

SEPTEMBER 12-15 2019

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REFLECTING ON  
THE *Past...*  
REACHING  
TOWARD  
THE *Future, II*

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*2019 conference on African American music for composers, performers, and scholars featuring a schedule of panels, discussions and performances.*

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UNIVERSITY OF MICHIGAN  
School of Music, Theatre, and Dance



# SCHEDULE OF *Events*

**THURSDAY  
SEPT 12**

**700 PM**

**OPENING CONCERT**  
PROGRAM ON PAGE 4

**STAMPS AUDITORIUM  
WALGREEN DRAMA CENTER**

**FRIDAY  
SEPT 13**

**930 - 1120 AM**

**SESSION A**

**WATKINS HALL**

***Creative Curation Of African American Art Song***

**MODERATOR** Gabriela Cruz, PhD

**PANELISTS**

Eapen Leubner & Stephanie Ball of Art Song Colorado  
Lynne Foote of The Burleigh Society  
Christie Finn of The Hampsong Foundation  
Darryl Taylor of the African American Art Song Alliance  
George Shirley & Louise Toppin of The George Shirley  
Vocal Competition  
Marcia Porter (*Singing in Brazilian Portuguese*)  
Randy Jones (*So you want to sing Spirituals?*)  
Caroline Helton & Emery Stephens, "Singing down the barriers"

**1130 - 130 PM**

**SESSION B**

**WATKINS HALL**

***Black Composers Culture***

By CCC (Composers of Color Collective)

**MODERATOR** Uzee Brown, DMA

**COMPOSERS**

B.E. Boykin  
Regina Baiocchi  
Carlos Simon  
Andre Myers  
Chad Hughes

**130 - 230 PM**

**LUNCH**

BOXED LUNCH

**BREHM PAVILION**

**230 - 350 PM**

**SESSION C**

**WATKINS HALL**

***Institutional Aspects of Diverse  
Faculty & Student Development***

**MODERATOR** Christi-Anne Castro, PhD

**PANELISTS**

Aja Burrell Wood, "Establishment of Program:  
The Gender and Jazz Institute"  
Alisha Lola Jones, "The Source of Self-Regard"  
Gayle Murchison, "The state of Black Music Research"

**400 - 600 PM**

**SESSION D**

**WATKINS HALL**

***The Salon For Building Black Musical Thought***

**FACILITATOR** Kyra Gaunt, PhD

Introduced by Maurice Wheeler, PhD

**600 - 730 PM**

**DINNER**

**ON YOU OWN**

**730 - 930 PM**

**CONCERT & CONVERSATION**

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**BRITTON HALL**

**SATURDAY  
SEPT 14**

**900 - 950 AM**

**SESSION A**

**WATKINS HALL**

***New Conversations In Black Opera***

**KEYNOTE I** Naomi Andre, PhD

Introduced by Louise Stein, PhD

**1000 - 1150 AM**

**SESSION B**

**WATKINS HALL**

***Rediscovering Early African American Operas***

**MODERATOR** Naomi Andre, PhD

**PANELISTS**

Pianist - Kathryn Goodson, DMA

Gail Robinson-Oturu-Clarence Cameron

White's Opera: Ouanga (Voodoo Charm)

From Ouanga, Act I, Scene II

Defilée - *Andrea Jones, soprano*

Dessalines - *Alan Williams, baritone*

**Tanyaradzwa Tawengwa**

*Trouble In Mind: A Slave Opera* by Edward Boatner

**Olivia Duval**

Julia Perry's *The Cask of Amontillado*

**Austin Stewart**

Freeman's *The Martyr* (1893) and

Reading Opera in the African American West

From *The Martyr* Act 1, Scene 1: Aria - O God, to thee I Cry

Platonus - *De'Ron McDaniel, baritone*

**1200 - 100 PM**

**SESSION C**

**WATKINS HALL**

***Writing Ourselves Into The Future:  
An Overview Of 400 An Afrikan Epic***

**KEYNOTE II** Mark Lomax, DMA

Introduced by Chuck Garrett PhD

**100 - 200 PM**

**LUNCH**

BOXED LUNCH

**ROOM 1370**

**200 - 320 PM**

**SESSION D**

**WATKINS HALL**

***Building A Sustainable Diverse Organization***

**MODERATOR** Mark Lomax, DMA

**PANELISTS**

Gary Padmore (New York Philharmonic)

Gwen Laster (Creative Strings Improvisers Orchestra)

Terrance McKnight, WQXR in NY

Georgiary Bledsoe, Ph.D. (Founder & Principal BaobaoTree, LLC)

Aaron Dworkin (Founder of The Sphinx Organization)

**330 - 420 PM**

**SESSION E**

**WATKINS HALL**

***PLAYED: How Music And Tech  
Con Black Girls' Online Play***

*(Or the Costs of Intersectionality)*

**KEYNOTE III** Kyra Gaunt, PhD

Introduced by Louise Stein, PhD

# SCHEDULE OF *Events*

430 - 630 PM

SESSION F

WATKINS HALL

***Presenting New Operatic Works***  
(performance and panel discussion)

**Act I of *Edmonia* by William Banfield**

PROGRAM NOTE ON PAGE 6

**Opera Cast**

Langston - De'Ron McDaniel  
*Edmonia* - Amber Merritt  
Mr. Keeps - Nicholas Music  
Mrs. Keeps - JoAna Rusche  
Clara - Kaswanna Kanyinda  
Mrs. Dascomb - Colleen Beucher  
Girls - Cinderella Ksebati, Julia Fertel,  
Myah Paden, Olivia Ericsson  
Chorus tenors - Keon Beigzadeh & Zion Jackson  
Chorus baritone - Jack Williams, III

**MODERATOR** Mark Clague, PhD

**PANELISTS**

Kevin Maynor and Julius Williams, Trilogly opera  
Wayne Brown, President, Michigan Opera Theatre  
Bill Banfield, composer of *Edmonia*  
Anthony Davis, composer of *Central Park Five opera*

630 - 800 PM

DINNER

ON YOU OWN

800 - 930 PM

CONCERT

PROGRAM ON PAGE 7

BRITTON HALL

**SUNDAY  
SEPT 15**

930 - 1120 AM

SESSION A

WATKINS HALL

***Composers In The Pulpit***

**PANELIST**

Dwight Andrews  
Robert Morris  
Stephen Newby

Krystal Banfield, soprano

1130 - 1230 PM

SESSION B: CLOSING SESSION

WATKINS HALL

1230 - 200

LUNCH: DOWNTOWN ANN ARBOR

200 - 300 PM

SESSION C

RIVERSIDE ART CENTER

***I Too Sing America!***

*Sponsored by Michigan Opera Theatre*

**George Shirley Vocal Competition Students**

Love, Let the Wind Cry  
Andrea Jones, soprano  
Undine Smith Moore (1904-1989)

Hold Fast to Dreams  
That Wild Fire from Blake  
Florence Price (1887-1953)  
Leslie Adams (b. 1932)  
Jamie Sharp, mezzo-soprano  
2018 Hilda Harris Mezzo-Soprano Winner

Dawn  
Heart from Heart on the Wall  
Betty Jackson King (1928-1994)  
Robert Owens (1925-2017)  
Maitri White, soprano

Mischieu Banjo  
Ain't a that good news  
Camille Nickerson (1888-1982)  
Uzee Brown (b. 1950)  
Cinderella Ksebati, soprano  
2019 College division 3rd Place Winner

I Want to Die While You Love Me  
A Dream Wasted from *Highway One, USA*  
Undine S. Moore  
William Grant Still (1895-1978)  
Logan dell'Acqua  
2019 College division 1st Place Winner

City Called Heaven  
Life and Death  
Hall Johnson (1888-1970)  
Samuel Coleridge-Taylor (1875-1912)  
De'Ron McDaniel  
2015 College division 1st Place Winner

**Intermission**

Lil' Boy  
Ride on King Jesus  
Roland Hayes (1887-1977)  
Hall Johnson  
James Rose, baritone

Mother to Son  
City Called Heaven  
Hall Johnson  
Hall Johnson  
Caroline Helton, soprano

This Little Light of Mine  
Ethiopia Saluting the Colors (Whitman)  
John W. Work (1901-1967)  
Harry T. Burleigh (1866-1949)  
Emery Stephens, baritone

Ave Maria  
Quem sabe?  
Conselhosn  
Antônio Carlos Gomes (1836-1896)  
Marcia Porter, soprano

Prayer  
My People  
Nobody  
Carlos Simon (b. 1986)  
Sylvia Turner Hollified (b. 1951)  
Bert Williams (1874-1922)  
Daniel Washington, bass-baritone

**FRIDAY  
SEPT 13**

***Program***

**730 PM  
BRITTON HALL**

**Alumni Concert and Conversation  
with Dean Willis Patterson**

**Introduction of Willis Patterson  
by Lester Monts, PhD**

Song of the Seasons  
Spring

Louise Toppin, soprano  
Timothy Holley, cello  
Joshua Marzan, piano

Valerie Capers (b. 1935)

