheinberger, Hindemith and Jongen. He has served as University Organist at Howard University, music director of *The National Spiritual Ensemble* and is organist at St. Paul's UMC, Kensington, MD. Guest artist with *The Ritz Chamber Players* (Jacksonville, FL) and *MasterSingers of Wilmington* (DE), he is keyboard artist/assistant conductor for the Shenandoah Valley Bach Festival. *PipeDreams* (Minnesota Public Radio) featured Mills in a broadcast *Music of Color*, his Kennedy Center Millennium Stage Recital was webcast, and he was a recitalist for the inaugural of the Dobson Pipe Organ in Philadelphia's Kimmel Center (2006). Commissions include spiritual arrangements for Denyce Graves; a setting of a Phyllis Wheatley poem for the Cathedral of St. John the Divine and for various churches. He made his theatrical conducting debut in Joplin's *Treemonisha* with Washington Savoyards in 2010.

Oral Moses

Oral Moses, bass-baritone performs regularly throughout the United States and Europe singing Oratorio and Recitals with special emphasis on the Negro Spiritual and Art Song repertoire by African-American composers. He has had numerous successes in Oratorio and Opera performing major roles in *Le Nozze di Figaro*, *Regina*, *La Bohème*, *Albert Herring*, *Tremonisha*, *Rigoletto*, and *Die Zauberflöte* among many others. Symphonic engagements have included works with the Nashville Symphony, the Jackson Symphony, Detroit Symphony, Lansing Symphony, Tacoma Symphony, Georgia Symphony Orchestra and the Atlanta symphony. He has recorded several CDs of Art Songs and Spirituals by African-American composers among which is his CD entitled, "Oral Moses sings...songs of America." In 2001 Albany Records released a collection of spirituals sung a capella entitled, "Spirituals in Zion," which he recorded in the historic Zion Baptist Church built by enslaved African Americans in 1861. As a solo recording artist for Albany Records his premiere CD, "Deep River: Songs and Spirituals of Harry T. Burleigh," is featured in the PBS film documentary, "Antonin Dvorak in America." His second CD, "Amen! African-American composers of the Twentieth Century," continues to be a best seller on the Albany Record label. He has collaborated with gospel artist, Babbie Mason on the CD/Video project, "Treasured Memories: A Celebration Of Our Gospel Music Heritage," documenting the rich legacy of Gospel Music. A second CD collaboration entitled, "Third Day Offerings: A Worship Album," allowed him to record with the contemporary Christian Rock group, "Third Day," and earned him his first gold record. His most recent contribution to the work of preserving the Negro Spiritual is the website: www.thenegrospiritualinc.com. His latest CD is entitled: *Come Down Angels And Trouble The Water*. This CD is a collection of Spirituals celebrating the Negro Spiritual as a National Treasure. Born in South Carolina he began his singing career as a member of the United States Seventh Army soldiers Chorus in Heidelberg, Germany and as a member of the famed Fisk Jubilee singers while attending Fisk University following his military career. As a T. J. Watson Fellow he studied in Germany and Austria and upon his return to the United States he earned a Masters of Music and a Doctorate of Musical Arts Degree in Vocal Performance and Opera from the University of Michigan. In 1986 as a recipient of a National Endowment for the Humanities Grant he co-authored a book entitled, "Feel The Spirit-Studies in Nineteenth Century Afro-American Music" published by Greenwood Press. He is a contributing author in both the third edition of, "Notable Black American Women," and the second edition of, "Notable Black American Men," published by Gale Press. He is a frequent guest lecturer and clinician for Gospel and Negro Spirituals workshops and conferences. Still a very active and exciting performer, Oral Moses is retired Professor Emeritus of Voice and Music Literature at Kennesaw State University.

William Chapman Nyaho

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

Gail Robinson-Oturu

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

Willis Patterson

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

Amy Petrongelli

Lauded in the *New York Times* for her "admirable fluidity," soprano Amy Petrongelli enjoys singing music of all periods and styles. In 2013, Amy had her debut at Carnegie Hall as the soprano soloist for Haydn's *Creation*, and was a vocal fellow at the Tanglewood Music Center in Lenox, Ma. in 2011 and 2012. Recent performances include Schwantner's *Sparrows* with the Contemporary Directions Ensemble, Boulez's *Improvisation sur Mallarmé I & II* with the UM Percussion Ensemble, and an art song recital in Brooklyn, NY as part of the Casement Fund Recital Series. This past year, Amy became a founding member of the Khemia Ensemble, a new music ensemble which focuses on promoting cultural exchange through the commissioning and performance of contemporary classical music. In August of 2015, Khemia embarked on their first international tour where they were the ensemble-in-residence at several universities in Colombia and Argentina. Khemia is a member of the Cayambis Music Press Artist Program. Additionally, Amy is a member of Audivi Vocem, a small vocal ensemble which performs music ranging from the fifteenth century to world premieres by leading choral composers. Past operatic roles include Lauretta in *Gianni Schicchi*, Amy in *Little Women*, Adina in *L'elisir d'amore*, Pamina in *Die Zauberflöte*, and Titania in *A Midsummer Night's Dream*. Amy has appeared as a soloist with the Windsor Classic Chorale, the Dearborn Symphony, Vivo Sinfonetta, and the University of Michigan Symphony Orchestra, Percussion Ensemble and University Choirs. Amy has had the privilege of working with renowned musicians such as Martin Katz, Lucy Shelton, Dawn Upshaw, Kathleen Kelly, Samuel Ramey, Kayo Iwama, Alan Smith, Howard Watkins, and John Harbison. A passionate educator, Amy has maintained a private studio since 2005, and has taught at the University of Michigan, the University of Akron, Eastern Michigan University and Saginaw Valley State University. She holds degrees from Central Michigan University and the University of Michigan, and recently completed a DMA in Voice Performance at Michigan, where she studied with Carmen Pelton. Amy can be found running, reading, and cooking in Athens, GA with her euphonium playing husband.

Deon Price

Deon Nielsen Price is a prize-winning pianist, commissioned composer, choral and orchestra conductor, recording artist, veteran educator and published author. Dr. Price serves on the Boards as president and past-president of the National Association of Composers, USA (NACUSA) and the International Alliance for Women in Music (IAWM). She also has been an officer in Mu Phi Epsilon International Music Fraternity (MPE) and the International Congress on Women in Music (ICWM) and is a member of the American Society of Composers, Authors and Publishers (ASCAP). As a solo and collaborative pianist, since the early 1950's, she has performed regularly on university and community concerts across the continental United States, as well as at international festivals in the U.S.A., China, Alaska, Italy, Austria, Germany, England, France, Spain, Mexico, Panama, and Korea, under the auspices of Academia Pro Arte, the International Congresses on Women in Music, the National Association of Composers/USA, the International Alliance for Women Composers, the ECHOSPHERE touring ensembles and the Price Duo (son Berkeley Price, Doctor of Musical Arts in clarinet performance Eastman School of Music, and Deon, pianist/composer.) Her piano teachers included C.W. Reid, Carl Fuerstner, Erwin Schmieder, Benning Dexter, Gyorgy Sandor, Aube Tzerko, Daniel Pollack, Malcolm Hamilton, Gwendolyn Koldofsky, and Brooks Smith. Having studied composition primarily with Leslie Bassett and Samuel Adler, she has heard her compositions performed in many countries in Europe, former Soviet Union, Asia and Central America. Most titles are published by Culver Crest Publications or Southern Music Company. Many chamber works are recorded on Cambria/NAXOS: *SunRays: Music of Deon Nielsen Price*; *SunRays II: City Views; Clariphonia*; and orchestral works on *Dancing on the Brink of the World*. Dr. Price has also taught on the music faculties at California State University, Northridge; University of California, Santa Barbara; University of Southern California; Los Angeles Harbor and Mission Colleges, Long Beach City College, and the Crossroads School of Arts and Sciences, as well as in her private studio. She has served as adjudicator for performer and composer competitions, such as the Gina Bachauer Piano Competition, California Association of Private Music Teachers (CAPMT), Music Teachers Association of California (MTAC), Young Musicians Foundation (YMF), International Congress on Women in Music (ICWM), International Alliance for Women in Music (IAWM) and National Association of Composers, USA (NACUSA). Author of the text, *Accompanying*

Skills for Pianists, 2nd Edition, and the manual, *SightPlay with Skillful Eyes* (Culver Crest Publications), she has also written articles on piano accompanying and sightplaying for *Clavier Magazine* and *Keyboard Companion* and edited the text *College Class Piano-Comprehensive Approach* (Demibach Editions; Reading Keyboard Music, Ltd.).

Charsie Randolph Sawyer

Soprano Charsie Randolph Sawyer, holds a Master and Doctorate Degree in Music from the University of Michigan. Her undergraduate study was at Youngstown State University in Ohio. A national and international performer, Dr. Sawyer's most recent professional performances as soprano soloist have been in Mendelssohn's *Elijah* with the Calvin Oratorio Society in 2004. In October 2004 she played the role of Clara in Gershwin's *Porgy and Bess* with Opera Grand Rapids. She appeared with the Grand Rapids Symphony in 2003, singing Mahler's Fourth Symphony and "Erntelied" by Alma Mahler as well as Adolphus Hailstork's "Four Spirituals" for soloists, chorus and orchestra, and Duane Davis' "Spiritual Journeys and Spaces." She premiered three compositions by Lettie Beckon Alston at the International Symposium and Festival on Composition in Africa and the Diaspora at Churchill College in Cambridge, England. In January 2003, she toured in West Africa as director of the Calvin College Gospel Choir. In the summer of 2001 toured England and France as soloist with the Capella of Calvin College. In January, 2000 she released a solo CD entitled "The Unknown Flower" Song Cycles by American Women Composers. She is featured on the compact disc recording entitled "Spiritual Revolution: Vocal Music by Lettie Beckon Alston" released in 2005 under the Albany Music label. She has accrued an impressive list of awards and prizes during her career as an artist. Among the most notable of these are the Leontyne Price Vocal Arts Award, the Cultural Heritage Award, Giants Award, the YWCA Woman of Achievement Award and the Christine Witter Award from the San Francisco Opera Merola Program. She was also a finalist in the Chicago Lyric Opera American Artist Competition. She has appeared with the San Francisco Opera (as part of the Merola Program), the North Carolina Opera, the Michigan Opera Theater, the Charlotte Opera, the Charlotte Symphony, the Grand Rapids Symphony, and a host of other regional organizations. Dr. Sawyer is a professor of music at Calvin College in Grand Rapids, Michigan. Prior to her arrival there, she taught at the University of Nebraska at Omaha, Lincoln University, (MO) Salisbury Conservatory, (NC) Western Michigan University, and Hope College, (MI) and Reformed Bible College, (MI). Dr. Sawyer is active in the ongoing research on the music of African-American composers. She has a special interest in the music of women composers from within this group. She has been bringing this music to international audiences through her recording and performance activities. As a result of these activities she has been honored in Italy, and invited to teach and perform in Australia. She is often invited to conduct choral clinics on music of African-Americans. Dr. Sawyer is familiar to Midwest audiences for her recitals of African American art song. In 1989 she and her husband James founded the J.R. Randolph Company. The J. R. Randolph Company is a multi-cultural group with a vision to educate, entertain and challenge our community by presenting multi-discipline works of African-American composers.

Jamie Reimer

Jamie Reimer, soprano, is highly regarded as a performer, teacher and scholar, and appears regularly in opera, oratorio and recital venues around the country. She has performed with Opera Omaha, Omaha Symphony Chamber Orchestra, Lincoln Symphony, Hastings Symphony and was twice an invited soloist for the American Liszt Society International Conference. Dr. Reimer's research on the life and songs of Robert Owens has been published in the *Journal of Singing* and *Pan Pipes*. She is also a frequent lecturer throughout the United States and abroad for conferences of the National Opera Association, National Association of Teachers of Singing, Festival 500: The Phenomenon of Singing, the International Symposium for Performance Science and the International Congress of Voice Teachers. Dr. Reimer serves as Assistant Professor of Voice at the University of Nebraska – Lincoln.

Blair Salter

Canadian collaborative pianist Blair Salter is currently based in Ann Arbor while pursuing her doctoral studies with Martin Katz. She is a guest coach for the studio artists at Michigan Opera Theatre in Detroit. In 2015/16, she was a fellow at the Fall Island Vocal Arts Seminar, vocal coach at the CoOPERative Program and the University of Michigan productions of *Gianni Schicci* and *L'heure espagnole*, as well as a pianist for the workshop of Bright Sheng's *Dream of the Red Chamber*. Blair is proud to be an alumna of the prestigious Merola Opera Program in San Francisco, and she was an assistant pianist at the Glimmerglass Festival during the summer of 2015. During her time at Glimmerglass, she was thrilled to take part in a workshop with Philip Glass on the second act of his opera, *Appomattox*. She has had the pleasure of working with many world-class conductors, including Kathleen Kelly, Joseph Colaneri, Mark Morash, Eric Melear and Timothy Vernon. Her recent recital credits include a program featuring the music of female composers with soprano Amy Petrongelli, and a performance at the Kennedy Center for the University of Michigan School of Music, Theatre and Dance. Prior to her studies at the University of Michigan, Blair was a freelance collaborative pianist in Toronto where she acted as music director for Metro Youth Opera from 2012 to 2014. In 2013, she was a music director with the Halifax Summer Opera Festival, and a pianist with Toronto Opera Repertoire. Blair attended the University of Western Ontario for her Master of Music in collaborative piano and Bachelor of Music in piano performance, where she studied with John Hess and Stéphan Sylvestre. Blair is particularly drawn to contemporary music and art song, and is always looking for new opportunities to share this passion. She is currently a member of the Khemia Ensemble and performs frequently with soprano Amy Petrongelli.

Issachah Savage

Dramatic tenor Issachah Savage is garnering acclaim as a "heldentenor par excellence" with "trumpet-like, clear, open-throated, powerful" singing (San Francisco Examiner). Praised for his "impressive natural instrument" (Opera News), Mr. Savage is the winner of the 2014 Seattle International Wagner Competition earning the main prize, audience favorite prize, orchestra favorite prize, and a special honor by Speight Jenkins. Mr. Savage made his Metropolitan Opera debut as Don Riccardo in Verdi's *Ernani* under James Levine in the 2014 – 2015 season. He recently sang Siegmund in *Die Walküre* at the Canadian Opera Company under Johannes Debus to great critical acclaim and made his mainstage debut as Bacchus in *Ariadne auf Naxos* at Seattle Opera. He also debuted with Orchestre National de Bordeaux-Aquitaine under Paul Daniel in Beethoven's Symphony No. 9 and at the Aspen Music Festival as Radames in *Aida* under conductor Robert Spano, a role he sang with the Boston Symphony Orchestra at Tanglewood under Jacques Lacombe in the summer of 2014. Recent performances for the dramatic tenor include the world premiere of Wynton Marsalis's *All Rise* with Kurt Masur and the New York Philharmonic, the world premiere of Leslie Savoy Burr's *Egypt's Night* with Philadelphia's Opera North, with Marin Alsop and the Baltimore Symphony in Gershwin's *Blue Monday*, and as Radames in *Aida* at North Carolina Opera. Issachah has received a number of prestigious awards, recognition and career grants from institutions such as Wagner Societies of New York,

Washington, D. C., and Northern California, Licia Albanese International Puccini Foundation, Olga Forrai Foundation, Gerda Lissner Foundation, Jensen Vocal Competition, Opera Index, and Giulio Gari Foundation. The tenor's special talents were recognized early on by the Marian Anderson Society of Philadelphia, where he honored as its very first Scholar Artist and then again in 2009 as a prize winner in their Classical Icon competition. He has received two first places prizes in the esteemed Liederkrantz Foundation competition, most recently in the 2012 Wagner Division and for General Opera in 2009. He possesses a Bachelor's Degree in Vocal Performance from Morgan State University and a Master's Degree in Opera Voice Performance from The Catholic University of America.