The Pillar

Lydia Cleaver, harp  
Louise Toppin, soprano

Adolphus Hailstork (b. 1941)

John Henry's Big

David Jackson, trombone  
Amy Cheng, piano

Adolphus Hailstork

Draw the Sacred Circle Closer:  
Theme and Variations for Solo Cello

Tim Holley, cello

Adolphus Hailstork

Otello's Act III aria "Dio mi potevi"  
Toccata "Ride On King Jesus" from Cantata

Scott Piper, tenor  
Joshua Marzan, pianist

Giuseppe Verdi (1813-1901)  
John Carter (1932-1981))

from *The Legacy Show*:

*Songbirds (2016)*  
Leontyne

Kerwin Young (b. 1970)

*Filter (2016)*

Tami Hughes, violin  
Joshua Marzan, pianist

Daniel Roumain (b. 1971)

Will there really be a morning?  
Nightsong from Nightsongs

Tiffany Jackson, soprano  
Joshua Marzan, piano

Ricky Ian Gordon (b. 1956)  
Leslie Adams (b. 1932)

Five Folksongs In Counterpoint (1951)

Florence Price (1887-1953)

Calvary  
Clementine  
Drink To Me Only With Thine Eyes  
Shortnin' Bread  
Swing Low, Sweet Chariot

Gwen Laster and  
Monica McCormick Jackson, violins  
John Madison, viola  
Timothy Holley, cello

**Conversation with Willis Patterson  
by Eugene Rogers, DMA**

**SATURDAY  
SEPT 14**

**Program**

**430 PM  
WATKINS HALL**

## **Notes from the Composers about *Edmonia* (Opera in 4 Acts)**

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by Dr. William Banfield

***"...I am going back to Italy to do something for the race...something that will excite the admiration of the other races of the Earth."  
-Edmonia Lewis***

Edmonia, the opera is the celebration of the 19th century Black Indian woman who shaped, and redefined sculpture that impacted modern life and culture. She is one of the most important documented, celebrated Black cultural figures rarely mentioned and never seen or recognized. The opera changes this.

The opera originally commissioned in 2000 by Toni Morrison, with collaboration from poet Yusef Komunyakaa, now emerges fully set presenting an artistic rendering of her entire life and activities in Oberlin, Boston, Florence, Italy, and frequent travels and showings in Chicago, San Francisco, and Philadelphia. The work will be performed by an ensemble of singers and orchestra as a sweeping song cycle revealing poetic renderings of people, times and places that impacted Edmonia's artistic, professional and emotional life. Musically, it is a balance of hybrid art that mirrors contemporary songs, operatic convention, presenting a storyline of actions with songs, letters, narrator, choral pieces, acting, dancing, images of art and places, lots of music within stylistic diversity, making it all adaptable.

### **Cultural Context redefined**

My feeling is, traditional opera is about showcasing the singer (recit, arias), modern opera is more about spectacle and the opera music is written to advance the stage spectacle. American opera, is about the song. The sad thing about, *Once On This Island*, poor ole Porgy... others (Hamilton doesn't skip this mistake, it masks it)...is they create and maintain a cultural infrastructure that spends millions on entertaining people while projecting horrible stories about people of color that leave the impression there are few traditions of note. No ... there are powerful significant stories of honor, power, beauty, intelligence and the capacity to change conditions, the world and provide joy and soul saving action to lift a neighbor that are to be told. These narratives too are about spirits that cannot be broken but must break through. People have always stepped forward in grand style and reason and articulated and lived a profound antithesis to hatred, bigotry and poisoned power politics. Edmonia takes this challenge on.

Edmonia is my 9th opera among 13 symphonies, numerous choral works, chamber and jazz and popular song. I'm a Detroit born Motown boy! Opera has fascinated me since a child, and my masters thesis was on the life and operatic works of Richard Wagner. When I was at BU school of Theology, I argued for a theological music that was at once art and cultural transformation in song and sound sharing. I went to Dakar Senegal, West Africa to study culture, for a grounded global vision. Edmonia is that for me.

In the opera Edmonia states, "...the world run by men is consequentially evil. But not fundamentally. Life is determined to sing a song of hope's determination. It is love, not men, that keeps order in the universe...". I believe that as she does.

**SATURDAY  
SEPT 14**

**Program**

**800 PM  
BRITTON HALL**

Mark Lomax, II & The Urban Art Ensemble

**Mark Lomax, II** (composer, drums)  
**Edwin “Eddie” Bayard** (tenor saxophone)  
**William Menefield** (piano)  
**Dean Hulett** (bass)

**400: An Afrikan Epic** by Mark Lomax, II

The 400 Years Suite for The Mark Lomax Quartet, 2018

- I. The Historical Now: The Story of US
- II. The Present Now: Remembering to Forget & Forgetting to Remember
- III. The Future Now: Uhuru

Description:

The *400 Years Suite* follows the three movement macro structure of 400: An Afrikan Epic, the cycle from which it derives. Each movement represents chronological abstractions of the Afrikan experience; past, present, and future.

**400 Years Suite** James Baldwin once wrote, “[h]istory is not the past, it is the present... if we pretend otherwise, we literally are criminals.” The current state of America is such that one can easily see this prescient statement becoming true. The collective ignorance of the truth of our past is causing issues of race, class, and gender to bubble up to the surface of a culture unprepared to address them, let alone recognize the context in which they present themselves.

The truth of the matter is that the American construct is built on three original sins: the near genocide of First Nation peoples, slavery, and the disenfranchisement of white women and poor white men. From 1619, when the first Dutch ships carrying human cargo arrived on the shores of what would become North America, to the present, Afrikans in America have been subject to various modes of oppression. Our constitutional status was less than human, and our very existence criminalized to the extent that police often act as judge and jury. The fact that Afrikans in America have given the world so much is nothing short of miraculous, thus the creation of 400: An Afrikan Epic, the 12-album cycle from which this suite derives. It is the intent of this composer to honor the strength, resilience, struggle, and triumph of Afrika and its diaspora.

The 400 Years Suite follows the three movement macro structure of the cycle. Each movement represents chronological abstractions of the Afrikan experience; past, present, and future. The piece opens with the drum chanting a prayer to summon the Ancestors. Upon their arrival we, the musicians and audience, begin a journey that takes us to different parts of the Human story. First, we follow a part of the journey from Po Tolo to Earth taken by the Dogon people. This quickly gives way to the recurring Ancestral walk theme. The final theme in the first movement is a scene of thriving Afrikan life where the people created culture, education, and a spirituality that was not separate from what we now call science. All was, and one was all.

The second movement reflects the Ma’afa, the period from 1619 to the present. After a transitory statement of the Ancestral walk, the scene turns dark as the music depicts the most inhumane event in the Human narrative, the middle passage and subsequent enslavement of Afrikans. A blues solo by the piano and rhythm section expresses the complexity of Black life in America.

The final movement reflects how the world might be when Humanity returns to Ma’at, the ancient Kemetic principle of balance within ourselves, with each other, with nature, and with the Universe.

In general, those of us born and raised in America have been socialized into a world of fear which causes us to distrust ourselves and each other. We must, then, be intentional about healing, about connecting, and about creating a better world for ourselves and future generations. That begins at home with an acceptance of our painful past, an intentional engagement of that past to better understand the present, and a commitment to moving forward together as one Human family. To not engage is this way, is to continue the deficit mentality that has led us to the current psycho- spiritual imbalance, the root cause of disharmony, climate change, racism, sexism, classism, and all other -isms that result in anti-people behavior.

Dr. Mark Lomax, II Columbus, Ohio December 2018



# biographies

## NAOMI ANDRÉ

Naomi Andre is Associate Professor in Women's Studies, the Department of Afroamerican and African Studies, and the Associate Director for Faculty at the Residential College at the University of Michigan. She received her BA in music from Bnard College and MA and PhD in musicology from Harvard University. Her research focuses on opera and issues surrounding gender, voice, and race. Her publications include topics on Italian opera, Schoenberg, women composers, and teaching opera in prisons. Her books, *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (2006) and *Blackness in Opera* (2012, edited collection) focus on opera from the nineteenth to the mid-twentieth centuries and explore constructions of gender, race and identity. She recently published *Black Opera: History, Power, Engagement* with University of Illinois Press, a monograph on staging race and history in opera today in the United States and South Africa. She has served on the Graduate Alumni Council for Harvard University's Graduate School of Art and Sciences, the Executive Committee for the Criminal Justice Program at the American Friends Service Committee (Ann Arbor, MI), and has served as an evaluator for the Fulbright Senior Specialist Program.