Nina Scolnik

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

George Shirley

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

Angela Renee Simpson

Critics the world over have proclaimed dramatic soprano Angela Renée Simpson's voice wonderfully powerful, fascinating, thrilling and extraordinary. Nicola Salmoiraghi, critic for L'Opera, said of Ms. Simpson that she possessed "one of the most extraordinary voices we've heard from the stage of La Scala in recent times." In 2012, Ms. Simpson made her triumphant Chicago Lyric Opera debut as Queenie in their co-production of Kern and Hammerstein's classic *Showboat*. The soprano will be reprising the role with Washington National Opera and San Francisco Opera in 2013 and 2014, consecutively. She also made her concert debut at the Malta Arts Festival under the baton of Maestro Wayne Marshall this year. The soprano made a number of concert debuts in 2011 with Teatro Maggio Musicale Fiorentino, in Florence, Italy; the Iceland Symphony Orchestra in Reykjavik, Iceland; the Orchestra Sinfonica di Milano Giuseppe Verdi in Milan, Italy and the Royal Stockholm Philharmonic in Stockholm, Sweden. In 2009, Ms. Simpson made her debut as Serena in Graz, Austria in a concert version of George Gershwin's much acclaimed opera *Porgy and Bess* at the Styriarte Festival, under the baton of Maestro Nikolaus Harnoncourt. The performance was recorded live and released under the RCA Red Seal label. In 2008, the soprano also starred in the same role in Opéra Comique's premiere production in Paris, France. In previous seasons, Ms. Simpson performed with Washington National Opera, Los Angeles Opera, San Francisco Opera, La Scala Opera, Houston Grand Opera, San Diego Opera, Miami Opera, and New York City Opera. In 2005, the soprano performed the role of Cilla in Michigan Opera Theatre's World Premier production of Richard Danielpour's *Margaret Garner*, starring Denyce Graves. She repeated the role with Opera Carolina in 2006. In 2002, she performed with the New York City Opera in the televised "Live From Lincoln Center" as Serena in *Porgy and Bess*.

Byron Smith

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

Jean Snyder

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

Erie, made presentations in local public schools. The family of Dr. Harry T. Burleigh II, Burleigh's grandson, were very supportive of all of these events. Dr. Snyder has been invited to speak and hold a book signing at the Library of Congress in Washington, DC, on Thursday, February 23, 2017.

Lukas Swidzinski

Lukas Swidzinski, has been on faculty of the Classical Voice Conservatory at the Santa Ana High School for the Arts since the Fall of 2009. Since spring of 2011 he has begun an association with the Opera Institute at the Bob Cole Conservatory at the California State University Long Beach. He is an active freelance musician, performing throughout the greater Los Angeles area and has worked with numerous organizations including the Center Stage Opera, Pasadena Alternative Opera Theater and Blackbird Music Project. Previously, he has worked at the University of California Irvine and Redlands University as well as the Capital University (Columbus, Ohio) and The Ohio State University. He holds a double master's degree in piano performance and orchestral conducting from the University of Nevada, Las Vegas and a bachelor's degree from the San Francisco Conservatory of Music. On rare occasions when he is not thinking about music, he enjoys reading, cooking, the outdoors, spending time in garage with his vehicles, aviation and fast motorcycles. Since June of 2007 he makes his home in Long Beach with his three cats.

Darryl Taylor

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

Louise Toppin

Louise Toppin has received critical acclaim for her operatic, orchestral, and oratorio performances in the United States, Europe, Asia, South America, the Caribbean, and New Zealand. Recital appearances include Carnegie Hall, Lincoln Center, Kennedy Center, and Merkin Hall. Orchestral appearances include: the Czech National Symphony, Malmö Symphony Orchestra, (Sweden), Tokyo City Orchestra (Japan), The Montevideo Philharmonic (Uruguay), and the Scotland Festival Orchestra (Aberdeen). Most recently she was contracted to sing Clara for Opera Carolina, and Baltimore Opera. She toured in "A Gershwin party" with pianist Leon Bates and tenor William Brown and appeared on such series as the Minnesota Pops Cabaret, and NPR's /Performance Today. /She appears on 16 commercial CDs of American song including /Heart on the Wall /with the Dvorak Symphony Orchestra released November 2011. Represented by Joanne Rile Artists Management, she is Professor and Chair of the Department of Music at the University of North Carolina, Chapel Hill. www.louisetoppin.com

Stephen Tucker

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

Raymond Tymas-Jones

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

UCI Symphony Orchestra

The UCI Symphony Orchestra is one of the premier large performance ensembles in the Music department. The orchestra has been in existence since 1970, offering music majors, non- music majors, faculty and other community members an opportunity to study and perform symphonic music of the ages. The orchestra's regular concert performances (five or six per year), in the Irvine Barclay Theatre, or the Claire Trevor Theatre, include music from the standard repertoire as well as recently created works and world premieres. Recent orchestra performances have included works such as Hindemith's *Mathis der Maler*, Bruckner's *Romantic Symphony* (No. 4), Debussy's *La Mer*, Mahler's *Symphony No. 1* (Titan), and Duke Ellington's *The River*. The orchestra also offers musical support to the department's opera program, augments the Dance department's *Dance Visions*, and assists in the Drama department's musical presentations. In addition to its on campus performances, the UCI Symphony has been honored with invitations to perform at community events and concerts for organizations such as the Desert Visionaires in Palm Desert, and for the Jewish Community Center of Silicon Valley in Los Gatos, California. In its primary role as an organization designed to prepare students for professional lives in music, the orchestra collaborates frequently with its outstanding faculty performers and professional soloists such as Mezzo-Soprano Marietta Simpson, duo pianists Anthony and Joseph Paratore, and violinists Dr. Lyndon Johnston-Taylor (Los Angeles Philharmonic),

Nathan Olson, (Dallas Symphony), Alyssa Park (Tchaikovsky Competition Prize-Winner), Trio Celeste, and Cho-Liang Lin, to name a few. Through the annual Concerto Competition, student soloists are also selected for performances with the orchestra. In the past conductors Peter Odegard, William Fitzpatrick, Dr. Bernard Gilmore, Mehli Mehta, Alvaro Cassuto, Zelman Bokser, and Dr. Thomas Cockrell have led the orchestra. Since 2000, Dr. Stephen Tucker has conducted the ensemble.

Daniel Washington

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

Maurice Wheeler

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

COMPOSER BIOGRAPHIES

H. Leslie Adams

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

Lettie Beckon Alston

Lettie Beckon Alston, 1953-2014, received her bachelor and master degrees in Music Composition from Wayne State University in Detroit, studying composition with James Hartway and piano with Mischa Kottler. She also worked with Frank Murch and Wesley Fishwish. Continuing her education, she was the first African-American composer to obtain a Doctor of Musical Arts degree from the University of Michigan in 1983, where she studied composition with Leslie Bassett and William Bolcom. Alston also worked with Eugene Kurzt and George Wilson in the electronic music area. Dr. Alston's works have been featured widely in eastern and mid-western states, Austria and England. Her music has been recorded on compact disc under the Leonarda, Albany, Videmus and Calvin College labels. Alston's music scores are published with MMB, Vivace Press and under the assumed name of Lettie Beckon Alston.

Regina Baiocchi

Regina Baiocchi received her B.M. from Roosevelt University, Chicago, IL. She is an arranger and singer and a member of the Chicago Area American Women Composers Society. Her unpublished works include: "Chase," "Two Piano Etudes," "Send Your Gifts," and "Father We Thank Thee."

Judith Baity

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

William Banfield

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

Margaret Bonds

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

Brittney Elizabeth Boykin

Brittney Boykin (B.E. Boykin) is a native of Alexandria, Virginia and comes from a musical family. At the age of seven, she began piano lessons and continued her studies through high school under the tutelage of Alma Sanford. Sanford guided her through various competitions such as the NAACP's ACT-SO competition where she placed 1st place for three consecutive years in the local competition. In the spring of 2007, Boykin was awarded *The Washington Post's* "Music and Dance Award." Boykin pursued her classical piano studies at Spelman College under the supervision of Dr. Rachel Chung. During her time at Spelman, Boykin was also the Spelman College Glee Club student accompanist for four years. While an active music student in the music department, she also took a few classes in composition. These classes challenged her musical imagination, and she began to compose and arrange a number of choral compositions. These compositions include her arrangement of "Go Down, Moses" and a setting of "Ave Maria," both of which were performed and recorded by the Spelman College Glee Club during her sophomore, junior and senior years. During her tenure at Spelman College, Boykin also won 1st place at the 2009 James A. Hefner HBCU Piano Competition at Tennessee State University. After graduating from Spelman in 2011 with a B.A. in music, Boykin continued her studies at Westminster Choir College of Rider

University in Princeton, New Jersey. She continued to compose music during her time at Westminster and was awarded the R and R Young Composition Prize just a few months shy of graduating. In May of 2013, Boykin graduated from Westminster Choir College with a M.M. in Sacred Music. Boykin currently serves as a faculty member in the Spelman College music department. She also serves in a number of different music ministries throughout the metropolitan Atlanta area which includes leading the Virginia-Highland Church's newly formed string ensemble. Her recent composition, "We Sing As One," was composed to celebrate Spelman College's 133rd Anniversary of its founding at the 2014 Founders Day Convocation.

Uzee Brown, Jr.

Uzee Brown, Jr. is a published composer and arranger, having written the musical prologue for Spike Lee's *SCHOOL DAZE*. In 1992 he was nominated for the Audelco award in Black theater as outstanding musical director and arranger of the off-Broadway musical play *ZION*. *ZION* was presented at Theater in the Square as a venue of the 1996 Centennial Olympics in Atlanta, Georgia. Brown is a respected researcher and lecturer on African-American vocal music. His arrangements and compositions are published with Lawson-Gould Publishing Company of New York and Roger Dean Publishing Company. Dr. Brown is former chair of the Department of Music at Clark Atlanta University, Professor of Music at Morehouse College, President of the National Association of Negro Musicians and co-founder and chairman of the Board of Directors of Onyx Opera Atlanta, a non-profit operatic ensemble founded in 1988 with the purpose of performing works by African-American composers as well as western European operatic repertoire. He was most recently elected to the Board of Trustees at Morehouse College. His engagements include masterclasses, workshops and recitals of African-American music from work songs and spirituals to art songs. Dr. Brown's church music activities have included choral director and Director of Music appointments at Mt. Calvary Baptist Church, Cascade United Methodist Church, Ben Hill United Methodist Church and currently, director of the Church Choir at Ebenezer Baptist Church.

Harry T. Burleigh

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

Roland Carter

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

Samuel Coleridge-Taylor

Samuel Coleridge-Taylor (August 15, 1875–September 1, 1912) was an English composer. Coleridge-Taylor was born in Croydon to a Sierra Leonean father and an English mother. He studied at the Royal College of Music under Stanford, and later taught and conducted the orchestra at the Croydon Conservatory of Music. There he married one of his students, Jessie Walmisley, despite her parents' objection to his half-black parentage. By her he had a son, Hiawatha (1900-1980) and a daughter, Avril, born Gwendolyn (1903-1998). He soon earned a reputation as a composer, and his successes brought him a tour of America in 1904, which in turn increased his interest in his racial heritage. He attempted to do for African music what Brahms did for Hungarian music and Dvořák for Bohemian music. He was only 37 when he died of pneumonia. Coleridge-Taylor's greatest success was perhaps his cantata *Hiawatha's Wedding-feast*, which was widely performed by choral groups in England during Coleridge-Taylor's lifetime, with a popularity rivaled only by chorus standards Handel's *Messiah* and 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 Romances* for violin, among other works. Coleridge-Taylor was greatly admired by African-Americans; in 1901, a 200-voice African-American chorus was founded in Washington, D.C. called the Samuel Coleridge-Taylor Society.

Maria Thompson

Maria Thompson Corley has appeared on radio, television, and concert stages in Canada, the United States, Central America, the Caribbean, Bermuda and Europe, both as a solo and collaborative artist. Her performances as soloist with orchestra include engagements with the Tallahassee Symphony Orchestra under the baton of Gunther Schuller, the Lancaster Symphony Orchestra, conducted by Stephen Gunzenhauser, and the

Allegro Chamber Orchestra, with Brian Norcross. She has also performed with the Philadelphia-based Black Pearl Chamber Orchestra directed by Jeri-Lynne Johnson. Her undergraduate work was completed at the University of Alberta in Edmonton. Maria Corley received both Master's and Doctorate degrees in piano performance from the Juilliard School. Her compact discs include *Dreamer: A Portrait of Langston Hughes* with tenor Darryl Taylor (Naxos), and two solo discs on the Albany label, *Twelve Etudes* by Leslie Adams and *Soulsapes: Piano Music by African American Women*.

Marques L.A. Garrett

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

Anthony R. Green

Composer/performer Anthony Green is concerned with hyper-focused textures created through dynamic processes, pyramidal relationships, and straddling the boundary of cerebral and visceral approaches to artistic creation. His over 100 works range from solo and chamber pieces of standard and unusual instrumentation to digital compositions and large ensemble/large-scale works, including an ever-expanding opera and a multi-media performance based on the Book of Job. His works have been performed, recorded, and workshoped in over a dozen countries throughout the Americas, Europe, and the Middle East by ALEA III (Gunther Schuller, conductor), the Zukovsky String Quartet (performance at Symphony Space, NYC), the Playground Ensemble (winner, 3rd annual composition commission), Ossia New Music Ensemble (winner, 2nd International Composition Prize), Grupo Instrumental Siglo XX (A Coruña, Spain, at ic[cm] 2010), Décadance (Montreuil, France, at Cage 99), Guido Arbonelli (Gaudeamus Winner for Clarinet, performances in Italy and the US), Lukasz Klusek and Art-Oliver Simon (contrabass/piano; performances in Berlin, Dresden, and Leipzig, Germany), Ensemble Transmission (performance in Nicosia, Cyprus, at the 5th Pharos International Contemporary Music Festival), BLY and Lisbeth Sonne (performances in Copenhagen and Aarhus, Denmark, supported by AUT), Ensemble Mise-en (Boston, MA, recording project), dissonArt (Thessaloniki, Greece, at Explore! 2015), the Fidelio Trio (Dublin, Ireland, 2015 International Composition Forum), Oerknal! (Utrecht, the Netherlands, recording project for Gaudeamus Workshop Weekend 2016), Sound Energy (string trio), Ensemble 212, Transient Canvas, and Alarm Will Sound, among others. His video and electronic works have been diffused in festivals and concerts across the United States (ATLAS Blackbox Theater at the University of Colorado in Boulder, Colorado; Cantor Center of the Arts at Stanford University, Palo Alto, California; Boston University; New England Conservatory; Open Sound at Third Life Studios, Somerville, Massachusetts; Spectrum, New York City) as well as in Canada (University of Toronto New Music Festival), Spain (Zepelin Festival, Barcelona), Venezuela (Esta Casa Esta Sonada, Maraicao), Mexico (MusLab 2014, Mexico City), Malaysia (SPECTRA 2016 Malaysia Music Technology Festival), and Australia (Federation Square, Melbourne). He was a resident artist at the Kimmel Harding Nelson Center, the Virginia Center for the Creative Arts, and Magnetic North's Space/Time Composers Retreat, as well as composer-in-residence for the Providence String Quartet. Furthermore, he has performed and worked as a pianist, vocal improviser, koto player, and conductor at the Cantor Arts Center in California, Jordan Hall and Symphony Hall in Boston, and other venues across the United States, the Netherlands, Cyprus, France, and South Korea, interpreting solo, chamber, and orchestral works. He has also personally worked with numerous student and semi-professional composers, as well as David Liptak, Ofer Ben-Amots, George Crumb, and Steve Reich for performances or premieres. Currently, he is co-founder, composer-in-residence, and associate artistic director of the new concert series and educational organization, *Castle of our Skins*, dedicated to celebrating Black artistry through music.

Adolphus Hailstork

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

Jacqueline Hairston

Jacqueline Hairston, pianist, composer and arranger, received her musical training at the Juilliard School of Music and at Howard University School of Music. She earned a Master's degree in music and music education from Columbia University in New York City. In addition to her work as a pianist and vocal coach, she is a prolific composer and arranger. Her works have been recorded by the London Symphony and the Columbia Symphony Orchestras and have been performed by the San Francisco Women's Philharmonic, Linda Tillery and the Cultural Heritage Choir, Kathleen Battle (with the Collegiate Chorale and Pro Arte Chorale at Carnegie Hall), Metropolitan Opera mezzo soprano Denyce Graves and the Orlando Opera Chorus and Orchestra and many other singers worldwide. Her compositions include musical settings for the inspirational words of

Howard Thurman, her chaplain at Howard University. In 2001, Ms. Hairston was artist-in-residence at Northern Illinois University conducting choral classes culminating in a concert commemorating her cousin, the late Dr. Jester Hairston, the “Amen” man who directly impacted her choral arrangements of spirituals. Her recent teaching posts have included Oakland’s new School of the Arts, the University of Creation Spirituality and the University of California, Berkeley’s Young Musicians’ Program.