## DWIGHT ANDREWS

Dwight Andrews, is Professor of Music Theory and African American Music at Emory University and Senior Minister of First Congregational United Church of Christ in Atlanta. He holds Bachelor's and Master's degrees in music from the University of Michigan and from Yale University, earning a Master of Divinity and a Ph.D. in Music Theory. At Yale, Andrews served as Associate Pastor of Christ's Church and was on the faculty of the Music Department and African American Studies Program for over ten years. He also served as the Resident Music Director at the Yale Repertory Theater. Andrews served as music director for the Broadway Productions of August Wilson's *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *Fences*, *The Piano Lesson*, and *Seven Guitars*. He also served as Music Director for the Broadway revival production of *Ma Rainey* starring Charles S. Dutton and Whoopi Goldberg and on the Broadway production of *A Raisin in the Sun*, starring Sean Combs and Phylicia Rashad. Andrews' film credits include PBS Hollywood's *The Old Settler*, directed by Debbie Allen and starring Phylicia Rashad, Louis Massiah's documentary films, *W.E.B. DuBois: A Biography in Four Voices* and *Louise Alone* Thompson: *In Her Own Words*, Charlene Gilbert's *Homecoming*, the Hallmark Hall of Fame's *The Piano Lesson*, HBO's *Miss Evers' Boys*, and the theme for the PBS documentary on African American contributions to the arts in the twentieth century entitled, *I'll Make Me a World*. In addition, he has served as a multi-instrumentalist sideman on over twenty-five jazz and "new music" albums with various artists including, Anthony Braxton, Anthony Davis, and James Newton. He recently appeared as a sideman on Andy Bey's Grammy-nominated *American Song* (Savoy) and Geri Allen's, *The Life of A Song* (Telarc). He is presently working on a study of Black Music and Race based on his Harvard lectures and a manuscript on spirituality in the works of John Coltrane, Mary Lou Williams, Sun Ra, Dave Brubeck, and Albert Ayler. In addition, Dr. Andrews is editing a collection of critical essays on African American composer William Levi Dawson. Andrews is the recipient of a Pew Trust/TCG Artist Residency Fellowship, a Mellon Fellowship, Emory University's Distinguished Teacher Award, and the Yale Tercentenary Medal. Dr. Andrews was the Artistic Director of the National Black Arts Festival was named the first Quincy Jones Visiting Professor of African American Music at Harvard University. Dr. Andrews was a guest visiting professor of composition at the Yale School of Music in 2003 and gave the 2004 Alain Locke Lectures at Harvard.

## REGINA BAIOCCHI

Regina Harris Baiocchi is a composer, author, and poet whose music has been performed by Detroit Symphony Orchestra, Chicago Symphony Orchestra, Seattle Philharmonic Orchestra, the US Army Band, American Guild of Organists, Chicago Brass Quintet, Milwaukee Brass Quintet, Lincoln Trio, and many other acclaimed artists. Regina has written for symphony orchestras; a mass; libretto and one-act opera; hand drum concerto; marimba concerto; ballet; chamber, choral, liturgical and secular music, vocal and instrumental music, including for pipe organ. Regina's writings on artists of color, women, spirituals, jazz, gospel, blues, hip-hop, and poetry are published by Oxford University, *Third World, Facts on File*, and *Center for Black Music Research Journal* at Columbia College

Chicago. Regina's poetry appears in *Obsidian*, *Modern Haiku*, *Chicago Tribune*, *AIM Magazine*, et al. She is profiled in *New Grove Dictionary of American Music*; *International Dictionary of Black Composers*; *From Spirituals to Symphonies*; on [www.ReginaHarrisBaiocchi.com](http://www.ReginaHarrisBaiocchi.com). Regina founded *6Degrees Composers* to feature music by Women. She founded *Haiku Festival* to celebrate children and promote literacy. She wrote *Indigo Sound*; *Urban Haiku*; *Blues Haiku*; *Jazz Haiku*; and produced *Kidstuff*, a CD of her children's music. *Urban Haiku* appears in *Nicole Franklin's When Sistas Jump* film on rope jumping. She contributed to several CDs, including: *Kaleidoscope*; *Soul of a Singer*; *Good News Falls Gently*; *journeys, places, stories*; *Landscapes: one woman's journey*; *unto thee i burn*, and *Where Freedom Rings*. Regina has received awards from *3Arts*, *National Endowment for the Arts*, *Lila Wallace- Reader's Digest*, *Arts Midwest*, *Illinois Arts Council*, *Chicago Department of Cultural Affairs & Special Events*, *Chicago Public Library Foundation*, and *ASCAP: American Society of Composers, Authors, and Publishers*. She is a member of the *R. Nathaniel Dett Club*, a *Chicago Branch of NANM: National Association of African American Musicians*. Regina loves to read, cook, travel; play bid whist, poker, and Scrabble.

## STEPHANIE BALL

Stephanie Ann Ball, has performed on stages alongside renowned composers including Mark Hayes, and the composer of the highly acclaimed new opera, *Rider's of The Purple Sage* - Craig Bohmler. She has been invited to perform as a guest artist on concert series across the country including *St. Peter's Cathedral* in Mansfield, OH, the *Cathedral Basilica of the Immaculate Conception* in Denver, CO, and has commanded the stage of the famous *Red Rocks Amphitheater* in Colorado as a soloist for the *Colorado Council of Churches*. Her oratorio credits include appearances as the soloist for *Mozart's Requiem* with the *Bach Society of St. Louis*, *Handel's Messiah* with the *Voices West Chorale*, *Songs of the Slave* with the *Larimer Chorale*, *Vaughan Williams' Pastoral Symphony* with the *Jefferson Symphony*, and *Mozart's Exsultate*, *jubilate* with the *Ambrosian Choristers*, and others. A favorite of opera loving audiences across the nation, she has performed the beloved roles of *Adina* in *Mid-Ohio Opera's* production of *L'elisir D'amore*, *Frasquita* in *Boulder Opera's Carmen*, *Annina* in *Winter Opera St. Louis' production of La Traviata*, *Adele* in *Die Fledermaus* with the *Aurora Symphony Orchestra*, among many others. In recent years, Stephanie has created two concept programs that showcase the many contributions African Americans have made to classical music. *Renaissance & Remembrance: A Musical Celebration of Black History*, and *Heading Up to Glory*.

## KRYSTAL PRIME BANFIELD

Krystal Prime Banfield, Ed.D. Vice President, Education Outreach and Social Entrepreneurship, oversees *Berklee's City Music's* programming as well as establishing strategies to achieve its vision to become the world's leading creative youth development program in contemporary music, dance, musical theater, creative entrepreneurship, and music production. With a passionate commitment to excellence in the arts as a published educator, a concert singer, and an award-winning community and youth arts advocate, Banfield has more than 30 years as an executive in higher education administration, nonprofit arts management, and instruction. Her accomplishments include product, resource development, and management of the interdisciplinary middle-level band music and technology-based curricula series *BandQuest®* (distributed by Hal Leonard), creation of elementary school curriculum *Composers Suitcase®*, management of teaching artists in multiple arts disciplines, galvanizing fund support, and scaling creative arts and academic initiatives across the U.S. Trained as a soprano with *Camilla Williams*, Dr. Banfield holds a graduate degrees in performance from *Indiana University*.

## WILLIAM BANFIELD

William Banfield was born on March 24, 1961 in Detroit, Michigan to William Banfield and Anne Banfield. He attended *Cass Technical High School* in Detroit, Michigan and graduated in 1979. Banfield enrolled at the *New England Conservatory of Music* in Boston, Massachusetts and graduated with his B.M. degree in jazz studies in 1983. He later received his Th.M. degree from *Boston University* in 1988, and his D.M.A. degree from the *University of Michigan* in 1992. Banfield accepted his first teaching position at *Madison Park High School* in Boston, Massachusetts. In 1983, he resigned from his position and founded *BMagic Records*. Two years later, Banfield founded *Young Artists Development, Inc.* After he received his D.M.A. degree in 1992, Banfield served as assistant professor of *African American Studies/Music* at *Indiana University*. In 1997,

Banfield served as the endowed chair of humanities, professor of music, director of American cultural studies/jazz, popular, world music studies at the University of St. Thomas, Minnesota. In 2002, he became the W.E.B. DuBois fellow at Harvard University. The following year, Banfield was the visiting Atelier artist at Princeton University. In 2005, he served as a visiting professor of composition at the University of Minnesota. Banfield then accepted an appointment at the Berklee College of Music as a professor and director of the Africana Studies program. In 2010, he was hired by Quincy Jones' the QFoundation, to write a national music curriculum for American popular music. Banfield has also released a number of albums including *Extensions of the Tradition* in 1996, *Striking Balance* in 2004, *Spring Forward* in 2009 and *Playing with Other People's Heads* in 2014. He was also the host of National Public Radio's "Landscapes in Color: Conversations with Black American Composers" and an original program on WCAL at St. Olaf College entitled, "Essays of Note." Banfield has authored seven books, completed six symphonies and two operas. In 2014, Banfield launched JazzUrbane. He served on the Pulitzer Prize composition panel.

## KEON BEIGZADEH

Keon Beigzadeh is in his Junior year at the University of Michigan where he is studying Vocal Performance and Materials Science and Engineering.