Eugene Hancock

Hancock was born in St. Louis, Mo., on February 17, 1929, and unfortunately for the world of church music, he died in January of 1993. He attended the University of Detroit where he studied music, and then went on to the University of Michigan for a M. Mus. degree. He earned the Doctorate in Sacred Music from Union Seminary in New York City. Hancock was a professor of music at Manhattan Community College and held positions in a number of churches in New York City, including the Cathedral of St. John the Divine and St. Phillips. From 1984-1990, Hancock was Director of Music at West End Presbyterian Church.

Lori Celeste Hicks

Debating as Opera Theater of Pittsburgh’s “magnetic” Bess in Gershwin’s *Porgy and Bess* this past February, soprano Lori Celeste Hicks is only begun to leave her mark on the world of classical music. Ms. Hicks has “completely amazed everyone with her beautiful voice and warm personality.” She will continue performances of *Porgy and Bess* with El Paso Opera in March of 2010. An active recitalist and concert performer she will sing the Verdi Requiem with the Jackson Michigan Symphony Orchestra. She sang a recital in Detroit in September at the Westminster Church and will perform a recital at Claflin University. In addition to this she will take part in an African Women’s Composer’s Forum at the University of Dayton. The 08/09 season brought many engagements such as the Verdi Requiem with the Holland Symphony Orchestra, Donna Elvira in Mozart’s *Don Giovanni* with the Arbor Opera Theater, “A tribute to Black Pioneers in Music” Gala Concert in Denver, Colorado singing alongside tenor George Shirley in Act IV of *Otello*, along with a Holiday Concert at the Lincoln Center Library. Ms. Hicks closed the season with another concert in Verdi Requiem in Detroit, MI, and several recitals also in Michigan, Colorado, and Ohio. Internationally, Lori Hicks was featured in concerts and recitals throughout Italy and France, as well as starring in the role of “Alice Ford” in Verdi’s *Falstaff* under the baton of Maestro Joseph Rescigno. A frequent performer in the Midwest area, Lori has starred in title roles such as “Mimi” in *La Bohème*, “Fiordiligi” in *Così fan tutte*, “Rosalinda” in *Die Fledermaus*, “Laetitia” in Menotti’s *The Old Maid and the Thief*, and the world-premiere of James P. Johnson’s jazz opera *Dreamy Kid*. Ms. Hicks’ concert work has included Verdi’s Requiem, Saint-Saëns Oratorio de Noël, Bach Magnificat, Vivaldi Gloria, Handel’s Messiah, and the Wesendonck Lieder by Richard Wagner. A native of Detroit, Michigan, Lori holds a Doctorate of Musical Arts from the University of Michigan in Ann Arbor, a Masters of Music from Bowling Green State University in Ohio, and a Bachelors of Music Education from Kentucky State University. She currently serves on the voice faculty of Claflin University in South Carolina.

Charles Ingram

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

Betty Jackson King

Betty King has a rich and varied background in music. She received the B.M. on piano and the M.M. in composition from Roosevelt University, Chicago, Illinois, with further study at Oakland University, Glassboro College, and others. Her piano teachers include her mother, Gertrude Jackson Taylor, Saul Dorfman, and Maurice Dumesnil; organ: Joseph Lockett and Abba Leifer; Composition: Karel B. Jarik; and voice: Thelma Waide Brown. She taught at the University of Chicago Laboratory School, Roosevelt University, Dillard University (New Orleans, LA), and Wildwood High School (Wildwood, NJ). King pursued careers in composing and teaching and served as a choral conductor-clinician and lecturer in churches and universities. Her honors include a scholarship from the Chicago Umbrian Glee Club, awards from the National Association of Negro Musicians, Inc., “Outstanding Leaders in Elementary and Secondary Education”, and “The International Black Writers Conference”. King was past president of NANM, Inc. Her compositions are *Saul of Tarsus*, *My Servant Job*, Biblical operas; *Simon of Cyrene*, Easter cantata; Requiem; *The Kids in School With Me*, ballet with orchestration; Life cycle for violin and piano; Vocalise for soprano, cello and piano; sacred, secular novelty, choral compositions; and spiritual arrangements.

Roy Jennings

Roy Jennings is the Minister of Music at the Bronx Baptist Church. He was formerly Assistant Minister of Music at the famed Abyssinian Baptist Church in Harlem where he served as a musician for 23 years (1991 – 2014). Mr. Jennings remains as guest organist and consultant to Music Ministry at the Abyssinian Baptist Church. He is presently engaged as a performance coach in the post-graduate studies program at the Graduate Center at the City University of New York since the fall of 2013. Upon completion of his graduate studies at the Manhattan School of Music, Jennings embarked on a decade of study with pianist Kurt Appelbaum with a concentration on the Viennese classics, Mozart, Beethoven, and Schubert. During this time, he became pianist and assistant to Edward Boatner with whom he studied choral conducting and arrangement with a concentration on the African-American Spiritual. Mr. Jennings was also the assistant to George Hall with whom he studied organ and counterpoint while apprenticing at His Holy Name Church, in Manhattan, New York. As a pianist, Mr. Jennings has engaged in a wide spectrum of activities including 5 seasons as a pianist with the Chelsea Ensemble Chamber Music group, solo pianist in the Oxford University Press album of piano music by Valerie Capers, accompanist for the United Negro College Fund Choir, as well as numerous solo artist in the Metropolitan area. Mr. Jennings made his New York recital debut at Alice Tully Hall in 1991. Appearances at symposia and conferences as performer and lecturer on behalf of the

Music of African-American composers and arrangers of spirituals has afforded Mr. Jennings the opportunity to advocate on behalf of this literature's inclusion in the canon of American concert repertoire. His recent appearances have been at Queens College for a solo Master class and a number at choral practice and performance sessions and before the Amistad Commission of New Jersey. As choral conductor and through his work at the Abyssinian Baptist Church, Mr. Jennings has presented and collaborated with two of the giants in the field of choral setting of African-American spirituals, Roland Carter (2005) and the late composer/pianist Moses Hogan (2002). The Forever-Amen Chorale during its 15-year history at the Abyssinian Baptist Church united with choral singers from across the country in the performance and presentation this literature, from Edward Boatner to Joseph Joubert. Mr. Jennings has arranged hymns and spirituals for solo voice and piano. These compositions have been performed by an array of solo artists including Joan Faye Donovan, Andrea Powe, Terry, Camille Johnson, Priscilla Baskerville, and Eddie Pierce-Young among many others. Jennings' song cycle, *Dream Trilogy* and *Wake-Up Call*, was premiered at the Graduate Center in 2009 the contralto, Yvonne Hatchett. Mr. Jennings is the artistic director of Arch Angel, a production company using performance education and publishing to promote African-American concert music. Roy resides in Teaneck, New Jersey.

Hall Johnson

From Athens, GA (1888-1970) his father was a minister in the African Methodist Church and a college president. His earliest interest in music came from his grandmother. She was a former slave who exposed him to spirituals. Johnson graduated from Allen University and also studied at the University of Pennsylvania, the Julliard School and the University of Southern California. His music career began as a violinist with James Reese Europe's Orchestra. There he played in the 1921 musical "Shuffle Along." His choir had notable appearances in productions of *Green Pastures* and *Lost Horizons*. Johnson's choir performed with great success in concert and on the radio within the New York City area, and they made their first recording for RCA Victor in 1928. Then in 1930, they sang his settings of spirituals composed for the musical, *The Green Pastures*, on Broadway. This success was followed by the Broadway production of Johnson's *Run Little Chillun* in 1933. Between 1935 and 1943, the Johnson choir was featured in films such as *The Green Pastures*, *Lost Horizon* and *Cabin in the Sky*. Throughout his life, Johnson received numerous awards for his compositions, including The Urban League's "Opportunity Contest" competitions, the Harmon Award (1931), honorary doctorate from the Philadelphia Music Academy, the George Frederic Handel Award, and a posthumous induction to the Black Filmmakers Hall of Fame. Hall Johnson died on April 30, 1970, during a fire at his New York apartment. Marian Anderson, who recorded a number of his solo vocal settings, commented, "Hall Johnson was a unique genius. For although he invented no new harmonies, designed no new forms, originated no new melodic styles, discovered no new rhythmic principles, he was yet able to fashion a whole new world of music in his own image."

James Lee III

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

Marvin Mills

Marvin Mills has performed throughout the United States often at the invitation of chapters of the American Guild of Organists. Concerto appearances include the Jacksonville and Pittsburgh Symphonies in works by Handel, Rheinberger, Hindemith and Jongen. He has served as University Organist at Howard University, music director of *The National Spiritual Ensemble* and is organist at St. Paul's UMC, Kensington, MD. Guest artist with *The Ritz Chamber Players* (Jacksonville, FL) and *MasterSingers of Wilmington* (DE), he is keyboard artist/assistant conductor for the Shenandoah Valley Bach Festival. *PipeDreams* (Minnesota Public Radio) featured Mills in a broadcast *Music of Color*, his Kennedy Center Millennium Stage Recital was webcast, and he was a recitalist for the inaugural of the Dobson Pipe Organ in Philadelphia's Kimmel Center (2006). Commissions include spiritual arrangements for Denyce Graves; a setting of a Phyllis Wheatley poem for the Cathedral of St. John the Divine and for various churches. He made his theatrical conducting debut in Joplin's *Treemonisha* with Washington Savoyards in 2010.

Lena McLin

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

Nicole Mitchell

Nicole Mitchell is a creative flutist, composer, bandleader and educator. As the founder of Black Earth Ensemble, Black Earth Strings, Ice Crystal and Sonic Projections, Mitchell has been repeatedly awarded by *DownBeat* Critics Poll and the Jazz Journalists Association as "Top Flutist of the Year" for the last four years (2010-2014). Mitchell's music celebrates African American culture while reaching across genres and integrating new

ideas with moments in the legacy of jazz, gospel, experimentalism, pop and African percussion through albums such as *Black Unstoppable* (Delmark, 2007), *Awakening* (Delmark, 2011), and *Xenogenesis Suite: A Tribute to Octavia Butler* (Firehouse 12, 2008), which received commissioning support from Chamber Music America's New Jazz Works. Mitchell formerly served as the first woman president of Chicago's Association for the Advancement of Creative Musicians (AACM), and has been a member since 1995. In recognition of her impact within the Chicago music and arts education communities, she was named "Chicagoan of the Year" in 2006 by the *Chicago Tribune*. With her ensembles, as a featured flutist and composer, Mitchell has been a highlight at festivals and art venues throughout Europe, the U.S. and Canada. Ms. Mitchell is a recipient of the prestigious Alpert Award in the Arts (2011) and has been commissioned by Chicago's Museum of Contemporary Art, the Ravinia Festival, the Chicago Jazz Festival, International Contemporary Ensemble (ICE), the Chicago Sinfonietta Orchestra and Maggio Fiorentino Chamber Orchestra (Florence, Italy). In 2009, she created *Honoring Grace: Michelle Obama* for the Jazz Institute of Chicago. She has been a faculty member at the Vancouver Creative Music Institute, the Sherwood Flute Institute, Banff International Jazz Workshop and the University of Illinois, Chicago. Her work has been featured on National Public Radio, and in magazines including *Ebony*, *Downbeat*, *Jazz*, *Jazz Times*, *Jazz Wise*, and *American Legacy*. Nicole Mitchell is currently a Professor of Music, teaching in "Integrated Composition, Improvisation and Technology," (ICIT) a new and expansively-minded graduate program at the University of California, Irvine. In November 2014, ICIT was approved for the unleashing of a new MA/PhD program, which will be offered starting fall 2015. Mitchell's recent composition, *Flight for Freedom for Creative Flute and Orchestra, a Tribute to Harriet Tubman*, premiered with the Chicago Composers' Orchestra in December 2011 and was presented again with CCO in May 2014. She was also commissioned by Chicago Sinfonietta for Harambee: Road to Victory, for Solo Flute, Choir and Orchestra in January 2012. Her latest commission was from the French Ministry of Culture and the Royumont Foundation in October 2014, which supported the development and French tour of *Beyond Black* - a collaboration with kora master Ballake Sissoko, Black Earth Ensemble and friends. Currently Mitchell is preparing her next commission supported by the French American Jazz Exchange, entitled Moments of Fatherhood, featuring Black Earth Ensemble and the Parisian chamber group L'Ensemble Laborintus, to premiere at the Sons d'hiver Jazz Festival in late January 2015. Among the first class of Doris Duke Artists (2012), Mitchell works to raise respect and integrity for the improvised flute, to contribute her innovative voice to the jazz legacy, and to continue the bold and exciting directions that the AACM has charted for decades. With contemporary ensembles of varying instrumentation and size (from solo to orchestra), Mitchell's mission is to celebrate the power of endless possibility by "creating visionary worlds through music that bridge the familiar and the unknown." She is endorsed by Powell flutes.

Dorothy Rudd Moore

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

Undine Smith Moore

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

Joyce Moorman

Associate Professor and accomplished pianist Joyce Moorman teaches music classes in the Music and Art Department at Borough of Manhattan Community College. Her areas of specialization within the field of music are composition and piano. Her compositions have been performed internationally and she has performed as an accompanist nationally with chamber and choral groups. Her "Tone Poem for Victims of Racism and Hatred" was recorded by Vienna Modern Masters and is available through CDeMusic. In 1997, she was appointed by the Governor of New York to the Advisory Music Panel for the New York State Council on the Arts, which she served on for three years. "Composers today rely on the computer, especially for the production of musical scores, the creation of new sounds, and the recording of improvisational or non-written music or sounds," she says.

Robert L. Morris

Robert L. Morris holds degrees from DePaul University, Indiana University, and The University of Iowa. Morris has conducted at Carnegie Hall, Orchestra Hall in Chicago, and Orchestra Hall in Minneapolis. He is an Arthur J. Schmitt Fellow, a member of Phi Delta Kappa, a life member of the ACDA, and has served on the board of Chorus America. He was a participant in the Classical Music Seminars in Eisenstadt and Vienna. He has served numerous times as music consultant under the aegis of the Ecumenical Council of Churches of Cuba in their seminars entitled Culture

as an Agent of Social Change. Morris' name will be found in books about the music of Black Americans. He served as the research assistant of the first Black Music Committee at Indiana University and after master's work there was very energetic in making sure African American performance traditions survived while serving as Director of Choral Activities at Winston-Salem State University and Jackson State University. Morris is founder and artistic director of the Leigh Morris Chorale, a Twin Cities based community chorale whose "informances" educate audiences about African American classical and written choral music traditions. He has published and manuscript settings that have been performed nationally and internationally. His music has been performed and recorded by the Minnesota Chorale, Boys Choir of Harlem, Moses Hogan Singers, Dale Warland Singers, VocalEssence, Nathaniel Dett Choir of Canada, schools colleges and universities in addition to the Leigh Morris Chorale.

Andre Myers

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

Nailah Nombeko

Nailah Nombeko, a native of New York, comes from a musical family. She attended the Preparatory Division of Manhattan School of Music, LaGuardia High School (Music and Art) and she received her Bachelor's and Master's degrees from Mannes College of Music. Her compositions were performed by many top performers such as: Blair McMillan, Curtis Macomber, Keve Wilson, Tiffany DuMouchelle, Shannon Roberts, Quartet for a New Generation, Anthony Green and the Orfeo Duo among others. Ms Nombeko's music has been performed at Symphony Space, Columbia University, St Peter's Church, Queens College, Lewis University as well as other venues. Her songs were featured on Classical Discoveries 103.3 FM, Radio Arts Indonesia, What's Next Radio 91.1 FM, Hildegard to Hildegard, Kath Fraser's "Gathering Her Notes" and Radio Monalisa in the Netherlands. Ms Nombeko's sound art was featured in the Museruole festival in Italy. In 2015 Ms. Nombeko was commissioned by the Orfeo Duo to compose a score to the ballet "The Little Pink Rose." This was a long-term project in collaboration with choreographer/dance teacher Maria Espona at the Lourdes Cultural Center. This collaboration culminated in a performance at St. Peter's Church Citicorp in Manhattan. The Orfeo Duo also commissioned Ms. Nombeko to compose a new work for baritone and piano which was premiered in March 2016. Nailah Nombeko is a member of the New York Women Composers, Vox Novus, African American Art Song Alliance, and the National Association of Composers USA. She is also a Board member of "What A Neighborhood" founded by the Orfeo Duo.