## COLLEEN BEUCHER

Colleen Cole Beucher, soprano, is pursuing her DMA in Vocal Performance at the University of Michigan. This past year, Colleen was a semi finalist in the national Federation of Music Clubs Young Artist Competition. Prior to that, she won first place in the Professional Voice division of the Coeur d'Alene National Young Artists Competition. In 2017, Colleen made her debut with Asheville Lyric Opera as Giannetta in their production of *L'Elisir d'Amore*. Colleen was also a Young Artist with Asheville Lyric Opera, performing in several scenes concerts as Norma from *Norma*, Donna Anna from *Don Giovanni*, Manon Lescaut from *Manon Lescaut*, Rosalina from *Die Fledermaus*, and Mercedes from *Carmen*. While in living in Cincinnati, Colleen worked with Cincinnati Chamber Opera, covering the roles of Serpina in *La Serva Padrona* and the soprano soloist in a staged production of *Stabat Mater*. She made her European debut in 2015 when she performed the title role from Puccini's *Suor Angelicain* Prague, Czech Republic with the Prague Summer Nights Young Artists Music Festival. While in Prague, Colleen also covered the role of Donna Elvira from *Don Giovanni* and performed in the "Stars of Tomorrow" Opera Gala. In 2015, she performed the role of Olivia in the west coast premier of Joel Feigin's opera *The Twelfth Night*. Colleen completed her Masters degree in vocal performance from the University of California Santa Barbara in 2014 and her Bachelors degree at Indiana University in 2012.

## GEORGIARY BLEDSOE

Georgiary Bledsoe is a scholar, entrepreneur and music educator-activist who earned her B.A. and M.A. at Stanford and her Ph.D. at Duke where she was the Mary Lou Williams Instructor of Music. She completed a Mellon Postdoctoral Fellowship at Brandeis with a joint appointment in Music, African & African American Studies and American Studies. She served as Lecturer at Tufts and Visiting Scholar at Duke. She was awarded the American Musicological Society's Howard Mayer Brown Fellowship for her work on the ethnographic history of gospel music in St. Louis and served on the Society's Howard Mayer Brown Fellowship Committee. She now serves on the AMS Committee on Membership and Professional Development. Dr. Bledsoe founded and served as Executive Director at BUMP, a nonprofit organization dedicated to empowering youth through music of the African diaspora. In 2013, she earned the Duke Nonprofit Management Certificate and reorganized BUMP in Raleigh-Durham, NC. She is currently Founder and Principal at BaobaoTree LLC, a music education consultancy that equips K-12 music educators with tools for teaching music of the African diaspora. She lectures widely and is a published author. For further information please visit [www.baobaotreelearning.com](http://www.baobaotreelearning.com)

## B.E. BOYKIN

B.E. Boykin (Brittney Boykin) is a native of Alexandria, Virginia and comes from a musical family. At the age of 7, she began piano lessons and continued her studies through high school under the tutelage of Mrs. Alma Sanford. Mrs. Sanford guided her through various competitions, such as the NAACP's ACT-SO competition where she garnered 1st place for 3 consecutive years in the local competition. Also, in the spring of 2007, Ms. Boykin was awarded The Washington Post "Music and Dance

Award." After graduating Spelman College in 2011 with a B.A. in Music, Ms. 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, Ms. Boykin graduated from Westminster Choir College with a M.M. in Sacred Music with a concentration in choral studies. Ms. Boykin's choral piece, "We Sing as One," was commissioned to celebrate Spelman College's 133rd Anniversary of its founding at the 2014 Founders Day Convocation. She has also been featured as the conductor/composer-in-residence for the 2017 Harry T. Burleigh Commemorative Spiritual Festival at Tennessee State University. Ms. Boykin's instrumental and choral works are currently being published and distributed through her own publishing company, Klavia Press. She is currently pursuing a PhD with an emphasis in Music Education from Georgia State University and is the newly appointed Director of the Women's Choir at the Georgia Institute of Technology.

## UZZE BROWN

Uzee Brown, Jr., is chair of the Department of Music at Morehouse College and was director of the historic Ebenezer Baptist Church Choir. He has enjoyed a diverse career in music, and the combination of his professional activities as singer/performer, composer/arranger, educator, and choir director has taken him to more than sixteen countries, five countries of Africa, and the Caribbean. Dr. Brown is past president of the National Association of Negro Musicians. Included among his many performances in opera and oratorio are world premier roles of Parson Alltalk in the Atlanta Symphony Orchestra's premier of Scott Joplin's *Treemonisha*, the title role of King Solomon in the Alliance Theater's showcase production of *Jubilee* and the performance of Mr. Letterlaw in the 2000 premier of Curtis Bryant's operatic work, *Zabette*. In November, 2005 he performed the role of Frazier, the Lawyer in Atlanta Opera's production of *Porgy and Bess* and subsequently performed the role in a Nashville Symphony production which was recorded and released by Decca records. Dr. Brown is a respected educator and lecturer on African-American music and he has been immersed in researching and preserving the Negro spirituals. His CD, *Great Day*, is a compilation of his own solo spiritual arrangements. A recipient of numerous awards, his composition commissions include works for the National Public Radio and the Atlanta Symphony, colleges, universities, soloists and ensembles. His works have been performed internationally and at the Lincoln Center and Carnegie Hall. Recent commissions include a choral work for the 2004 Festival of New Music and Art in Ohio, and choral and instrumental works for the 2006 100th anniversary of the Alpha Phi Alpha Fraternity. In November, he was soloist in two performances of *Afro-American Suite* with the Atlanta Symphony Brass Quintet, a work that he premiered with the ensemble in 2004. In addition to studying at Berkshire Music Center, Tanglewood and the University of Siena in Italy, he holds degrees from Morehouse College (B.A.), Bowling Green State University (M.M. in Composition), and University of Michigan (M.M. and D.M.A. in performance).

## WAYNE BROWN

Wayne Brown is President and CEO of Michigan Opera Theatre. Mr. Brown had been director of Music and Opera for the National Endowment for the Arts since 1997, where he managed NEA grants for music and opera projects and directed the NEA Jazz Masters Fellowships, the nation's highest honor in jazz. Prior to his affiliation with the Arts Endowment, Brown served as producer of music programs for the Cultural Olympiad in Atlanta, Georgia, where he managed music events associated with the 1996 Olympic Games. Brown has a long history of involvement with symphony orchestras in Louisville, Kentucky; Springfield, Massachusetts; and Detroit, Michigan. He is the former executive director of the Louisville Orchestra, where he was responsible for the planning, supervision, and administration of all facets of the organization. Under his leadership, the orchestra launched and exceeded a \$10 million endowment campaign, established a significant regional touring program, and produced two international music festivals. Brown was a founding member of the Magic in Music Advisory Committee for the John S. and James L. Knight Foundation, has served on advisory boards for the Mellon and Ford Foundations, is a former vice chairman of the American Symphony Orchestra League, and previously served as a member of the American Arts Alliance Board. He began his role with the Detroit Symphony Orchestra as an administrative manager, and subsequently was named an assistant manager where he was in charge of sales, community outreach, and the orchestra's first Upper Peninsula tour. In 1979, Brown was instrumental in bringing about the first Classical Roots Concert in Detroit, an initiative that is now being celebrated by several communities throughout the nation. He is a graduate of the University of Michigan, where he received his bachelor of music degree with a major in voice and a minor in business.

## CHRISTI-ANNE CASTRO

Christi-Anne Castro joined the University of Michigan faculty in 2005. Her music research interests include ethnicity, cultural politics, nationalism, wellness, and gender. In 2010-11 she participated in the Faculty Scholars Program in Integrative Medicine at the University of Michigan.

## AMY CHENG

Amy I-Lin Cheng, pianist has appeared on the concert stage in the United States, Germany, Switzerland, Denmark, Taiwan, Brazil, Canada, France, and Israel. She has been described by the New York Concert Review as a pianist whose "control of the keyboard is complete, technique easy and relaxed, with a wide range of touch." Late pianist Claude Frank describes her as "a brilliant, sensitive, imaginative and most beguiling pianist." Cheng's live performances have been heard on WGBH, KCSC, WHYY, La Radio Suisse Romande-Espace 2, and NPR. She has presented recitals at venues such as the Isabella Stewart Gardner Museum, Merkin Concert Hall in New York City, Weill Recital Hall in Carnegie Hall, and National Concert Hall in Taipei, as well as on concert series across the United States. Cheng made her Boston concerto debut at the age of 17 at Jordan Hall under the direction of Benjamin Zander. Since then, she has appeared as a concerto soloist with the 'Musica Viva' Moscow Chamber Orchestra, Taichung Philharmonic, Orchestra of the Pines in Texas, University Symphony Orchestra (University of Michigan), and the Oklahoma City Philharmonic, among others. During the 2015-16 season, she gave the North American premiere of the Kapralova Piano Concerto at the Hill Auditorium in Ann Arbor as part of the week-long Kapralova Festival, hosted by the University of Michigan's School of Music, Theatre & Dance.