Shawn Okpebholo

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

Composition and Theory at Wheaton College Conservatory of Music (IL), having previously taught at Union University (TN), Northern Kentucky University, and CCM. He lives in Wheaton, IL with his wife, violist Dorothy, and his daughters, Eva and Corinne.

Robert Owens

Composer Robert Lee Owens (1925-2017) began the study of piano at age four and performed his First Piano Concerto at the age of 15 with the Berkeley (CA) Young People's Symphony. Following military service in WWII, he studied in Paris at the L'Ecole Normale de Musique with Jacques Gentil and renowned pianist Alfred Cortot. He made his debut as a concert pianist in Copenhagen in 1952. Owens returned to the United States in 1957 to teach at Albany State College (GA). In 1959, he relocated to Germany where he was a sought-after composer and collaborator for American singers including Felicia Weathers, Rhea Jackson and Thomas Carey. An accomplished composer, pianist and stage actor, Mr. Owens performed leading roles in Shakespeare's *Othello*, Ionescu's *The Lesson* and Uhry's *Driving Miss Daisy* on the stages of Germany and Austria. He has composed art song, opera, chamber music and solo piano works that are performed in concert halls around the world. His first opera, *Kultur! Kultur!* premiered to great acclaim at the Ulm Opera house in 1970. Mr. Owens is the recipient of a commendation from the National Association of Negro Musicians and the Preisträger International Lifetime Achievement Award from *AnDante Kulturmagazin*. In 2009, the National Opera Association recognized Mr. Owens with the Legacy Award for lifetime achievement in opera.

Julia Perry

Julia Perry was an African American composer. She was born in Lexington, Kentucky in 1924. She studied voice, piano and composition at the Westminster Choir College, came to prominence as a result of a scholarship to the Berkshire Music Centre in 1951, where she was a student of Luigi Dallapiccola. She later went to Florence to continue her studies with the Italian composer and proceeded thereafter to Paris to study with Nadia Boulanger. After spending nearly a decade in Europe studying with several prominent composers, she returned to the United States in 1959 to become part of the music faculty at Florida A & M College (now University) and later took a teaching position at Atlanta University. As an African-American woman Perry pushed the boundaries of race and gender during an era which saw few composers of her background gain recognition. Her career was severely hampered in 1970 when she had the first of several strokes, which left her paralyzed on the right side. She taught herself to write with her left hand and continued to compose in the 1970s while in and out of the hospital and in declining health. She died in 1979 at age 55 in Akron, Ohio.

Zenobia Powell Perry

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

Florence Price

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

Dave Ragland

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

Brandon Spencer

Brandon J. Spencer was born December 16, 1992 in Detroit, Michigan. He is currently studying music education at Claflin University in Orangeburg, South Carolina. He began writing choral and instrumental music when he was 13 years old. His first instrumental composition "Grace" was premiered by the Detroit School of Arts String Quartet in May 2010. His piece "Pulchritude", written for piano and cello was premiered by

cellist Sean Smith in May 2011. Also, his first choral composition "There is Music" was premiered by the Rackham Symphony Choir of Detroit, Michigan in May 2011. Spencer dreams of becoming a music educator and accomplished choral and instrumental composer.

Malcolm Solomon

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

Richard Thompson

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

George Walker

Although he started out as a highly promising concert pianist in a grand style (some of his most prominent concerts featured concertos by Tchaikovsky, Rachmaninov, and Brahms), George Walker (b. 1922) as writing substantial music from his mid-twenties. By the time he was 40, he had solidly established himself as a flexible, fully contemporary composer and it is on his large catalog of works produced from the early '50s to about 1990 that his reputation will rest. He studied piano through childhood, going on to obtain degrees in performance from Oberlin (bachelor of music, 1941) and the Eastman School of Music (doctor of musical arts, 1957). He also studied at the Curtis Institute and with Nadia Boulanger at the American Conservatory, Fontainebleau. His teachers included Rudolf Serkin; Robert Casadesu; Mieczyslaw Horszowski; and in chamber music, Gregor Piatigorsky and William Primrose. Walker seemed destined for a fine career at the keyboard. He won acclaim with his Town Hall debut in New York in 1945 and was the first black musician to play there. Also that year, he was the first African American instrumentalist to win the Philadelphia Orchestra auditions, which led to a performance of Rachmaninov's Piano Concerto No. 3 with that orchestra and Eugene Ormandy. He toured America and Europe as a soloist through the 1950s. During this period, his presence as a black man on the classical stage surely held curiosity value, but it was through his work as a pianist and subsequently as a composer that the African American presence in classical music began to seem unexceptional. From the mid-'50s, his teaching career included short stints at various colleges and long-term affiliations with Smith College (1961 - 1968) and Rutgers University (1969 - 1992, including two years chairing the music department). "I believe that music is above race," Walker once said, and his own music does not strongly position him as an African American composer. His mature style grafts serialism onto neo-Classical forms, binding the two with complex rhythms, Hindemithian counterpoint, strong timbral contrasts, and occasional evocations of black folk music through reference to blues, spirituals, and jazz. He won the Pulitzer Prize (the first living black composer to do so) in 1996 for *Lilacs*, a work for soprano or tenor and orchestra, commissioned by the Boston Symphony. Although he was an adept orchestrator, his acknowledged masterpiece is for solo piano: the 1956 Sonata No. 2, written as his doctoral dissertation for Eastman. It's a short work that displays Walker's fascination with classical forms (variations on a ground bass, sonatina), while insinuating a jazzy syncopation into the scherzo. It's not an entirely characteristic work, though, in its fairly conservative harmony. The same can be said of his most widely heard orchestral piece, the *Lyric for Strings*, a 1946 transcription of the second movement of his String Quartet No. 1. Two better examples of Walker's mature voice date from 1975: Piano Sonata No. 3 and *Music for Brass* (Sacred and Profane). Both are angular works reflecting Walker's fascination with sonority. His more populist but still dissonant mode is well-represented by 1990's *Folk Songs for Orchestra*.

Gregory T.S. Walker

Since a marathon performance of Bruch's "Kol Nidre", an original arrangement of "Ora No Omboko", and his "Bad Rap for Violin and Chamber Orchestra" with the Colorado Symphony in 1996, Gregory T.S. Walker has charted his own creative course while developing unique collaborations with the Cleveland Chamber Symphony, the Breckenridge Festival Orchestra, the Ft. Collins Symphony, the Yaquina Chamber Orchestra, and the Colorado Music Festival Orchestra, as well as Poland's Filharmonia Sudecka and the Encuentro Musical de los Americas in Havana, Cuba. He has frequented Great Britain's Lake District Music Festival, the Spoleto Festival, the Cork Orchestral Society in Ireland, and the Lamia Conservatoire in Greece. Concertmaster of the Boulder Philharmonic Orchestra, his discography showcases the "silky violin tone and beautifully calibrated phrasing" described by the Newark Star-Ledger. Among these CRI, Orion, Leonarda, and Albany recordings is *Kaleidoscope: The Music of African American Women*, with pianist Helen Walker-Hill. He was loaned the 1718 "ex- Székely" Stradivarius for his Albany Records *Sinfonia Varsovia* recording and December 2009 world-premiere of Pulitzer prize-winning composer George Walker's "Violin Concerto" with the Philadelphia Orchestra. In 1993, the Colorado Symphony commissioned Dr. Walker to compose what was acclaimed as the first "rap symphony," "Dream N. the Hood", which was described as "an American masterpiece" by the Minneapolis Pioneer Press. He received the American Academy of Arts and Letters Charles Ives Fellowship in 2000. Walker has also been profiled in *Guitar for the Practicing Musician*, his work as a multimedia performance artist has been showcased at the Sonic Circuits International Festival and the New West Electronic Arts & Media Organization Festival, and he is featured on the cover of the April 2007 International Musician magazine. In 2009, he debuted a new laptop multimedia instrument during the California premiere of "Looking for the Perfect Planet" for Amplified Chorus and Video Sampler at the Golden Gate Festival. An official NS Design and Zeta electric violin artist, he has also appeared with pop star Lyle Lovett. His "Electric Vivaldi" Newport Classic enhanced compact

disc, an interpretation/remix of Antonio Vivaldi's Four Seasons with the Boulder Philharmonic, was released in 2006. He along with filmmaker Charles Fryberger finished their documentary film "Song of the Untouchable" in 2012. The documentary film project required Walker to travel to Kerala, India to perform with Dalit caste musicians.

What Is Art Song?

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

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

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

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

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

A Resource Outline Prepared by Dr. Hansonia L. Caldwell (January 6, 2017)

ASSUMPTIONS

The chronology presented below is built upon several assumptions:

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

AFRICAN DIASPORA EVOLUTION FRAMEWORK

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

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

Stage 2: 1440 – 1619 - 1865 - Dislocation – Birth of the African Diaspora & The Terror of the Transatlantic Holocaust. Africans in the Americas, (a span of time that includes Enslavement, Escape into New Africa, abolition), and includes **Generation I** of the African American performers and composers of art song

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

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

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

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

Each of the genres has a different evolution timeline, affected by the lives and accomplishments of the artists who create them. The Art Song acquires its African foundation in AD Stages 1, 2, and an African American foundation in Stage 3. Concurrently, during AD Stages 3 and 4, the Art Song acquires its European foundation.

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

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

*The African American Composers and Performers of Art Song: **Stage 2***

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

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

- 1720 – 1865 - African American Spiritual – The Folk Tradition – The Period of Creation of the Traditional Spiritual, the Field Holler, and the Work Song – A body of empowering, communal songs is developed in the United States, affirming the elements of the Black Aesthetic and forming a musical voice for the African Diaspora’s cultural memory. The songs are first preserved and then transformed into Art Songs by African American composers.
- 1759 - The Art Song begins to develop in the United States with the compositions of Francis Hopkinson e.g. “My days have been so wondrous free.”
- 1820 - 1900 – The free black community begins to develop a concert life, developing choral clubs and presenting programs at the emerging churches (e.g. The First African Presbyterian Church of Philadelphia, St. Philips Episcopal Church of New York, First Presbyterian Church of New York; Belknap Baptist Church of Boston; Quinn Chapel A.M.E. Church, Bethel A.M.E., Olivet Baptist Church, Grace Presbyterian Church, Institutional Church, and St. Marks M.E. - all of Chicago, St. James A.M.E. Church of Erie, Pennsylvania). Many performance venues throughout the country legally prohibit African Americans from performing because of their segregation policies. The concert presentation role of the African American church eventually becomes essential to the development of the careers of African American singers, remaining so throughout the twentieth century.

It is during this 3rd Stage that the **Generation I** names of African American classical artists begin to appear.

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

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

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

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

The African American Composers and Performers of Art Song: The 19th and 20th Century - Stage 4 (1865 – 1900) and Stage 5 (1896 – Present)

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

- 1860s – African American singers begin to be connected with the genre of opera, a connection that continues throughout the 20th century. (Note that the major venue for opera, the Metropolitan Opera Company of New York City, opens in 1883, but does not offer a contract to an African American singer until 1955. The African American singer begins by performing opera as part of African American opera companies and as performers in works written by African American composers – often using librettos that depict aspects of Black history. Additionally, the singers build careers in Europe. In other instances, they include opera arias within their concert programs. As a result, for the African American singer, the two genres – opera and art song – are essential components of their repertoire.)
- 1870 – 1919 – African American organizations and artists undertake significant effort to combat what is perceived as the derogatory, stereotyping impact of “Coon Songs.”
- 1892 – A classical musical voice of nationalism begins to be established through the efforts of Antonin Dvorak and the students of the National Conservatory of Music, including Harry T. Burleigh.
- 20th Century - marked by a continuous expansion in the numbers of composers and professional concert singers (**Generation II, Generation III and Generation IV**).

- Throughout their careers, African American composers and performers of the art song tradition face the challenges and complexities of racial and cultural politics. **20th and 21st Century**

Performance Practice Debates address questions such as:

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

1817 – 1911 -- Generation I - Pioneers

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

- The Musical Practices of Urban Blacks - Black prima donnas and male quartets flourish. Generation I singers of this period include:
 - Flora Batson Bergen – The Queen of Song (1864 – 1906), soprano
 - Thomas Bowers – “The Colored Mario”, (c. 1826 – 1885)
 - Sarah Sedgewick Bowers – “The Colored Nightingale”
 - Ednah E. Brown, soprano
 - Henry (Harry) Thacker Burleigh (1866 – 1949), baritone
 - Inez and Estelle Pickney Clough, sopranos
 - Maggie Porter Cole (1853 – 1943), soprano (member of original Fisk Jubilee Singers)
 - Rosa and Sadie De Wolf, sopranos
 - Theodore Drury, baritone
 - Elizabeth Taylor Greenfield – “The Black Swan” (1817 - 1876)
 - Emma Azalia Smith Hackley (1867 – 1922), soprano
 - M. Hamilton Hodges (c. 1869 – 1928), baritone
 - Anna Madah Hyers (c. 1855 – 1929), soprano and Emma Louise Hyers (c. 1853 – 1901), contralto – The Hyers Sisters Concert Company
 - Samuel B. Hyers, tenor
 - Matilda Sissieretta Joyner Jones – “Black Patti” (1868 – 1933), soprano
 - William Lew (1865 – 1949) tenor - Lew Male Quartet
 - Nellie Brown Mitchell (1845 – 1924), soprano
 - Annie Pindell, “the Black Nightingale,” (c. 1834 – 1901), soprano
 - Desseria Plato (d. 1907), mezzo-soprano
 - William I. Powell, baritone
 - Adelaide and Georgina Smith
 - Amelia Tilghman, soprano
 - Rachel Walker (1873 – 194?), the “Creole Nightingale”, soprano
 - Harry Williams, tenor
 - Marie Selika Williams (c. 1849 – 1937), the “Queen of Staccato”
 - Sidney Woodward (1860 – 1924), tenor
- **Generation I African Diaspora Composers of Song and Opera, 1817 - 1911** (African American, Afro-Brazilian, Creole American and Anglo-African) include
 - Amanda Ira Aldridge (1866 – 1956)
 - Samuel Coleridge-Taylor (1875 –1912) – Anglo-African composer and conductor of London, known in the United States as ‘the black Mahler’
 - Edmond Dede (1827 – 1903) – composer, violinist and conductor
 - Harry Lawrence Freeman (1869 – 1954)
 - Jose Mauricio Nunes Garcia (1767 – 1830) – Afro-Brazilian composer and organist
 - Louis Moreau Gottschalk (1829 – 1869)
 - Justin Holland (1819 – 1887) – guitarist and composer
 - Scott Joplin (1868 – 1917)
 - Charles Lucien Lambert, Sr. (1828 – 1896)
 - Richard Milburn (b. 1817)
 - Samuel Snaer (1835 – 1900) – composer and conductor

Generation I - Ground-breaking African Diaspora accomplishments and concerts (1817 – 1911)

include:

- 1817 – Brazilian composer Jose Mauricio Nunes Garcia completes his opera, *Le Due Gemelle (The Two Twins)*;
- 1851 – Debut concert of Elizabeth Taylor Greenfield, presented by the Buffalo Musical Association;
- March 31, 1853 – Elizabeth Taylor Greenfield makes her New York debut at Metropolitan Hall;
- May 10, 1854 – Elizabeth Taylor Greenfield gives a Command performance before Queen Victoria at Buckingham Palace;
- 1865 – Nellie Brown Mitchell gives her professional debut recital at New Hampshire's Free-Will Baptist Church, an Anglo-American church;
- 1867 – The Hyers sisters give their debut recital in Sacramento, California at the Metropolitan Theatre;
- 1871 – The Hyers sisters begin a transcontinental tour, performing in Salt Lake City, Chicago, Cleveland, New York City, New Haven and Providence;
- October 6, 1871 – The Jubilee choral tradition is born with the tour of the Fisk University Jubilee Singers. Many of the individual singers in these ensembles go on to develop professional careers, concertizing nationally and internationally;
- 1872 – World Peace Jubilee at Boston includes performances by the Hyers sisters and other professional jubilee troupes;
- 1874 – Nellie Brown Mitchell gives her debut recital at New York's Steinway Hall;
- November 13, 1878 – Marie Selika performs at the White House for President Rutherford Hayes;
- 1878 – Olivet Baptist Church of Chicago establishes a Choral Study Club;
- 1880s – The Grand Star Concert Company and The Bergen Star Concert Company present African American singers;
- 1883 – Marie Selika gives a Command performance before Queen Victoria;
- 1887 – Sissieretta Joyner Jones gives a performance at Boston's Music Hall;
- June 15, 1888 – Sissieretta Joyner Jones makes her New York debut at Steinway Hall;
- February 1892 – Sissieretta Joyner Jones performs at the White House for President Benjamin Harrison. In the same year, she performed in the "Grand African Jubilee" at New York's Madison Square Garden, and became the first African American to perform at New York's Music Hall (subsequently renamed Carnegie Hall);
- 1893 – Sissieretta Joyner Jones performs at the Chicago World's Fair;
- 1893 – Sidney Woodward gives his debut recital in Boston;
- 1893 – Harry T. Burleigh becomes a copyist for Antonin Dvorak, composer and director of the National Conservatory of Music;
- 1894 – Harry T. Burleigh becomes the baritone soloist at St. George's Episcopal Church of New York, holding this position for 52 years;
- 1895 – Sissieretta Joyner Jones gives a debut concert in Berlin, and tours throughout Europe;
- 1896 – Sissieretta Joyner Jones forms the Black Patti Troubadours, a group that performs a repertoire from opera and musical theatre;

- November, 1898 – Performance of Samuel Coleridge-Taylor’s *Hiawatha’s Wedding Feast*, the first of a trilogy of works based upon the poems of Henry Wadsworth Longfellow;
 - 1900 – Harry T. Burleigh becomes the first African-American soloist at Temple Emanu-El in New York City, holding this position for 25 years;
 - 1900 – A Choral Study Club is established at Chicago’s Institutional Church;
 - 1901 – The 200-voice chorus – The Samuel Coleridge-Taylor Society is founded in Washington, D.C.
 - November 16, 1903 – Harry T. Burleigh performs as a soloist in a Washington, D.C. concert attended by Samuel Coleridge-Taylor;
 - 1903/04 – Washington, D.C. performances of Samuel Coleridge-Taylor’s *Hiawatha Trilogy*, including Harry T. Burleigh as baritone soloist;
 - 1908 – Harry T. Burleigh performs for King Edward VII in London;
 - 1909 – Madame E. Azalia Hackley writes *A Guide to Voice Culture*;
 - 1910 – Harry T. Burleigh becomes a music editor for the G. Ricordi publishing Company (New York branch) .
- **Generation I - Opera and the Art Song Composers and Impresarios.** African American composers and impresarios develop an interest in the genre of opera during this 1817 – 1911 period, creating works and companies that feature the African American singer. However, venues and opportunities for performance are very limited. Groundbreaking accomplishments and concerts include:
 - 1860s – Elizabeth Taylor Greenfield organizes an opera troupe in Philadelphia;
 - 1872 - The Colored Opera Company of Washington, D.C.;
 - 1876 - The Hyers Sisters establish their Comic Opera Company, performing throughout the 1880s & 1890s works such as *Out of Bondage*, *Urlina*, *the African Princess*, *The Underground Railway*, *Colored Aristocracy* and *Uncle Tom’s Cabin*;
 - 1889 – 1910 – The Theodore Drury Colored Opera Company. Harry T. Burleigh served as the conductor of *Carmen* for this company in 1900;
 - 1893 - Harry Lawrence Freeman composes *The Martyr* (premiered in Denver, Colorado). Additional operas by Freeman include *Nada* (1898), *The Tryst* (1911), *Vendetta* (1923), and *Voodoo* in 1928/29;
 - 1898 - Samuel Coleridge-Taylor collaborates with Paul Laurence Dunbar in composing the opera *Dream Lovers* and again in 1908 to compose the three act opera, *Thelma*;
 - 1899 – Creole composer Charles Lucien Lambert, Sr., writes the 4-act opera *La flamenca*;
 - 1903 - Scott Joplin composes the opera *A Guest of Honor*;
 - 1911 – Scott Joplin’s opera, *Treemonisha* receives its first public performance; (professional premiere in 1971; 1972; 1975).
 - **Generation I African American Composers and Singers of The Creole Show and Black Broadway**
 - Will Marion Cook (1869 – 1944)
 - John Rosamund Johnson (1873 – 1954)
 - Matilda Sissieretta Joyner Jones – “Black Patti” (1868 – 1933) – The Black Patti Troubadours/The Black Patti Musical Comedy Company – a group of traveling singers, dancers, comedians and jugglers performing shows such as *A Trip to Africa*, *In the Jungles*, *Captain Jaspar*, and *Lucky Sam from Alabam*.

Ground-breaking performances include:

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

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

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

1897 - 1949 --- Generation II - Nationalists

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

African American singers and composers of Art Songs migrate all over the country, continuing to be active within the genre of opera. Several singers audition for major American opera companies. They are not hired, largely because of discrimination practices. The African American community responds to the void, establishing ensembles for the performance of opera. Concurrently, African Americans are active in the composition and production of Creole shows and early 20th century Broadway musicals. These early shows have not become staples of the repertoire, but songs from them have been preserved and, increasingly, are performed. Within this repertoire, the coon song of Ragtime and Tin Pan Alley evolves into an artistic show tune of the American Song Book. By the end of the 20th century, the songs of the American Song Book form part of the Americana art song concert repertoire. Note that the concertizing opera singer always includes art songs with the performance repertoire.

- During this Period of Evolution, Preservation and Adaptation, composers begin to create a solo-voice, art-song repertoire inspired by the folk melodies of the Spiritual, and these works, known as The Concert Spiritual, become an important component of the performance repertoire of a growing number of professional African American singers. The tradition begins with Harry T. Burleigh's 1916 arrangement of *Deep River* and Edward Boatner's 1918 arrangement of *Give Me Jesus*. This body of song contributes to the creation of a style of American Nationalism in music. Much of the work of the African American composer and performer was celebrated, supported and preserved by the newly formed *National Association of Negro Musicians* (founded in 1919). The beginning date of this Generation (1897) coincides with the year of Marian Anderson's

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

- **Composers of the Renaissance**
Renaissance – A cultural, intellectual and social phenomenon of the 20th century in the United States in which African Americans become among the most prominent cultural and political personalities. The phenomenon is centered originally in Harlem, and has additional flowerings in Chicago and numerous other urban areas. It is a period that some observers describe as embracing *the hope for black uplift and interracial interaction and empathy*.
- **Generation II Composers: Artists** of this New Negro Movement, many of whom are trained at the top conservatories and universities of America, use their work to enhance the public understanding of African American culture. African American composers embrace what is known as the “Blues aesthetic” within their work. Composers create many Art Songs, song cycles, operas and Creole shows utilizing the poetry of Harlem Renaissance poets, e.g. Arna Bontemps, Countee Cullen, Paul Laurence Dunbar, Langston Hughes, Claude McKay.
Composers of the 1897 – 1949 period include:
 - Edward Hammond Boatner (1898 – 1981)
 - Margaret Bonds (1913 – 1972)
 - Henry (Harry) Thacker Burleigh (1866 – 1949)
 - Cecil Cohen (1894 – 1967)
 - Will Marion Cook (1869 – 1944)
 - William Levi Dawson (1899 – 1990)
 - Robert Nathaniel Dett (1882 – 1943)
 - Carl Diton (1886 – 1962)
 - Lillian Evanti (1890 – 1967)
 - William Christopher Handy (1873 – 1958)
 - Roland Hayes (1887 – 1977)
 - Francis Hall Johnson (1888 – 1970)
 - J. Rosamond Johnson (1873 – 1954)
 - Edward Margetson (b. 1891)
 - Herbert Franklin Mells (1908 – 1953)
 - Florence Beatrice Smith Price (1888 – 1953)
 - Shirley Lola Graham DuBois (1896 – 1977)
 - William Grant Still (1895 – 1978)
 - Clarence Cameron White (1880 – 1960)

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

- **Generation II Art Song Singers:** African American singers flourish (1897 – 1949), starting the development of international careers (beginning with the birthdate of Marian Anderson, and ending with the year of Harry T. Burleigh's death - 1949). Singers of the period include:
 - Marian Anderson (1897 – 1993), contralto
 - Jules Bledsoe (1898 – 1943), baritone
 - Edward Hammond Boatner (1898 – 1981)
 - Anne Wiggins Brown (1912 - 2009), soprano
 - Anita Patti Brown, soprano
 - Harry Thacker Burleigh (1866 – 1949)
 - Celeste Cole (1907 – 1984), soprano
 - Cleota Collins (1893 – 1976), soprano
 - Ellabelle Davis, (1907 – 1960), soprano
 - Carl Diton (1886 – 1962)
 - Todd Duncan (1903 – 1998), baritone
 - Ruby Elzy (1908 – 1943), soprano
 - Lillian (Evans Tibbs) Evanti (1890 – 1967), soprano
 - Carlotta Franzel-Frisby (1908 – 1984)
 - Emma Azalia Smith Hackley (1867 – 1922), soprano
 - Roland Hayes (1887 – 1977), tenor
 - Caterina Jarboro (1903 – 1986), soprano
 - Yolanda Maddox (1897 – 1947)
 - Abbie Mitchell (1884 – 1960), soprano
 - Etta Moten Barnett (1901 – 2004), soprano
 - Camille Nickerson (1887 – 1982)
 - Muriel Rahn (1911 – 1961), soprano
 - La Julia Rhea (1908 - 1992), soprano
 - Paul Robeson (1898 – 1976), baritone
 - Florence Cole Talbert-McCleave (1890 – 1961), soprano
 - Camilla Williams (1919 - 2012), soprano
 - Lawrence Winters (1915 – 1965), baritone

- **Ground-breaking Generation II African American singers & composers – accomplishments, compositions and performances (1897 – 1949)** include:
 - 1900 – Will Marion Cook composes Creole Show - *The Policy Players*. Additional shows by Cook include *The Cannibal King* (1901), *The Southerners* (1904), *The Ghost Ship* (1907), *The Traitor* (1913), *In Darkeydom* (1914), *The Cannibal King* (1914), and *Swing Along* (1929).
 - 1908 – Samuel Coleridge-Taylor composes the three-act opera, *Thelma*.
 - The Aeolian Opera Company is established in New York City;
 - 1912 – Composer Will Marion Cook publishes *A Collection of Negro Songs*;
 - 1914 – Composer Harry T. Burleigh becomes a founding member of the American Society of Composers, Authors and Publishers (ASCAP);
 - 1914 – Harry T. Burleigh composes the song cycle – *Saracen Songs*;
 - 1916 – composer Harry T. Burleigh publishes a collection of solo voice arrangements of Spirituals - *Jubilee Songs of the United States of America*, including an arrangement of the Spiritual *Deep River*, thus beginning the development of the Art Song Spiritual repertoire;
 - 1916 – 1919 – Tenor Roland Hayes tours the United States (including Philadelphia, Boston, Washington, D.C., Atlanta and New York - Carnegie Hall) performing concerts;
 - 1917 – Harry T. Burleigh composes the song cycle *Passionale* (published by G. Ricordi);
 - 1919 – The National Association of Negro Musicians is founded. Throughout the 20th century chapters emerge across the country, and the organization becomes an essential supporter of African American singers and composers.
 - 1920 – Roland Hayes performs his first European concert in London, England
 - 1923 - Concert by Roland Hayes, featuring lieder and a concluding section of Spirituals;
 - 1923 – Paul Robeson stars in *All God's Chillun Got Wings*;
 - 1924 - 1955 – An Annual Spirituals service is held at New York's St. George's Episcopal church, a tradition that was started by their baritone soloist, Harry T. Burleigh;
 - April 19, 1925 - concert by Paul Robeson at the Greenwich Village Theatre in New York City – the first vocal concert to present a repertoire devoted entirely to the Spiritual;
 - In 1926 & 1927 Lillian Evanti becomes the first African American to appear with an organized European opera company – the Nice Opera - performing in *Lakme* in Nice, France;
 - 1926 – Quinn Chapel A.M.E. Church of Chicago develops the June Rose Concert;
 - 1926 – Hall Johnson composes the art song *Mother to Son* using the poetry of Langston Hughes;
 - 1926 – Roland Hayes gives a distinguished performance at Carnegie Hall;
 - 1928 – Harry Lawrence Freeman composes *Voodoo*. An abridged version is performed on New York City radio station WGBS. Full performance by an all-black cast in the 52nd Street Theatre of New York City;
 - 1929 – Contralto Marian Anderson gives her debut recital at Carnegie Hall;
 - 1930 – Hall Johnson publishes *The Green Pastures Spirituals: Arranged for Voice and Piano* (a collection of 25 Spirituals from the play *The Green Pastures*);
 - 1930s – Jules Bledsoe composes an opera, *Bondage*, based upon *Uncle Tom's Cabin*;
 - 1931 - Clarence Cameron White – *Ouanga*
 (Three-act tragic opera based upon the story of Jean-Jacques Dessalines; Exerpts performed at the Three Arts Club of Chicago in 1932, starring McHenry

Boatwright; Concert version performed in 1941 at the New School of Social Research; Premiere stage presentation by the H. T. Burleigh Music Association in South Bend, Indiana. Subsequent performances in 1950 by Philadelphia's Dra-Mu Opera Company and by the National Negro Opera Company in 1956)

- April 1931 – Baritone Jules Bledsoe gives his debut recital at Carnegie Hall;
- 1932 – Shirley Lola Graham DuBois composes *Tom-Tom* (a three-act opera, premiered in Cleveland, Ohio in 1933);
- 1932 – Margaret Bonds composes *Three Dream Portraits*, a song cycle based upon the poetry of Langston Hughes;
- January 31, 1933 – Contralto Etta Moten Barnett performs at the White House;
- June 15, 1933 – Roland Hayes performs excerpts from Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast* at a program presented by the Chicago Symphony Orchestra;
- 1933 – Todd Duncan makes his opera debut with the Aeolian Opera Company, performing Mascagni's *Cavalleria Rusticana*;
- September 1933 – April 1934 – Marian Anderson concertizes throughout Europe (Denmark, Finland, Norway and Sweden);
- 1934 – Virgil Thomson and Gertrude Stein's *Four Saints in Three Acts* is premiered in Hartford, Conn, and subsequently produced on Broadway with an all-black cast;
- 1934 – Soprano Lillian Evanti performs at the White House
- March 8, 1935 – Dorothy Maynor and Todd Duncan perform for Franklin and Eleanor Roosevelt at The White House;
- August 1935 – Marian Anderson gives a recital in Salzburg after which conductor Arturo Toscanini describes her voice as *a voice like yours is heard once in a hundred years*.
- 1935 - William Grant Still composes *Blue Steel*;
- September 30, 1935 – George Gershwin's *Porgy and Bess* premieres in Boston, and in New York, October 10, 1935 -- featuring Anne Brown (as Bess), Todd Duncan, Ruby Elzy (as Serena), Abbie Mitchell (as Clara), J. Rosamund Johnson (as a lawyer), John W. Bubbles (as Sportin' Life), and the Eva Jessye Choir . This work, identified at its premiere by the composer as a "folk opera," becomes a controversial staple for the careers of African American singers.
- December 30, 1935 – Marian Anderson's historic New York Town Hall concert;
- 1936 – Marian Anderson gives a private recital at the White House for President and Mrs. Roosevelt;
- 1936 – Paul Robeson performs in the film version of *Show Boat*;
- 1936 – *Porgy and Bess* tours to Philadelphia, Pittsburgh, Chicago and Washington, D.C.
- 1937 – Soprano Ruby Elzy performs at The White House;
- 1938 – The Detroit Negro Opera Company is established with a full production of Giuseppe Verdi's *Aida*.
- 1938 – William Grant Still composes the three-act opera *Troubled Island*;
- 1939 – Contralto Carol Brice performs in the production of *The Hot Mikado* in the New York World's Fair;
- 1939 -- Paul Robeson performs Earl Robinson's *Ballad for Americans*(and records it in 1940);
- April 9, 1939 - Easter Sunday concert by Marian Anderson before 75,000 people at the Lincoln Memorial. Ms. Anderson had been denied permission to sing at Constitution Hall in Washington, a facility owned by the Daughters of the American