## MARK CLAGUE

Mark Clague is an associate professor of musicology at the School of Music, Theatre & Dance at the University of Michigan who also enjoys affiliate appointments in American Culture, African and Afro-American Studies, Non-Profit Management, and Entrepreneurship. He serves as director of research for the School of Music, Theatre & Dance and as co-director of its American Music Institute. Before joining Michigan's faculty, Professor Clague served as executive editor for Music of the United States of America, a series of scholarly editions of American music published by A-R Editions for the American Musicological Society. He also held editorial positions for the Center for Black Music Research in Chicago, where he helped complete the International Dictionary of Black Composers under the direction of Dr. Samuel Floyd. His dissertation for the University of Chicago - "Chicago Counterpoint: The Auditorium Theater Building and the Civic Imagination" - was completed under the direction of Professors Philip Bohlman and Richard Crawford and won the 2003 H. Wiley Housewright Dissertation Prize of the Society for American Music. His first book is an annotated edition of *The Memoirs of Alton Augustus Adams, Sr.: First Black Bandmaster of the United States Navy* (University of California Press, 2008). He is currently completing a book for the University of Illinois Press titled "Music for the People": Chicago's Auditorium Building and the Institutional Revolution of Gilded Age Culture, along with a manuscript entitled "O Say Can You Hear: A Cultural Biography of 'The Star-Spangled Banner.'" In addition to being a contributor, Professor Clague also served as project editor and cities and institutions editor for the New Grove Dictionary of American Music, Second Edition (Oxford). His awards include the University of Michigan's Albert A. Stanley Medal, a Mellon Fellowship in the Humanities and a 2013 NEH grant to host a month-long K-12 teacher institute titled "Banner Moments: The National Anthem in American Life Before joining the Michigan faculty, Professor Clague was principal bassoonist with the Chicago Civic and Rockford Symphonies. In 2003, he performed André Jolivet's Concerto pour basson, orchestra a cordes et piano (1954) as the Concerto Competition Winner of the University of Michigan Campus Symphony Orchestra.

## LYDIA CLEAVER

Lydia Cleaver was introduced to the harp as a student at Cass Technical High School in Detroit, Michigan. She continued her studies at the University of Michigan, receiving her undergraduate degree in music education and graduate degrees in performance. Lydia maintains an active performance schedule, including recent tours with the Modern Harp Quartet following the release of their CD *Pantomime* and the Sphinx Orchestra. She also performs throughout Michigan with numerous choral and orchestral ensembles, and has performed on stage with notable entertainers including the late Aretha Franklin, Diana Ross, Mannheim Steamroller and others. Lydia has been a featured soloist for Vocal Essence

of Minneapolis, Minnesota, the Livonia Symphony and Birmingham-Bloomfield Symphony orchestras, as well as the American Harp Society. She is a sought after studio musician and is involved with numerous chamber music projects. Lydia maintains a private teaching studio and has also partnered with fellow harpist Maurice Draughn to form the Harp Instruction and Performance Program (HIPP). The program provides free lessons to elementary and middle school students in the city of Detroit who have a musical background and are interested in learning to play the harp. One of the goals of this program is to feed into the long established harp program at Cass Technical High School to which Lydia returned in 2007 as the program director. Her passion to share music with the next generation fuels her desire to perform and instruct.

## GABRIELA CRUZ

Gabriela Cruz is Associate Professor of Musicology at the University of Michigan. She is also co-editor, with Christi-Anne Castro of the journal *Music & Politics*. She has published widely on nineteenth-century opera and on Portuguese music and film in *Cambridge Opera Journal*, *Opera Quarterly*, *Nineteenth-Century Music*, *Current Musicology*, *Revista Portuguesa de Musicologia* and other US and international and she has recently completed *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera*, a study of the emergence of the modern culture of spectacle in opera following the introduction of gaslight and modern techniques of illusion, such as the phantasmagoria, in nineteenth-century theaters; this book is forthcoming by Oxford University Press. She is currently editing another book on the intersections of opera and comedy as they informed a culture of dissent and critique in nineteenth-century popular theaters and Portugal and Brazil. She teaches the history and the aesthetics of opera and of art song at the School of Music, Theatre & Dance.

## ANTHONY DAVIS

Anthony Davis is best known for his operas. *X*, *The Life and Times of Malcolm X*, which played to sold-out houses at its premiere at the New York City Opera in 1985, was the first of a new American genre: opera on a contemporary political subject. The recording of *X* was released on the Gramavision label in August 1992 and received a Grammy Nomination for "Best Contemporary Classical Composition" in February 1993. Davis' second opera, *Under the Double Moon*, a science fiction opera with an original libretto by Deborah Atherton, premiered at the Opera Theatre of St. Louis in June 1989. His third, opera, *Tania*, with a libretto by Michael-John La Chiusa and based on the abduction of Patricia Hearst, premiered at the American Music Theater Festival in June 1992. A recording of *Tania* was released in 2001 on Koch, and in November 2003, Musikwerkstaat Wien presented its European premiere. A fourth opera, *Amistad* (set to a libretto by poet Thulani Davis, the librettist of *X*, ) about a shipboard uprising by slaves and their subsequent trial, premiered at the Lyric Opera of Chicago in November 1997. His latest work, *The Central Park Five*, has its world premiered at Long Beach Opera on June 15, 2019. Based on the notorious case of a quintet of African-American teenagers falsely accused and convicted of rape and assault after a 1989 attack on a white jogger – one in which presidential hopeful Donald Trump played an infamous role – the opera tops off a series of so-called 'ripped-from-the-headlines' works that Davis has composed in his decades-long career.

## LOGAN DELL'ACQUA

Logan Dell'acqua is a Lyric Baritone currently studying at the University of Michigan in his Masters under the direction of Stephen Lusmann. His recent roles include *Bob in Highway One, USA* by William Grant Still, *Der Lautsprecher* in *Der Kaiser Von Atlantis*, *Figaro* in *Le Nozze Di Figaro* and *Bobby in Company*. In undergraduate Logan was the recipient of the Meghan Parker vocal award as well as the Fitzpatrick Opera award. Logan is currently employed by Christ Church Episcopal under the direction of Scott Hanoian and Men's Wearhouse. He was the 2019 College first place winner of the George Shirley Vocal Competition.

## OLIVIA DUVAL

Olivia B. Duval received her doctorate, Master of Arts (Women's and Gender Studies), and Master in Public Administration degrees from the University of Michigan. She received a fellowship from the Black Metropolis Research Consortium in Chicago for post-doctoral research and she was a Community of Scholars fellow for the Institute for Research on Women and Gender and the Rackham Graduate School. Duval was an alternate candidate for the Fulbright Scholar Award and a career grant recipient for the San Francisco Opera Center. She is a member of The National Scholars Honor Society

## biographies

and an inductee in Marquis's Who's Who in America. Duval has more than 15 years of performance experience that includes her tenure as a young artist of the San Francisco Opera Center's Merola Opera program and the Chautauqua Institution. She has performed in Italy, Germany, and the U.S. in opera and concerts and has performed premiers of new musical works. She studied with Shirley Verrett during her tenure at the University of Michigan and has worked with many well-known names in opera such as Lotfi Mansouri, Craig Rutenberg, Joseph Colaneri, Mikael Eliassen, Warren Jones, Richard Harrell, and Marilyn Mims. Currently, Duval is working on her first music manuscript of more than 100 songs by various composers.

### AARON P. DWORKIN

Named a 2005 MacArthur Fellow, President Obama's first appointment to the National Council on the Arts and Governor Snyder's appointment to the Michigan Council for Arts & Cultural Affairs, Aaron P. Dworkin served as dean of the University of Michigan's School of Music, Theatre & Dance (SMTD), which is ranked among the top performing arts schools in the nation. He is currently a tenured full professor of arts leadership and entrepreneurship at SMTD as well as serving as a Professor of Entrepreneurial Studies at the Stephen M. Ross School of Business at the University of Michigan. In addition, Aaron is a successful social entrepreneur having founded The GinBo Cup which focuses on diversity in eSports as well as The Sphinx Organization, the leading arts organization with the mission of transforming lives through the power of diversity in the arts. He is the producer and host of AaronAsk, a weekly online mentoring show on creativity and leadership. As a successful writer, Aaron has authored *The Entrepreneurial Artist: Lessons from Highly Successful Creatives* published by Rowman & Littlefield and others. Aaron holds bachelor's and master's degrees in violin performance from the University of Michigan. As founder of the Sphinx Organization, Aaron created an international organization with a staff and faculty of over 50 and a budget of \$5 million that awards more than \$1,000,000 in prizes and scholarships annually. The organization serves as the leading advocate for young people and diversity in the arts worldwide. Aaron also founded and served as publisher and editor-in-chief of *The Bard*, a literary magazine reaching over 60,000 readers. He is married to Afa Sadykhly Dworkin, a prominent international arts leader who serves as President and Artistic Director of the Sphinx Organization and has two awesome sons, Noah Still and Amani Jaise

### OLIVIA ERICSSON

Olivia Ericsson, mezzo-soprano, from Brookline, Massachusetts, is a first year master's vocal performance major at the University of Michigan. She graduated Magna Cum Laude from Boston University with a BM in vocal performance in 2019. Most recently she sang the roles of Dritte Dame in *Die Zauberflöte* and Cherubino (cover) in *Le nozze di Figaro* with the Berlin Opera Academy. In 2018, she sang the role of Hansel in New York Lyric Opera's production of *Hansel and Gretel*. She has also been heard as the soprano soloist in the world premiere of Libby Larsen's "The Fantom of the Fair" for soprano, baritone, and piano trio. Role study includes *Stéphano* (*Roméo et Juliette*), *Idamante* (*Idomeneo*), *Amor* (*Orfeo ed Euridice*), *Julie* (*Carousel*), *Ravel's L'enfant*, and *Laurentia* (*The Beautiful Bridegroom* (*Dan Shore*)). She was the 2019 recipient of the Boston University Opera Departmental Award for outstanding musical achievement. She also won first prize in the 2019 Great Composers Competition Series. Olivia is a student of Louise Toppin.