Revolution. Eleanor Roosevelt resigned from the DAR in protest and helped arrange the Lincoln Memorial concert;

- 1940 – Theodore Charles Stone makes his Town Hall debut;
- 1940 – William Grant Still composes the three-act opera, *A Bayou Legend* (libretto by Langston Hughes);
- 1940 – Asadata Dafora composes *Zunguru*, a dance opera;
- 1941 – Composer Harry T. Burleigh becomes a member of the board of directors of the American Society of Composers, Authors and Publishers (ASCAP);
- 1941 – 1962 - Mary Cardwell Dawson establishes The National Negro Opera Company (Pittsburgh), performing in Chicago, New York, Philadelphia, Pittsburgh and Washington, D.C., providing significant employment for African American singers who, because of discrimination practices, were not hired by the major American opera companies. Note that the National Negro Opera Company Collection is at the Library of Congress;
- 1941 – Anne Brown is soprano soloist in the Beethoven *Ninth Symphony*, performed by the NBC Symphony Orchestra (conducted by Leopold Stokowski) on Armistice Day;
- 1942 – Howard Swanson composes the art song *The Negro Speaks of Rivers*, text by Langston Hughes;
- 1942 - William Grant Still composes the two-act opera *A Southern Interlude*;
- 1942 - George Gershwin's *Porgy and Bess* is revived in New York (featuring Anne Brown and then Etta Moten), including a one-hour radio broadcast (on WOR);
- 1942 - 1948 – Anne Brown begins a six-year concert tour of Europe;
- 1943 – *Carmen Jones*, a black Broadway version of the 1875 Georges Bizet opera, is produced by Oscar Hammerstein - starring Muriel Rahn, Muriel Smith, Glenn Bryant, Luther Saxon and Napoleon Reed;
- 1943 - George Gershwin's *Porgy and Bess* is performed in Copenhagen (by an all-white cast in blackface);
- 1943 – Camilla Williams becomes the first recipient of the Marian Anderson Award;
- 1944 – Carol Brice becomes the first African American to win the Naumburg Foundation competition (a competition established in 1925);
- 1944 – Baritone Todd Duncan makes his debut at New York's Town Hall;
- March 1945 – Carol Brice gives her debut Town Hall recital;
- 1945 – Todd Duncan becomes the first African American to perform with the New York City Opera in the production of *Pagliacci*;
- May 15, 1946 – Soprano Camilla Williams signs a contract with the New York City Opera, and performs in *Madame Butterfly*. Subsequently she performs in *Pagliacci*, *Boheme* and *Aida*.
- 1948 – Because of her experiences with segregation in America, Anne Brown settles in Oslo and becomes a citizen of Norway;
- 1948 – Soprano Camilla Williams is featured in the New York City Opera performance of *Aida*.
- 1949 - Harry T. Burleigh Music Association (South Bend, Indiana)
- 1949 – William Grant Still's three-act opera *Troubled Island* is produced by the New York City Opera with Robert McFerrin in a starring role;
- 1949 – William Grant Still composes the song cycle *Songs of Separation*, setting the poetry of five black poets (Arna Bontemps, Philippe-Thoby Marcelin, Paul Laurence Dunbar, Countee Cullen, and Langston Hughes);
- 1949 – Baritone Paul Robeson performs concerts in black churches across the United States because municipal auditoriums and concert halls refuse to book his concerts. Protestors follow his public appearances, voicing opposition to his affiliation with the

Communist Party. Often their protests generate riots that stop the performances. This is evident at a scheduled Westchester County outdoor concert and at a Peekskill, New York event.

- 1949 – The concert halls of the U. S. continue to be segregated, causing singer Marian Anderson to require vertical seating that assures the designation of seats for blacks throughout the hall;

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

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

- **Generation III: Composers** of Neo-Classical, Neo-Romantic, Avant-Garde, Serial, Electronic, and Pan-Africanist Traditions, including:
 - H. Leslie Adams (b. 1932)
 - Thomas Jefferson Anderson (b. 1928)
 - David Baker (b. 1931)
 - Charles Brown (b. 1940)
 - John Carter (b. 1932 – 1981?)
 - Edgar Rogie Clark (1913 – 1978)
 - Noel DaCosta (1930 – 2002)
 - John Duncan (1913 – 1975)
 - Mark Fax (1911 – 1974)
 - Adolphus Hailstork (b. 1941)
 - Jacqueline Hairston (b. 1936)
 - Frederick Douglass Hall (1898 – 1982)
 - Eugene Hancock (1929 – 1993)
 - Robert A. Harris (b. 1938)
 - Ulysess Kay (1917 – 1995)
 - Thomas H. Kerr, Jr. (1915 – 1988)
 - Betty Jackson King (1928 – 1994)
 - Wendell Logan (b. 1940)
 - Charles Lloyd, Jr (b. 1948)
 - Maurice McCall
 - Lena McLin (b. 1929)
 - Dorothy Rudd Moore (b. 1941)
 - Undine Smith Moore (1904 – 1989)
 - Robert L. Morris
 - Robert Owens (1925 – 2017)
 - Coleridge Taylor Perkinson (b. 1932)
 - Julia Perry (1924 – 1979)
 - Evelyn Pittman (1910 - 1992)
 - Noah Ryder (1914 – 1964)
 - Irene Britton Smith (1907 – 1999)
 - Hale Smith (1925 - 2009)
 - William Grant Still (1895 – 1978)
 - Howard Swanson (1907 – 1978)
 - Frederick Tillis (b. 1930)
 - George Walker (b. 1922)
 - Clarence Cameron White (1880 – 1960)
 - Olly Wilson (b. 1937)
 - John W. Work, Jr. (1901 – 1967)
- **Generation III: Concert artists** of the 1950 – 1990 - modern tradition, most of whom develop international careers include:
 - Adele Addison (b. 1925)
 - Donnie Rae Albert (b. 1950), bass-baritone, then baritone
 - Betty Allen (1930 - 2009), mezzo-soprano
 - Roberta Alexander, soprano
 - Martina Arroyo (b. 1937), soprano

- Carmen Balthrop (b. 1948), soprano
- Priscilla Baskerville, soprano
- Kathleen Battle (b. 1948), soprano
- Raymond Bazemore
- Harolyn Blackwell, soprano
- Gwendolyn Bradley, soprano
- Carol Brice, contralto (1918 - 1985)
- William Brown, tenor (1938 - 2004)
- Grace Bumbry (b. 1937), soprano/mezzo-soprano
- Helen Colbert
- Barbara Conrad, mezzo-soprano
- Philip Creech, tenor
- Clamma Dale (b. 1948), soprano
- Delores Ivory Davis (b. 1929), mezzo soprano
- Gloria Davy (b. 1931), soprano
- Mattiwilda Dobbs (1925 - 2015), soprano
- Mark S. Doss, baritone
- Todd Duncan (1903 – 1998), baritone
- Simon Estes (b. 1938), bass-baritone
- Maria Ewing, mezzo soprano
- Reri Grist, soprano (b. 1932)
- Hilda Harris, mezzo-soprano
- Gordon Hawkins, baritone
- Marvin Hayes, baritone
- Cynthia Haymon, soprano
- Barbara Hendricks (b. 1948), soprano
- Ben Holt (1955 – 1990), baritone
- Isola Jones, mezzo-soprano
- Jennifer Jones, mezzo-soprano
- Gwendolyn Killebrew, mezzo-soprano
- Georgia Laster (1927 – 1961), soprano
- Hortense Love, soprano
- Gwendolyn Lytle (b. 1945) soprano
- Marvis Martin, soprano
- Benjamin Matthews (1933 - 2006), baritone
- Inez Matthews (1917 - 2004)
- Dorothy Maynor (1910 - 1996), soprano
- Regina McConnell, soprano
- Robert McFerrin (1921 - 2006), baritone
- Sara McFerrin, soprano
- Oral Moses, bass-baritone
- Jessye Norman (b. 1945) , soprano
- John Patton, Jr., tenor
- Eugene Perry, baritone
- Herbert Perry, baritone
- Leontyne Price (b. 1927), soprano
- Florence Quivar (b. 1944), mezzo-soprano
- Faye Robinson, soprano
- Mark Rucker, baritone
- George Shirley (b. 1934), tenor
- Kevin Short, baritone

- Marietta Simpson, mezzo-soprano/contralto
- Eugene Thamon Simspon, baritone
- Marion Downs Smith, soprano
- Theodore Charles Stone, baritone
- Helen Thigpen, soprano
- Veronica Tyler, soprano
- Margaret Tynes (b. 1929), soprano
- Shirley Verrett (1931 - 2010), mezzo-soprano
- William Warfield (1920 – 2002), baritone
- Felicia Weathers (1937), soprano
- Camilla Williams (b. 1919 or 1922), soprano
- Wendell Wright, tenor
- Thomas Young, tenor

- **Generation III Opera and The Art Song Compositions and Performances (1950 – 1990)**

African American singers and composers of the art song genre continue to be active in the composition and performance of opera. Casting and touring discrimination increasingly is eliminated and the internationally-renowned African American Diva emerges. African American themes and performers are featured in the genre of opera – created both by African American composers as well as by composers of diverse cultures, and featured internationally in the seasons of major opera companies. Within this time period, the era of cultural and political reconciliation and renewal begins (1985 to present). Ground-breaking **Generation II and III** accomplishments and performances that include a repertoire of opera, art songs, opera excerpts and spirituals (1950 – 1990):

- 1950 – William Grant Still composes *Costaso*;
- 1950 – Hale Smith composes the song cycle *Beyond the Rim of Day*, a setting of the poetry of Langston Hughes (published in 1970);
- 1950 – William Warfield makes his Town Hall debut.
- 1950 – Zelma George performs in the Broadway production of Gian Carlo Menotti's *The Medium*;
- 1951 – William Grant Still composes the three-act opera *Mota*;
- 1951 – William Warfield appears in the film *Show Boat*.
- 1952 – Adele Addison makes her Town Hall concert debut in New York;
- 1952 – Betty Allen makes her opera debut in the American National Theater and Academy's performance of Virgil Thomson's *Four Saints in Three Act*;
- 1952 – Marian Anderson makes her television debut on "The Ed Sullivan Show";
- 1952 – George Gershwin's *Porgy and Bess* is revived for international touring with Leontyne Price, William Warfield, Cab Calloway, Maya Angelou, and Helen Thigpen in starring roles;
- 1953 – Soprano Mattiwilda Dobbs becomes the first African American performer at La Scala – Milan, Italy, appearing as Elvira in *L'italiana in Algeri*. In the same year, she makes her debut at the Royal Opera House in London, performing in *Siegfried* ;
- 1953 –Leontyne Price makes her debut in Paris, France, performing in Virgil Thomson's *Four Saints in Three Acts*;

- 1953 – Baltimore’s Lyric Theater refuses to book Marian Anderson because of their segregation policy;
- 1953 – Soprano Georgia Laster wins the Naumburg Foundation competition;
- 1953 – Music critic Nora Holt produces a classical music radio program on WLIB in New York, *Nora Holt’s Concert Showcase, WLIB*;
- 1954 – Betty Allen makes her New York City Opera debut, starring as Queenie in *Show Boat*;
- 1954 – Julia Amanda Perry composes a one-act opera, *The Cask of Amontillado*, staged by Columbia University;
- April, 1954 – Camilla Williams becomes the first African American performer with the Vienna State Opera, performing in *Madame Butterfly*;
- 1954 – Vocal coach and accompanist Sylvia Olden Lee (1917 – 2004) is hired as a vocal coach for the Metropolitan Opera;
- January 7, 1955 – Marian Anderson makes her debut performance at The Metropolitan Opera, performing the role of Ulrica in Giuseppe Verdi’s *Un Ballo in Maschera*;
- 1954 – *Carmen Jones* is filmed in 1954, starring Dorothy Dandridge (sung by Marilyn Horne), Harry Belafonte (sung by LaVern Hutcheson), Joe Adams (sung by Marvin Hayes), Pearl Bailey, Diahann Carroll, Brock Peters and Carmen DeLavallade;
- 1954 – Soprano Mattiwilda Dobbs sings for Queen Elizabeth II and the King and Queen of Sweden at Covent Garden Theatre;
- 1955 – Baritone Robert McFerrin makes his Metropolitan Opera debut, in Verdi’s *Aida*;
- 1955 – Mattiwilda Dobbs becomes the first African American to appear with the San Francisco Opera;
- 1955 – Adele Addison makes her New York City Opera debut in Puccini’s *La boheme*;
- 1955 - Ulysses Kay – composes *The Boor* (a one-act opera adaptation of a play by Russian dramatist Anton Chekhov);
- January 26, 1955 – Marian Anderson performs at the White House for President Dwight Eisenhower;
- 1955 – William Warfield gives the premiere performance of Set 1 of Aaron Copland’s *Old American Songs* (orchestral version with the Los Angeles Philharmonic).
- 1956 - Mattiwilda Dobbs makes her Metropolitan Opera debut in *Rigoletto*, thereafter becoming the first African American singer to receive a long-term contract from the Met;
- Ulysses Kay – composes *The Boor* (a one-act opera adaptation of a play by Russian dramatist Anton Chekhov);
- January 1957 – Marian Anderson performs at President Dwight Eisenhower’s inauguration;
- 1957 – Leontyne Price stars in the NBC-TV opera performance of *Dialogues of the Carmelites*;
- 1957 – Betty Allen is one of the soloists in the Oratorio Society of New York’s performances of Handel’s *Messiah*. In the next year, she makes her New York Town Hall debut;
- 1958 – William Grant Still composes the three-act opera *Minette Fontaine*;
- 1958 – Mezzo-Soprano Shirley Verrett wins the Naumburg Foundation competition and makes her Town Hall concert debut in New York;

- 1958 – Dr. W. Hazaiah Williams becomes one of the first African-American impresarios, establishing Four Seasons Concerts and co-sponsoring a Marian Anderson farewell recital at the San Francisco Opera House;
- 1958 – William Warfield gives the premiere performance of Set 2 of *Old American Songs* (piano version with the composer Aaron Copland at the piano).
- 1959 – Composer Margaret Bonds writes the song cycle *Three Dream Portraits*, using the poetry of Langston Hughes (“I, Too,” “Dream Variation,” and “Minstrel Man”), published by G. Ricordi;
- 1959 – Martina Arroyo makes her Metropolitan Opera debut, performing in *Don Carlos*;
- 1959 – The film production of *Porgy and Bess* is released (starring Sidney Poitier and Dorothy Dandridge, with voices dubbed by Robert McFerrin and Adele Addison);
- 1960 – 1975 – Betty Allen is a featured soloist in numerous performances with the New York Philharmonic;
- 1961 – Adele Addison is soprano soloist with the Boston Symphony orchestra for the world premiere of Poulenc’s *Gloria*, and soprano soloist with the New York Philharmonic for the premiere of Lukas Foss’ *Time Cycle*
- 1961 – Leontyne Price makes her Metropolitan Opera debut, performing in *Il Trovatore*;
- January 1961 – Contralto Marian Anderson performs at President John F. Kennedy’s Inauguration;
- July 24, 1961 – Grace Bumbry makes her Bayreuth Festival debut in *Tannhauser*;
- 1961 – Tenor George Shirley wins the Metropolitan Opera Auditions and makes his debut with the company;
- 1961- 1971 – Alonzo Levister composes a two-act opera, *Slave Song*, with libretto by Oscar Brown, Jr.;
- 1962 - 1972 – Ulysses Kay composes *The Juggler Of Our Lady* (a one-act opera, libretto by Alex King based upon a 13th-century French legend);
- 1962 – Shirley Verrett is the star of *Carmen* at the Spoleto Festival;
- 1962 – Soprano Camilla Williams performs throughout Asia in a State Department sponsored tour;
- 1962 – Grace Bumbry performs at the White House at the request of First Lady Jacqueline Kennedy;
- 1963 – Soprano Camilla Williams performs “The Star-Spangled Banner” at the March on Washington;
- 1963 – William Grant Still composes the one-act opera *Highway 1, USA*;
- 1963 – Soprano Grace Bumbry makes her American opera debut at the Chicago Lyric Opera;
- 1964 – Arthur Cunningham composes a children’s opera, *Ostrich Feathers*;
- 1965 – Henry Lewis is named musical director of the Los Angeles Opera Company;
- April 18, 1965 – Marian Anderson presents her retirement – farewell concert at Carnegie Hall;
- April 20, 1965 – Leontyne Price performs at the White House for President Lyndon Baines Johnson;
- 1965-67 – Mark Fax composes *Till Victory Is Won* as an opera in four “episodes” with prologue. (libretto based upon a poem by writer Owen Dodson). The work was commissioned by the Centennial Committee of Howard University and dedicated to the past presidents of Howard University. A concert version was performed in 1968 presented by the Morgan State College choir with the Baltimore Symphony Orchestra.

- 1966 – Ulysses Kay composes *The Capitoline Venus* (a one-act opera; based upon a short story by Mark Twain, libretto by Judith Dvorkin; commissioned by the Quincy, Illinois, Society of Fine Arts; premiered in Chicago by at the University of Illinois in 1971);
- 1966 – Betty Allen makes her debut with the San Francisco Opera in *Il trovatore*;
- 1966 - performance by Leontyne Price to open the Metropolitan Opera House at Lincoln Center, performing the role of Cleopatra in an opera written especially for her by Samuel Barber – *Anthony and Cleopatra*; ;
- 1967 – Arthur Cunningham composes a one-act rock opera, *His Natural Grace*;
- 1969 – The Afro-American Music Opportunities Association (AAMOA) is founded by C. Edward Thomas – *to promote the involvement of black musicians in the varied fields of classical music*;
- 1970 - Opera/South is established in Jackson, Mississippi. The company stages operas by black composers with outstanding African American guest artists and exceptional students from the black college members of the Mississippi Inter-Collegiate Opera Guild (Jackson State University, Utica Junior College and Tougaloo College).
- 1970 – Soprano Grace Bumbry is distinguished for her performance with Covent Garden in *Salome*;
- 1972 - Scott Joplin's *Treemonisha* is revived;
- November 1972 – Opera/South performs Ulysses Kay's *The Juggler Of Our Lady* and William Grant Still's *Highway 1, U.S.A.* The production was conducted by Margaret Harris.
- 1972 – Mezzo-soprano Hilda Harris makes her New York City Opera debut;
- 1973 - Opera Ebony founded by Benjamin Matthews, Sister Mary Elise and Wayne Sanders in Philadelphia. See www.operaeбony.org
- 1973 – Shirley Verrett performs in the historic Metropolitan Opera production of Berlioz' *Troyens*.
- 1973 – Betty Allen makes her debut at the Metropolitan Opera
- 1974 – Soprano Barbara Hendricks makes her debut at the San Francisco Opera;
- 1974-1976 – Ulysses Kay composes the opera *Jubilee*;
- 1975 – Soprano Clamma Dale wins the Naumberg Foundation competition;
- 1975 – The Houston Grand Opera performs Scott Joplin's *Treemonisha*;
- 1976 - George Gershwin's *Porgy and Bess* is revived by the Houston Grand Opera, featuring Donnie Ray Albert, Robert Mosley, Clamma Dale, and Larry Marshall;
- 1976 – Alvin Singleton's *Dream Sequence “76”*, an opera in two parts, is premiered;
- 1977 – Soprano Kathleen Battle makes her Metropolitan Opera debut in Wagner's *Tannhauser*;
- 1977 – Mezzo-soprano Florence Quivar makes her Metropolitan Opera debut in Mussorgsky's *Boris Gudonov*;
- 1977 – Mezzo-soprano Hilda Harris makes her Metropolitan Opera debut in Alban Berg's *Lulu*;
- 1977 – Leslie Adams composes the song cycle *Five Millay Songs*;
- April 12, 1978 – Soprano Clamma Dale performs at the White House for President Jimmy Carter;
- October 8, 1978 – Leontyne Price presents a nationally televised (PBS) concert at the White House for President Jimmy Carter;
- December 1978 – Marian Anderson receives Kennedy Center Honors;
- 1978 – Carmen Balthrop makes her Metropolitan Opera debut;
- 1978 – Bass-baritone Simon Estes makes his Bayreuth Festival debut in *The Flying Dutchman*;

- 1978 – Baritone Donnie Ray Albert makes his debut at the New York City Opera and the Washington National Opera;
- 1979 - 1985 -- Ulysses Kay composes the opera *Fredrick Douglass*. It was premiered by the New Jersey State Opera in 1991;
- 1980-81 – Soprano Gwendolyn Bradley makes her debut at the Metropolitan Opera
- 1982 – Bass-baritone Simon Estes makes his Metropolitan Opera debut in Wagner's *Tannhauser*;
- 1982 – T. J. Anderson's *Soldier Boy*, *Soldier* is premiered at Indiana University;
- 1983 – Mezzo-soprano Roberta Alexander makes her Metropolitan Opera debut in *Don Giovanni*;
- 1983 –Soprano Jessye Norman makes her Metropolitan Opera debut in Berlioz *Les Troyens*;
- 1985 - Dorothy Rudd Moore's opera, *Frederick Douglass*, premiered by Opera Ebony;
- 1985 - George Gershwin's *Porgy and Bess* is finally performed by the Metropolitan Opera Company, featuring Grace Bumbry/Roberta Alexander, Simon Estes and Florence Quivar (and revived in 1986, 1989 & 1990);
- 1986 – Valerie Capers' *Sojourner Truth* premiered by Opera Ebony;
- 1986 - Anthony Davis' "*X*": *The Life and Times of Malcolm X* is performed by the New York City Opera. The work combines jazz, gospel and blues techniques with Classical/Romantic music traditions.
- 1986 – H. Leslie Adams composes *Blake*, an opera in 4 acts.
- January 14, 1986 – Jessye Norman performs at the White House for President Ronald Reagan;
- 1986 – David Baker composes *Through This Vale of Tears*, a song cycle for tenor, string quartet and piano written as a tribute and commentary on the death of Dr. Martin Luther King, Jr.
- 1987 – Barbara Hendricks makes her debut at the Metropolitan Opera in *Der Rosenkavalier*;
- 1988 – Charles Lloyd, Jr., composes the opera *Song of Solomon*;
- 1989 – Soprano Jessye Norman stars in the Metropolitan Opera production of Schoenberg's *Erwartung*;
- 1989 – Anthony Davis' *Under the Double Moon* is premiered in St. Louis;
- 1989 – Regina Harris Baiocchi composes *Two Zora Neale Hurston Songs* ("I Am Not Tragically Colored" and "How It Feels To Be Colored Me,") for voice, cello and piano.
- 1989 – Mezzo-soprano Marietta Simpson wins the Naumberg Foundation competition;
- June 27, 1989 – Leontyne Price performs at the White House for President George Bush;
- 1989 – Betty Allen becomes the first American to teach a masterclass at the Saint Petersburg Conservatoryh;
- 1989 – Mattiwilda Dobbs is elected to the board of directors of the Metropolitan Opera;
- 1989 – The Marian Anderson Award Foundation establishes the Marian Anderson Award. Recipients have included Sylvia McNair (1990); Denyce Graves (1991); Philip Zawisza (1992), Nancy Maultsby (1993), Patricia Racette (1994), Michelle deYoung (1995), Nathan Gunn (1996), Marguerite Krul (1997) and Eric Owens (2003). The award established a partnership with Washington D.C.'s John F. Kennedy Center for the Performing Arts in 2002.

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

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

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

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

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

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

1990 – Present -- Generation IV - Contemporary

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

- Contemporary Singers include:
 - Paul Spencer Adkins
 - Babatunde Akinboboye, baritone
 - Donnie Ray Albert, baritone
 - Carl Alexander, countertenor
 - Jayme Alilaw, soprano
 - G. Thomas Allen, countertenor
 - Cordelia Anderson, soprano
 - Michael Austin, tenor
 - Jahmaul Abiodun Bakare, tenor
 - Andrea Baker, mezzo-soprano
 - Gregg Baker, baritone
 - Frederick Ballentine, Jr., tenor
 - Carmen Balthrop, soprano
 - Detra Battle, soprano
 - Bridget Bazile, soprano
 - Celeste Bembry, soprano
 - Dione Parker Bennett
 - Cedric Berry, baritone
 - Patrick Blackwell, bass-baritone
 - Gerald Blanchard, baritone
 - McHenry Boatwright, baritone
 - Gwendolyn Elizabeth Bradley, mezzo-soprano
 - David Lee Brewer, tenor
 - J’Nai Marie Bridges, mezzo-soprano
 - Hope Briggs, soprano
 - Gregory Broughton, tenor
 - Angela M. Brown, soprano
 - Gwendolyn Brown, contralto
 - Kearstin Piper Brown, soprano
 - Jolie Rocke Brown, soprano
 - Uzee Brown, Jr., baritone
 - Lawrence Brownlee, tenor
 - Raehann Bryce-Davis, mezzo soprano
 - Janinah Burnett, soprano
 - Nicole Cabell, soprano
 - Sabrina Elayne Carten, mezzo-soprano
 - Ralph Cato, baritone
 - Janice Chandler, soprano
 - Jennifer Odom Ciobanu
 - Cynthia Clarey, mezzo-soprano
 - Dwayne Clark, tenor
 - Vinson Cole, tenor
 - Barron Coleman, tenor
 - Terry Cook, baritone
 - Trent Cook, tenor

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

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

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

- **Generation IV:** Contemporary Composers of the United States include:

- Cedric Adderley
- Lettie Beckon Alston (b. 1953)
- T.J. Anderson
- Dwight Andrews (b. 1960)

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

- Fred Onovwerosuoke
 - Eurydice Osterman
 - Rosephanye Dunn Powell
 - Dave Ragland
 - Zanaida Robles
 - Kevin Scott
 - Nadine Shanti
 - Barbara Sherrill
 - Victor Simonson
 - Evelyn Simpson-Curenton
 - Brandon J. Spencer (b. 1992)
 - Malcolm Solomon
 - Maria Thompson Corley
 - Richard Thompson
 - Brandon Waddles (b. 1988)
 - Brandon Webster (b. 1990)
 - George Walker (b. 1922)
 - Gregory T.S. Walker
 - Trevor Weston
 - Dolores White
 - Diane White-Clayton
 - Julius P. Williams
 - Mike Woods
- Contemporary Opera and The Art Song (1990 – Present). Ground-breaking **Generation II, III and IV** accomplishments, compositions and performances of contemporary and revivable historic repertoire include:
 - 1990 – Olly Wilson composes a song cycle for baritone, tenor and soprano voices, *Of Visions of Truth*;
 - 1992 – Anthony Davis' opera, *Tania*, is premiered;
 - 1992 – William Banfield completes a commission from soprano Louise Toppin, composing a song cycle, *The Prophetess* (Psalms for voice and piano);
 - 1994 – South African composer J. S. Mzilikazi Khumalo writes the opera *Ushaka KaSenzangakhona: An epic in music and poetry on Shaka, son of Senzangakhona*. The work is premiered in Johannesburg, South Africa.
 - 1995 – 1996 - Denyce Graves makes her Metropolitan Opera debut in the title role of *Carmen*.
 - 1995 - The Houston Grand Opera produces *Porgy and Bess* with co-production/touring agreement with the Cleveland Opera, Dallas Opera, Florida Grand Opera, Los Angeles Music Center Opera, Portland Opera, San Diego Opera, San Francisco Opera, Seattle Opera and The Orange County Performing Arts Center. For the first time in history the production is stage directed by a black woman – Hope Clarke, and stars Terry Cook or Alvy Powell as Porgy, Luvenia Garner or Angela Simpson as Serena, Kimberly Jones as Clara, Jeffrey LaVar or Stacey Robinson as Crown, Larry Marshall as Sportin' Life, and Roberta Laws or Marquita Lister as Bess.
 - 1995 - Regina Harris Baiocchi composes *Good News Falls Gently*. Additional works include *Gbeldahoven: No One's Child*, one-act opera based on the lives of Zora Neale Hurston and Langston Hughes, 1996; *Dreamhoppers*, one-act opera, 1997;

- 1995 – Adolphus Hailstork’s opera, *Paul Lawrence Dunbar: Common Ground*, is premiered by the Dayton Opera Company;
- 1995 – The National Opera Association (NOA) establishes The Legacy Project in order to *recognize the contributions of those who have led the way in achieving progress toward the development of ethnic and racial diversity within the field of professional opera*. The Legacy Program was established *in observance of the 50th anniversary of singer Todd Duncan’s contract with the New York City Opera – the first contract for an African-American singer with a major US Opera Company*. 1995 NOA “Lift Every Voice” Legacy Award Recipients include Todd Duncan, Mattiwilda Dobbs, Camilla Williams and Robert McFerrin.
- 1996 – George Walker becomes the first African American composer to receive the Pulitzer Prize in music for *Lilacs* (written for soprano and orchestra);
- Baritone Donnie Ray Albert stars in the Cologne Opera’s production of Richard Wagner’s *The Flying Dutchman*;
- 1997 - NOA “Lift Every Voice” Legacy Award Recipients include Inez Mathews, Etta Moten Barnett, Sylvia Olden Lee and Anne Wiggins Brown;
- October 24, 1997 - Leslie Adams’ opera *Blake* is premiered by the Baltimore Municipal Opera Company;
- 1997 – Anthony Davis’ opera, *Amistad*, is premiered in Chicago;
- 1997 – Denyce Graves gives a performance at Washington’s National Cathedral, and the PBS video and audio recording *Denyce Graves: A Cathedral Christmas*, is released.
- September, 1998 – Barbara Hendricks performs Puccini’s *Turandot* at the Forbidden City in Beijing, China;
- 1998 - NOA “Lift Every Voice” Legacy Award Recipients include Adele Addison, Everett Lee, Fred Thomas and Margaret Tynes
- 1998 – Anne Wiggins Brown receives the George Peabody Medal for Outstanding Contribution to Music in America, as Baltimore’s Peabody Institute recognizes her accomplishments and apologizes for denying her admission to the school in 1925;
- 1998 - The Marian Anderson Award is created in Philadelphia, to celebrate the unique power of the artist to change the world. Awards have been given to Harry Belafonte (1998), Gregory Peck (1999), Elizabeth Taylor (2000), Quincy Jones (2001), Danny Glover (2002) and Oprah Winfrey (2003), Ruby Dee and Ossie Davis (2005) and Sidney Poitier (2006);
- 1999 – Adolphus Hailstork composes the opera *Joshua’s Boots* based upon the life of the Black cowboy and the Buffalo Soldiers. The work is premiered by the Opera Theatre of St. Louis.
- 1999 – Denyce Graves opens the Los Angeles Opera season in a performance of *Samson et Dalila*;
- 1999 - NOA “Lift Every Voice” Legacy Award Recipients include Leontyne Price, William Warfield, Charlotte Wesley Holloman, Gloria Davy & Boris Goldovsky;
- 2000 - Akin Euba’s opera *Chaka!*, premiered by the St. Louis African Chorus with an international cast.
- 2000 - NOA “Lift Every Voice” Legacy Award Recipients include Betty Allen, Martha Flowers, Andrew Frierson & Rawn Spearman;
- 2001 – Denyce Graves appears in several venues in programs that respond to the tragic events of September 11, including the internationally televised National Prayer Service in Washington’s National Cathedral.
- 2001 - NOA “Lift Every Voice” Legacy Award Recipients include Martina Arroyo, Grace Bumbry, Reri Grist, Shirley Verrett, Lola Hayes & Eileen Southern;