### JULIA FERTEL

Julia Fertel is a college Senior at the University of Michigan where she is currently earning a BM in Vocal Performance and a BA in Psychology. She has studied voice since 2012 with multiple teachers, and currently studies under coloratura Louise Toppin. Fertel has appeared in performance throughout the state of Michigan as well as in New York, Scotland, and Italy. She takes particular interest in performing African American Art Song, works by female composers, as well as pieces in Hebrew and Yiddish. Outside of her undergraduate coursework, she is also a member of Sigma Alpha Iota. Fertel looks forward to finishing her Bachelors degree next year, and continuing on to earn a Masters in Opera Performance after graduation.

### CHRISTIE FINN

American soprano Christie Finn (<http://christiefinn.com>) is active as a performer, educator, and arts administrator. Since 2009, she has managed the content of Song of America (<http://songofamerica.net>), and since 2012, she has served as the Managing Director for Thomas Hampson's Hampsong Foundation (<http://hampsongfoundation.org>), an organization which creates platforms promoting intercultural dialogue through classic art song (including Song of America). As a performer, Finn focuses on contemporary and experimental music; she has performed as a soloist with many ensembles across Europe, including the Asko | Schönberg Ensemble (Netherlands), ensemble variances (France), CrossingLines (Spain), the Hezarfen Ensemble (Turkey), ICTUS (Belgium), Nadar (Belgium) and several ensembles in New York City, including ekmeles and Experiments in Opera. International festivals and concert series include the Bregenzer Festspiele (Austria), the Beijing Modern Music Festival, Festival Mixtur (Spain) and Resonant Bodies (New York City, U.S.A.) In addition, Finn maintains a small voice studio in Stuttgart, Germany. She is a graduate of the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart. Finn is also a graduate of the Manhattan School of Music's Contemporary Performance Program, where she studied with Lucy Shelton. Finn holds a Master of Music in Voice from Southern Methodist University, where she studied with Joan Heller, and a Bachelor of Arts in Music with a minor in Modern Languages & Linguistics from UMBC (University of Maryland Baltimore County). A native of Kennett Square, Pennsylvania, Finn currently lives in southwest Germany with her husband and 1-year-old son.

### LYNNE FOOTE

Lynne Foote is in the PhD program at University of Oxford's American History Faculty with a project provisionally titled, "An Uplifted Voice: Harry T. Burleigh and Freedom Music in Jim Crow New York (1890 - 1930)." She is considering Burleigh at the intersection of race - including whiteness - and late 19th and early 20th century U.S. intellectual, cultural, religious, gender, and urban history. Using analytics of the black radical tradition, she aspires to open new lines of inquiry and new paths of consideration and appreciation of Burleigh's history, compositions, performances, cultural legacy, and international significance. After graduating from Columbia University (American Studies, 2016), Foote earned a Master's degree in U.S History at University of Oxford (2017). Her thesis, "Deep River: The Negro Spiritual and Black Intellectual Thought, 1900-1930," put Burleigh, W.E.B. Du Bois and James Weldon Johnson in conversation about the spiritual and black cultural production. In addition to her research, Dr. Marti Slaten and Lynne Foote co-founded the Harry T. Burleigh Society. A nonprofit organization, the Society furthers Burleigh's radical legacy to address the issues of the day through art. Most recently, the Society produced "From Song Came Symphony," charting the symphonic influence of Burleigh. In March, the Society hosted the Fisk Jubilee Singers at Carnegie Hall, followed by a conference about the legacies of Burleigh and Ella Sheppard. Previously, the Society paid tribute to Burleigh's Annual Vespers Service of Negro Spirituals at St. George's Church, and in collaboration with Urban Playground Chamber Orchestra, the Society produced a concert themed on the generative friendship between Burleigh and Samuel Coleridge-Taylor. Fortified by the beauty and bravery of Burleigh's model, the Society offers opportunities to a new generation of composers, publishers, scholars, and performers to inspire encounters between disparate racial, religious, generational, national, and creative groups. [www.burleighsociety.com](http://www.burleighsociety.com).

### CHUCK GARRETT

Chuck Garrett joined the U-M faculty after obtaining his PhD from the University of California, Los Angeles. His graduate work was supported by an AMS Howard Mayer Brown Fellowship as well as an AMS-50 Fellowship, and his dissertation received the Wiley Housewright Award from the Society for American Music (SAM). His book *Struggling to Define a Nation: American Music and the Twentieth Century*, published by University of California Press in 2008, was awarded the Irving Lowens Memorial Book Award by SAM and Honorable Mention for the Woody Guthrie Award by the International Association for the Study of Popular Music (U.S. Branch). He co-edited the collection *Jazz/Not Jazz: The Music and Its Boundaries* (2012) with David Ake and Daniel Goldmark. He served as editor-in-chief for *The Grove Dictionary of American Music*, second edition (2013), which won the Prose Award for "Best Multivolume Reference Work" in Humanities and Social Sciences. He is the past-president for the Society of American Music (SAM).

## KYRA D. GAUNT

Kyra D. Gaunt (B.A., American University, 1984; M.M. SUNY Binghamton 1987; Ph.D., Michigan 1997) is a pioneering ethnomusicologist and social media researcher specializing in hip-hop studies, black girlhood studies, hip-hop feminism, and music and technology on faculty at the University at Albany-SUNY. Her publications have appeared in *Musical Quarterly* (2002), *Parcours Anthropologiques* (2012), *Journal for Popular Music Studies* (2019, 2015), *Journal for Black Sexuality and Relationships* (2018), and *The Lemonade Reader: Beyoncé, Black Feminism and Spirituality* (2019). Her book *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop*, sponsored by the National Endowment for the Humanities and the Ford Foundation, was the recipient of the Society for Ethnomusicology's prestigious Alan Merriam Prize in 2007. In addition to lecturing nationally and internationally, she is also a legal consultant and federally-certified expert witness in cases involving social media, and her TED video "How the Jump Rope Got its Rhythm," was viewed more than 7M times and translated into 25 languages in 2018. A former student of University of Michigan professor and Grammy-winning tenor George Shirley, her CD of original songs *Be the True Revolution* is available on iTunes and CD Baby.

## KATHRYN GOODSON

Kathryn Goodson Pianist since 2013 for GSV, Kathryn Goodson is an international performer, teacher and coach, working with vocalists, instrumentalists, composers and dancers. Her recordings are on Innova (saxophonist Timothy McAllister), Albany (bass trombonist Randall Hawes), Blue Griffin & Equilibrium (soprano Caroline Helton), among other labels. *Belle Nuit*, Goodson's Navona Records release, includes performances by saxophonist Donald Sinta and hornist Gail Williams. McAllister and Hawes form with Goodson the trio VOX3MACHINA of Great Lakes Performing Artist Associates. Goodson's master classes are *Amerikanisches Lied*, taught in Germany, and *Songs4Winds*, taught throughout the U.S. Goodson is founding pianist of the A2SO Kinderconcerts and Director of Music & Concert4aCause at Northside Community Church. Goodson serves as pianist-coach for SMTD, from which she received her M.M. & D.M.A. in collaborative piano with Martin Katz. As a Fulbright Scholar, Goodson was awarded highest honors for her *Musikhochschule Karlsruhe Liedgestaltung* Konzertexam with Hartmut Höll and Mitsuko Shirai. She earned a B.M. in piano performance from Oberlin Conservatory.