- 2002 - NOA "Lift Every Voice" Legacy Award Recipients include Annabelle Bernard, Nadyne Brewer, Elinor Harper & Leslie Savoy Burrs;
- 2003 – Denyce Graves appointed Cultural Ambassador for the United States.
- 2003 - NOA "Lift Every Voice" Legacy Award Recipients include Gary Burgess, Andre Montal, & George Shirley;
- 2004 - NOA "Lift Every Voice" Legacy Award Recipients include Simon Estes, Arthur Herndon & Willis Patterson;
- 2005 – Tania Leon collaborates with Wole Soyinka to compose the opera *Scourge of Hyacinths*, based on Soyinka's *Samarkand and Other Markets I Have Known*
- 2005 - NOA "Lift Every Voice" Legacy Award Recipients include Raoul Abdul, Benjamin Matthews & Wayne Sanders;
- 2006 - *Margaret Garner*, written by Richard Danielpour, with the title role written for Denyce Graves
- 2006 – Excerpts of H. Leslie Adams' opera, *Blake*, are performed by the New York City Opera Company.
- 2006 - NOA "Lift Every Voice" Legacy Award Recipients include H. Leslie Adams, Phillip Creech, Leona Mitchell & Andrew Smith
- 2007 - NOA "Lift Every Voice" Legacy Award Recipients include Vera Little-Augustitus, William Ray & George Walker
- 2007 – A revival of George Gershwin's *Porgy and Bess* is staged by Los Angeles Opera;
- 2007 – The Anthony Davis opera *Wakonda's Dream*, is premiered at opera Omaha;
- 2008 – Charles Lloyd, Jr. composes the opera *Emmett Till*;
- 2008 - NOA "Lift Every Voice" Legacy Award Recipients include Faye Robinson, Ella Lee & Anthony Davis
- 2009 – *Porgy and Bess* is revised and recreated into "The Gershwins'® Porgy and BessSM", produced by the San Francisco Opera, featuring Eric Owens and Laquita Mitchell.
- 2009 - NOA "Lift Every Voice" Legacy Award Recipients include Robert Owens & Luther Saxon.
- 2009 – The Anthony Davis opera *Lilith* is premiered at UC San Diego
- 2010 - NOA "Lift Every Voice" Legacy Award Recipients include Curtis Rayam & Marie Hadley Robinson
- 2011 - NOA "Lift Every Voice" Legacy Award Recipients presented to Donnie Ray Albert
- 2011 – *Porgy and Bess* is revised and recreated into *The Gershwin's Porgy and Bess*, opening at the American Repertory Theaters in Cambridge, Massachusetts. With the authorization of the Gershwin estate, the director, Diane Paulus, worked with playwright Suzan-Lori Parks and composer Diedre L. Murray to adapt the original four-hour opera script and music into an "accessible" two-and-one-half-hour setting. Among other things, orchestration and cast numbers are reduced and recitative is replaced with dialogue. The new version debuts on Broadway in January 2012 with a cast that includes Audra McDonald (Bess), Phillip Boykin (Crown), Norm Lewis (Porgy), David Alan Grier (Sporting Life), Nikki Renee Daniels (Clara), Joshua Henry (Jake), Christopher Innvar (Detective), Bryonha Marie Parham (Serena) and NaTasha Yvette Williams (Mariah). Choreography provided by Ronald K. Brown. See review: Ben Brantley, "A New Storm's Brewing Down on Catfish Row," in *New York Times*, Section C, January 13, 2012. The production received the 2012 Tony Award for Best Revival of a Musical. .
- 2012 - NOA "Lift Every Voice" Legacy Award Recipients presented to Felicia Weathers

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

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

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

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

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

- Contemporary Venues and Competitions For African American Performers and Composers of The Art Song include:
 - Karamu Theatre
 - National Association of Negro Musicians Scholarship Competition
 - The Ben Holt Memorial Concert Series – founded by Dominique-Rene de Lerma
 - Four Seasons Concerts – New York City, San Francisco and Oakland, California
 - Classically Black Concert Series – Baltimore Symphony Orchestra
 - Plymouth Music Series “Witness” Concerts in Minneapolis
 - Lois J. Wright Memorial Concert Series in Baltimore, Maryland
 - Black Heritage Concerts in Savannah Symphony
 - “Classical Roots – Spiritual Heights” Concerts in Cincinnati Symphony
 - Smithsonian Institution – National Museum of American History Program in Black American Culture – Washington, D.C.
 - Black Academy of Arts and Letters of Dallas

- The BEEM (Black Experiences Expressed Through Music) Foundation for the Advancement of Music (Los Angeles)
- The Afro-American Chamber Music Society of Los Angeles
- The Naumburg Foundation Competition
- The Grady-Rayam Prize of Orlando, Florida
- The Marian Anderson Prize for Emerging Classical Artists, of Philadelphia (next competition in fall 2007)
- The Marian Anderson Award of The John F. Kennedy Center for the Performing Arts (with The Fairfield County Community Foundation of Connecticut) – a \$15,000 award for a mid-career male or female American vocalist.
- The African American Art Song Alliance quinquennial conference, University of California, Irvine.
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1867 – Present – Preservation and Documentation

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

- William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison become editors of – *Slave Songs of the United States*, the first collection of Negro spirituals, published in 1867.
- James Monroe Trotter – *Music and Some Highly Musical People* (1878; 1969)
- *The Negro Music Journal* -- A Monthly Magazine Devoted to the Educational Interest of the Negro Race in Music (1902 – 1903)
- The Clef Club of New York (1912 – 15)
- Harry T. Burleigh – *Album of Negro Spirituals* (1917; 1969)
- The articles of Nora Douglas Holt – music critic of the *Chicago Defender* (1917 – 1921), New York's *Amsterdam News* and the *New York Courier* (1940s)
- National Association of Negro Musicians (founded in 1919)
- James Weldon & J. Rosamond Johnson – *Book of Negro Spirituals* (1925)
- James Weldon & J. Rosamond Johnson – *Second Book of Negro Spirituals* (1926)
- The collection of Arturo Alfonso Schomburg is added to the Division of Negro Literature, History and Prints of the New York Public Library (1926), with Schomburg serving as curator (1932 – 1938). The collection was renamed in Schomburg's honor (1940) and continued to be developed, being designated as The Schomburg Center for Research in Black Culture, one of the Research Libraries of The New York Public Library (1972).
- J. Rosamond Johnson publishes a collection, *Album of Negro Spirituals*, in 1935
- Maude Cuney Hare – *Negro Musicians and Their Music* (1936)
- MacKinley Helm – *Angel Mo' and Her Son, Roland Hayes* (1942)
- The E. Azalia Hackley Collection of Negro Music, Dance and Drama is established by the Detroit Musicians Association at the Detroit Public Library (1943) with a gift of materials given by the Detroit Musicians Association.
- The articles of Nora Holt – music critic of New York's *Amsterdam News* (1944 - 1952)
- Edgar Rogie Clark - *Negro Art Songs*, (1946)
- Roland Hayes – *My Songs: Aframerican Religious Folk Songs* (1948)
- William Grant Still – *Twelve Negro Spirituals, Vol II*, (1948)
- The articles of Adah Killian Jenkins – music critic of Baltimore's *Afro American* (1950s)
- Marian Anderson – *My Lord, What a Morning; an Autobiography* (1956)

- Afro-American Music Conferences held at Indiana University (1969 – 1972)
- Afro-American Music Opportunities Association (AAMOA) (1969)
- Eileen Southern – *The Music of Black Americans: A History* (1971, 1983, 1997)
- Paul Robeson – *Here I Stand* (1971)
- Eileen Southern, editor – *The Black Perspective in Music* (1973 – 1990)
- Edward Boatner – *The Story of the Spirituals: 30 Spirituals and Their Origins* (1973)
- Afro-American Music Opportunities Association (AAMOA) and Columbia Records' *Black Composer Series*, Paul Freeman, artistic director and conductor (1974)
- The Eva Jessye Afro American Music Collection is established at the University of Michigan, Ann Arbor – subsequently renamed the African American Music Collection, holding the Eva Jessye Collection and the Todd Duncan Collection. (1974)
- The Eva Jessye Collection is established at Pittsburg State University – Pittsburgh, Kansas (1977)
- Willis C. Patterson, editor – *Anthology of Art Songs By Black American Composers* (1977)
- Raoul Abdul – *Blacks in Classical Music* (1977)
- Samuel Floyd, Jr., editor – *Black Music Research Journal* (1978)
- Lemuel Berry, Jr. *Biographical Dictionary of Black Musicians and Music Educators*, vol 1, (1978)
- “Black Prima Donnas of the Nineteenth Century” in *The Black Perspective in Music*, Vo. 7, No. 1 (Spring 1979)
- *Opera News*
- *Opera Quarterly*
- Eileen Southern, editor – *Biographical Dictionary of Afro-American and African Music*. (1982)
- Mildred Denby Green – *Black Women Composers: A Genesis*. (1983)
- The BEEM (Black Experiences Expressed Through Music) Foundation for the Advancement of Music (established in Los Angeles by Bette Cox in 1982)
- Center for Black Music Research (CBMR) - a library and archives unit of Columbia College Chicago. Special research collections now include The Eileen Southern Collection, the Dena J. Epstein Collection, the Helen Walker-Hill Collection and the Sue Cassidy Clark Collection. (1983)
- *Black American Music Symposium* – National conference at University of Michigan, Ann Arbor (1985)
- Hildred Roach. *Black American Music, Past and Present*, (1985)
- Videmus, Inc. – (founded by Vivian Taylor in 1986; now directed by Louise Toppin)
- David Hamilton, ed. – *The Metropolitan Opera Encyclopedia* (1987)
- Arthur R. LaBrew, *A Concert Tribute To Detroit's Black Prima Donnas*, 1989 (Michigan Music Research Center, Inc.).
- Robert C. Hayden – *Singing for All People: Roland Hayes, A Biography*, (1989; 1995)
- Ellistine Perkins Holly, “Black Concert Music in Chicago, 1890 to the 1930s” in *Black Music Research Journal*, Vol. 10, No. 1 (Spring, 1990).
- Samuel Floyd, Jr., editor – *Black Music In The Harlem Renaissance*, (1990)
- Anne Key Simpson – *Hard Trials: The Life and Music of Harry T. Burleigh*, (1990).
- PBS “Great Performances” - *Kathleen Battle and Jessye Norman – Spirituals In Concert*, (1991)
- Elise K. Kirk – *Musical Highlights From the White House*. (1992)
- Rosalyn M. Story – *And So I Sing: African-American Divas of Opera and Concert*, (1990, 1993)

- Samuel Floyd, Jr. – *The Power of Black Music: Interpreting Its History From Africa To The United States*, (1995)
- Eric Ledell Smith – *Blacks in Opera: An Encyclopedia of People and companies, 1897 – 1993*, (1995)
- Hanson L. Caldwell – *African American Music – A Chronology 1619 – 1995*, (1996)
- Bette Y. Cox – *Central Avenue – Its Rise and Fall (1890 – c. 1955)*, Exhibition catalog for *The Musical Renaissance of Black Los Angeles*. (1996)
- The African American Art Song Alliance – artsongalliance.org - (founded by Darryl Taylor in 1997)
- PBS “Great Performances” Documentary - *Aida’s Brothers and Sisters: Black Voices in Opera*, 2000 – profiles of pioneering African American singers; www.pbs.org/wnet/gperf/aidas/resources.html
- The Georgia and Nolan Payton Archive of African Diaspora Sacred Music is established at CSU Dominguez Hills to facilitate research and documentation of church and religious concert music created and performed by the African Diaspora population of southern California. (2000)
- Andrea Broadwater – *Marian Anderson: Singer and Humanitarian* (2000)
- Allan Keiler – *Marian Anderson: A Singer’s Journey* (2000)
- Moses Hogan – *The Deep River Collection: Ten Spirituals Arranged for Solo Voice and Piano*, (2000)
- Charles Lloyd, Jr.. *The Spiritual Art Song Collection*, (2000)
- Hanson L. Caldwell – *African American Music: Spirituals*, (2000; 2003)
- Willis C. Patterson, editor – *The Second Anthology of Art Songs by Black American Composers* (volume includes two CDs), (2002)
- Willis C. Patterson, editor – *The New Negro Spiritual Collection* (volume includes a CD), (2002)
- Helen Walker-Hill – *From Spirituals to Symphonies: African-American Women Composers and Their Music*. (2002)
- *Heritage and Legacy of Harry T. Burleigh* – National conference at Edinboro University of Pennsylvania (2003)
- William Banfield – *Landscapes in Color: Conversations With Black American Composers*, (2003)
- Darryl Glenn Nettles – *African American Concert Singers Before 1950*, (2003)
- Jeanine Wagner/Margaret Simmons – *A New Anthology of Art Songs by African American Composers*, (2004)
- Katherine W. Bullock and Donna M. Cox – *Art Songs and Spirituals by Contemporary African American Composers*. (2010)
- Stephanie Shonekan and Camilla Williams – *The Life of Camilla Williams, The African American Classical Singer and Opera Diva*, (2011)
- Maureen Donnelly Lee – *Sissieretta Jones: “The Greatest Singer of Her Race,” 1868 – 1933*, (2012).
- Christopher A. Brooks – *Roland Hayes: The Legacy of an American Tenor* (2015).
- Jean E. Snyder. *Harry T. Burleigh: From the Spiritual to the Harlem Renaissance*, (2016).

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Collections

Afrocentric Voices in Classical Music. Created by Randye Jones.

African-American History Resources

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

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

The African American Music Collection

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

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

African American Musical Heritage Collection

Special Collections Dept.
University of South Florida Tampa Library
4202 E. Fowler Ave., LIB 122
Tampa, FL 33620
Phone: 813-974-2731

The collection consists of approximately 4000 pieces of published sheet music reflecting the influences of African Americans on popular music in the United States. The earliest piece in the collection dates back to 1818, and the more recent pieces date through the 1980's. Also included in the collection are music books, manuscript music and materials, photographs, posters, handbills and other African American music ephemera. The collection is currently being processed and fully cataloged.

African-American Sheet Music Digitizing Project

Brown University
Providence, RI 02912
Phone: 401/863-1574

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

Archives of African American Music and Culture

Smith Research Center, Room 180
Indiana University
Bloomington, IN 47408
Phone: 812/855-8547 or 812/855-8545 (Fax)

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

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

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

Center for Black Music Research

Columbia College Chicago
600 S. Michigan Ave.
Chicago, IL
Contact person:
Phone: 312/344-7586

Center for Southern African-American Music

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

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

Collection of Negroiana, [ca. 1800]-1981

Gumby, L. S. Alexander, comp.
Rare Book and Manuscript Library
Butler Library
Columbia University
New York, NY

E. Azalia Hackley Collection

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

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

Ella Fitzgerald Collection

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

Florence Beatrice Smith Price (1888-1953) Collection

University of Arkansas Libraries
Special Collections
365 N. McIlroy Avenue
Fayetteville, AR 72701-4002
Phone: (479) 575-5577
specoll@uark.edu

The papers consist of correspondence of Price and of her daughter, Florence Price Robinson, diary fragments, programs, and photographs. In addition there are the research files of Mary Dengler Hudgins on Price. The papers also include musical scores. These are arranged according to keyboard, voice, string, and symphonic works

Historic American Sheet Music Project

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

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

Louis Armstrong House and Archives

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

Louis Armstrong House

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

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

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

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

Maud Cuney-Hare Collection, 1874-1936

Archives and Special Collections
Robert W. Woodruff Library
Atlanta University Center
Atlanta, GA

The Moorland-Spingarn Research Center

Howard University
500 Howard Place, N.W
Washington, DC 20059
Phone: 202/806-7480

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

Music Division

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

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

Music Information Center

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

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

Rodgers & Hammerstein Archives of Recorded Sound

New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023
Phone: 212/870-1663; 870-1662

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

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

Schomburg Center for Research in Black Culture

New York Public Library
515 Malcolm X Blvd.
New York, N. Y. 10037-1801
Reference Desk: 212/491-2218

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

Smithsonian: African American History and Culture
Washington, DC

Selected links to African American sites hosted by Smithsonian Institution museums and organizations. Includes photographs, music sheets, folios, ozalid copies, correspondence, manuscripts lyrics

The William Grant Still and Verna Arvey Papers

Special Collections Division
University of Arkansas Libraries
Fayetteville, AR 72701-1201
Phone: 501/575-5577 or 501/575-6656 (Fax)

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

William Grant Still Collection

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

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

William Ransom Hogan Jazz Archive

Howard-Tilton Memorial Library
Tulane University
New Orleans, LA 70118

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

We dedicate this 20th anniversary celebration to the memory of:

David N. Baker (1931 – 2016), composer, educator

Dominique Rene de Lerma (1928 – 2015), musicologist

Richard Heard (1968 – 2016), tenor, educator

Robert Owens (1925 – 2016), composer, pianist, actor

Special thanks to:

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Darryl Taylor

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