## DAVID HAHN

David Hahn finished four seasons as Artistic Director and Conductor of the Orchard Park Chorale and third year as Director of Choral Music at Nichols School. Under his direction, Nichols School hosted the inaugural Nichols Choral Festival. His students performed at Kleinhans Hall—home of the Buffalo Philharmonic Orchestra. In the fall of 2019, he will move to Ann Arbor, MI to begin doctoral studies in Choral Conducting at the University of Michigan. As a lyric baritone, David Hahn has enjoyed professional memberships in organizations, most notably as Bass Section Leader in the Buffalo Philharmonic Chorus, the Chicago Choral Artists, VOICES, First Inversion, and the Eastman-Rochester Chorus. He has also performed with Buffalo Opera Unlimited, most recently in 2018 as Lieutenant Gordon in their historic performance of *Silent Night*. At the Eastman School of Music, David Hahn conducted both choral and orchestral ensembles. He also held appointments as Ensemble Manager of the Eastman-Rochester Chorus and President of the ACDA Eastman Chapter. In 2018, David Hahn received third place in the college/university division of The American Prize Ernst Bacon Award for the Performance of American Music Competition for his live recording of John Corigliano's *Fern Hill* with the Eastman Repertory Singers. From 2009 to 2014, David Hahn resided in Chicago, IL where he formed and directed a professional ensemble, Con Brio Chamber Singers, that premiered new works and performed live, radio-recorded concerts. David Hahn holds the Master of Music degree in conducting from the Eastman School of Music and the Bachelor of Music degree in Voice and Sacred Music from Moody Bible Institute in Chicago. He has studied conducting with Eugene Rogers, Mark Gibson, William Weinert, Brad Lubman, Tim Stafford, and Jim Mitchell. His voice teachers include Robert Swensen (ESM), Terry Strandt (MBI), and Kyle Ferrill (Interlochen).

## CAROLINE HELTON

Caroline Helton is an Associate Professor of Music (Voice) at the University of Michigan School of Music, Theatre & Dance. Her recent concert performances feature newly rediscovered repertoire by Jewish composers whose lives were affected by World War II. Along with pianist Dr. Kathryn Goodson, the duo has recorded three compact discs, the last two of which contain rare song repertoire by Italian Jewish composers from the first half of the twentieth century, including Mario Castelnuovo-Tedesco, who will be the composer featured in their upcoming recording on the Blue Griffin label. Dr. Helton's research includes teaching and publications with Dr. Emery Stephens with their ongoing project called "Singing Down the Barriers," in which they use art songs and spiritual settings of African American composers to raise awareness about this body of repertoire and facilitate difficult racial conversations with groups of voice students from diverse backgrounds at universities all around the country. Their most recent teaching collaboration took place in August of 2018 in Cooperstown, New York with Thomas Hampson's "Song of America" project, where they helped lead a two-day workshop for K-12 educators from the surrounding area of upstate New York. Dr. Helton received BM and MM degrees in Vocal Performance from UNC-Chapel Hill and a DMA degree from the University of Michigan in Ann Arbor.

## TIMOTHY HOLLEY

Timothy Holley is an alumnus of Baldwin Wallace University and The University of Michigan. He has collaborated with the Mallarmé Chamber Players and the North Carolina Symphony Orchestra since 1997. His doctoral dissertation at U-M focused on the cello music of African American composers, and he has given premiere performances of works by T. J. Anderson, William Banfield, Trevor Weston and Adolphus Hailstork—including the Sonata for Solo Cello, which was written for him. He has performed Valerie Capers "Song of the Seasons" for soprano, cello and piano with Louise Toppin in Weill Hall at Carnegie Hall. He can also be heard on CDs with Nneena Freelon (Homefree), Oral Moses (Songs of America), and the North Carolina Symphony Orchestra (American Spectrum). He recently performed with the Mallarmé Chamber Players in a concert of "Map To The Treasure: Reimagining Laura Nyro" with pianist and composer Billy Childs (2016). He has participated in recent Gateways Music Festivals for Black Classical Musicians at the Eastman School of Music, and the VIDEMUS@25 Festival at The University of North Carolina at Chapel Hill. He co-hosted A Symposium of Celebration for the 100th birthday of Margaret Bonds at The University of North Carolina at Chapel Hill and North Carolina Central University in March 2013. He also participated in the Colour of Music Festivals of Black Classical Musicians in Charleston, South Carolina. Dr. Holley has given lectures on the aesthetic diversities of African-American concert music, as exemplified by the influence of the Negro spiritual on the cello music of African-American composers, the poetry of Langston Hughes and its influence on the music of Howard Swanson. In 2013 he started the online Facebook group "The African American Cello History Collective", and also maintains a companion blogsite titled "A View From The Scroll", [www.viewedscroll.blogspot.com](http://www.viewedscroll.blogspot.com). He serves as Associate Professor of Music at North Carolina Central University.

## CHAD HUGHES

Chad Hughes was born in Detroit, Michigan. He attended Cass Technical High School whose list of alumni include Donald Sinta, Paul Chambers, Milt Jackson, Diana Ross, Ron Carter, David Alan Grier, and Lily Tomlin. Hughes graduated from the University of Michigan in Ann Arbor with a Bachelor's of Music in Composition and a Master's from Kansas State University. He studied under James Aikman, Erik Santos, Bright Sheng, Curtis Curtis-Smith, Craig Weston, and Pulitzer-Prize winning composer William Bolcom. He is currently a PhD student at Louisiana State University where he studies with Dinos Constantinides. As a trombonist, Hughes has performed with Kid Rock, The Temptations, Martha Reeves, Dwele, Aretha Franklin, Marcus Belgrave and Marc's Project. He has arranged for the University of Michigan, Alcorn State University, Bowling Green State University, and Montana State University. In January 1999, Hughes formed his own record label and publishing company, Sir Wick Entertainment, Inc. Its focus is online promotion for 20th century composers, arrangers, and performing artists. Hughes released his soul/jazz CD "An Interpretation of a Universal Language" in 2008 which won Soulbrothers.com's "Top Ten Albums of the Year." Hughes's Trombone Sonata will be premiered by Weston Sprott, trombonist of the Metropolitan Opera, in March 2012. In 2013, Hughes's Euphonium Concerto will be premiered by University of Alabama's Assistant Professor of Euphonium Demondrae Thurman.

## TAMI HUGHES

Critics rave violinist Tami Lee Hughes “rises to considerable technical challenges,” playing with a sound “reminiscent of Perlman.” Since debuting as soloist with the National Symphony Orchestra, she has extensively toured the United States, Europe, and Central America. Her solo album, *Legacy: Violin Music of African-American Composers* (Albany Records), was heralded as one of the top ten albums of 2011 by All Music Guide. The *Legacy Show* is an extension of the *Legacy* album and includes new music written exclusively for the show. Her work has been broadcasted on radio stations around the world and serves as a significant artistic and cultural record of American music. Additional credits include appearances as section violinist in the Baltimore Symphony, Memphis Symphony, Charleston Symphony, and Atlanta Opera Orchestras among others; a live solo concert on Chicago’s WFMT radio station for Dame Myra Hess Concerts; featured violinist on the soundtrack of *The Only Good Indian*, a 2009 Sundance Film Festival motion picture; recordings as studio violinist for Grammy Award-winning artists Aretha Franklin, Fred Hammond, Donnie McClurkin and She’kspere; and a live television performance on *Sunday Best* with Kirk Franklin. She earned a Bachelor of Music degree from the University of Minnesota, and Master and Doctorate degrees from the University of Michigan.

## DAVID JACKSON

David Jackson was featured soloist at several recent engagements, including performances at Midwest Band and Orchestra Clinic in Chicago; Music at Gretna in Mt. Gretna, PA; and with the Ann Arbor Concert Band. He was also a guest soloist with Los Angeles Symphonic Winds, both in Los Angeles and at the MidEurope Festival in Schladming, Austria. Other recent solo performances include appearances with the Interlochen World Youth Wind Symphony and the Idyllwild Festival Wind Ensemble at Disney Hall in Los Angeles. In addition to these performances, Professor Jackson recently performed master classes and recitals at the University of Alaska-Fairbanks, the University of Minnesota, UCLA, California State University - Northridge, and Pepperdine University. An advocate of new music, Jackson has commissioned and performed the world premieres of numerous works for the trombone. He also has performed with the Detroit Symphony, the Dallas Symphony, the Chicago Symphony, the Michigan Opera Theater, the Fort Worth Symphony, the New World Symphony, the Cabrillo Music Festival Orchestra, and the Spoleto, Italy Festival Orchestra. A respected chamber musician, Jackson has performed with the Galliard Brass, the Music of the Baroque, and the Brass Band of Battle Creek. Professor Jackson is an associate professor of trombone at the University of Michigan. He also has been a faculty member at Baylor University, Eastern Michigan University, and the University of Toledo. He is a member of the Detroit Chamber Winds and Strings and of Chicago’s Fulcrum Point New Music Project. In the summers, he teaches and performs at the Hot Springs Music Festival and the Idyllwild Arts Festival. He is a Conn-Selmer artist and clinician.

## MONICA LEE JACKSON

Freelance Violinist, Monica Lee Jackson, is a performer in the Metropolitan Detroit area, having retired from 36 years of studio teaching. Her B.M. in Violin Performance is from Oberlin College Conservatory of Music, Oberlin, OH, and her M.M. in Violin Performance from the University of Michigan School of Music, Theater and Dance, Ann Arbor, MI. In the Metro Detroit area, Ms. Jackson has served as concertmaster and assistant concertmaster of the Scandinavian and Southern Great Lakes Symphonies, and regularly performed in the violin sections of the Michigan Opera Theatre Orchestra, the Detroit Opera House Orchestra, the Sphinx Symphony, Saginaw Symphony, Flint Symphony Orchestra, Pontiac-Oakland and Macomb Symphonies. She is a 25-yr member of the Warren Symphony. Ms. Jackson has performed at the Detroit Jazz Festival with the Detroit Jazz Orchestra and in the Fox Theater, Little Caesar’s Arena and Orchestra Hall with Aretha Franklin, Stevie Wonder, Diane Schuur, The Three Tenors, Andrea Bocelli, The Who, Mannheim Steamroller, The Music of Prince and Detroit legend, Marcus Belgrave, among others. Ms. Jackson can be heard and seen on recordings of Richard Smallwood, Fred Hammond, The Winans, and in the PBS production of “Il Volo Takes Flight,” filmed at the Detroit Opera House.

## TIFFANY JACKSON

Philadelphia native, Dr. Tiffany Renée Jackson, was raised in New Haven, CT. Her educational achievements include a BM from the University of Michigan, where she studied with George Shirley, a MM and Artist Diploma from Yale University, a Professional Studies Degree from Manhattan School of Music and a DMA from the University of Connecticut. In addition, Dr. Jackson is a Certified Personal Trainer and Sports Nutrition Specialist. Dr. Jackson was an apprentice with the Houston Grand Opera Studio, where she sang many roles, including the mother in the world premiere of Mark Adamo’s *Little Women*. After being awarded a study grant from the Metropolitan Opera, she went on to guest with symphonies and festivals throughout the world. In 2005, she made her Carnegie Hall debut in Haydn’s *Mass in Time of War*. Dr. Jackson is an avid “genre bender” as she is a jazz aficionado and is known for her interpretation of tunes by Billy Strayhorn and Duke Ellington. She has appeared at the Blue Note in New York City and Dizzy’s Club Coca Cola at Jazz Lincoln Center. She can be heard on two recording projects, *A Balm in Gilead* and *Sweet Perfume* in an Alabaster Jar where she and Emmy Award winner, Dr. Rex Cadwallader, fuse spirituals and free jazz. In 2003, Dr. Jackson was chosen to accompany Oprah Winfrey to South Africa, where she met Nelson Mandela. The trip inspired her to establish a non-profit, Gift-Passion-Purpose Project, Inc., an endeavor that will provide resources to gifted musicians in underrepresented communities. [www.giftpassionpurposeproject.com](http://www.giftpassionpurposeproject.com) Dr. Jackson’s musical gifts, passion for health and fitness, and philanthropic aspirations inspired a work entitled, “From the “Hood” to the Ivy League, a one-woman show based on her journey in the arts. The debut is on October 6, 2019 in New Haven, CT.

## ZION JACKSON

Zion Jackson is a Senior from Dewitt, MI, studying Voice Performance with a minor in Performing Arts Management & Entrepreneurship. Zion is a member and the Business Manager of the Michigan Men’s Glee Club, a representative for SMTD in Central Student Government, and is also an avid performer in student-run musical theatre productions. He is very passionate about leadership, the arts, and non-profit organizations.

## ALISHA LOLA JONES

Alisha Lola Jones, PhD is an assistant professor in the Department of Folklore and Ethnomusicology at Indiana University (Bloomington). Dr. Jones is a council member of the Society for Ethnomusicology’s (SEM), American Musicological Society (AMS) and co-chair of the Music and Religion Section of the American Academy of Religion (AAR). Her forthcoming book *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance* (under contract, Oxford University Press) breaks ground by analyzing the role of gospel music making in constructing and renegotiating gender identity among black men. Dr. Jones’ research interests include musical masculinities, global pop music, future studies, ecomusicology, music and theology, the music industry, musics of the African diaspora and emerging research on music and future foodways (gastromusicology). Through her production firm InSight Initiative, her most recent consultant and live event production credits include work with YouTube, Google, and the Shed multi-arts center in NYC in collaboration with film director Steve McQueen, music advisor Quincy Jones, music director Greg Phillinganes, and musicologists Maureen Mahon, Regina Bradley, Nelson George, and Matthew Morrison. For more information, please visit [DrAlisha.com](http://DrAlisha.com).

## ANDREA JONES

Andraé Jones has been enmeshed with singing since her early childhood. A native of Chicago and the surrounding areas, she’s been studying voice for nine years. She earned her degree in Music and Spanish from Fisk University in 2016’ and over the years she participated in several musical groups. A few of Andraé’s notable events include The Sesquicentennial Woman of Prominence Luncheon, Omega Psi Phi Regional Conference, and Franklin Masonic Temple (First African American performance). Currently, Andraé attends Austin Peay State University to obtain her Masters Degree in Vocal Performance. She was awarded a Graduate Assistantship that covers her tuition and provides a stipend. Andraé plans to actively pursue all the opportunities needed to further her vocal and academic career.

## RANDYE JONES

Randy Jones holds her Bachelor of Arts degree in Music Education from Bennett College in her home town of Greensboro, North Carolina, and her Master's degree in Vocal Performance from The Florida State University, Tallahassee, with additional study in Vocal Literature at the University of Iowa in Iowa City. While at Florida State, Jones expanded her musical interests to include both music research—especially related to vocal music by African American musicians—and music librarianship. She became a music cataloger at the university, followed by additional library work at George Washington University in Washington, D.C. Jones currently holds the position of media collections coordinator for the libraries at Grinnell College in Grinnell, Iowa. As a researcher, Jones has been a pioneer in producing web sites featuring research of African American vocalists. She created the website Afrocentric Voices in "Classical" Music, which launched in 1998. More recently, Jones launched the Spirituals Database, a site with information on over 5,000 concert spiritual recording tracks. She has also published several online articles, including "The Gospel Truth about the Negro Spiritual" and an essay on tenor Roland Hayes's recording, "Were You There," which was selected for the Library of Congress' National Recording Registry. An active singer and lecturer in the Midwestern United States, Jones has presented at the National Association of Negro Musicians (NANM), the Research, Education, Activism, and Performance (REAP) National Conference on Spirituals, the African American Art Song Alliance and the Music Library Association (MLA) conferences and for the Harry T. Burleigh Society. She was interviewed for the Australian Broadcasting Corporation's 2016 documentary, *Spirituals: The Foundation of Popular Music*. Jones' first book, *So You Want to Sing Spirituals: A Guide for Performers*, is scheduled for publication on November 15, 2019. The book is the 18th of the 20-book series produced under the direction of the National Association of Teachers of Singing.

## KASWANNA KANYINDA

Kaswanna Kanyinda, mezzo-soprano, currently works as a young artist in the Ann Arbor and Detroit area under the mentorship of Dr. Louise Toppin, especially with Michigan Opera Theatre and Opera MODO in their staged productions and local events. For her performance of the Mother in Opera MODO'S production of *The Consul* by Menotti, she was nominated for an Oscar Wilde award this summer. Last summer, Kaswanna joined Pittsburgh Festival Opera as a resident artist in their Wagner Program and covered Adelaide for their production of *Arabella*. 2017 marked a successful competition season for her, placing 3rd in the Heafner-William competition and 1st in the Opera Guild of Charlotte Competition. Kaswanna graduated from University of Michigan in 2016 with her master's degree under the tutelage of Professor Emeritus George Shirley and was involved in many projects including the workshop production for *Dream of the Red Chamber* by Bright Sheng, the Conservatory Project at the Kennedy Center, and performed leading roles in university opera productions. During her undergraduate studies at UNC Chapel Hill, she performed operatic roles including Annio in *La Clemenza di Tito*, Aunt Lou in *Highway #1 USA*, and Zita in *Gianni Schicchi* while performing for many honored guests, such as President Barack Obama and Joseph A. McNeil of the Greensboro Four. In addition to winning the Ann Arbor Concerto Competition, Kaswanna was winner Opera MODO Vocal Competition in 2018. This fall, Kaswanna will be returning to Opera MODO in their production *La Gioconda* and Michigan Opera Theater's Chorus in their production of *Don Giovanni*.

## CINDERELLA KSEBATI

Cinderella Ksebati is a Junior Vocal Performance and Choral music Education Major studying under the tutelage of Louise Toppin at the University of Michigan. Cinderella was a finalist in the George Shirley competition in 2018, and the 3rd Prize College Winner in the 2019 George Shirley Vocal Competition. She was previously a finalist at Michael Feinstein's Great American Songbook Academy in Carmel, Indiana. Past performances include roles in: *Higher Ground* - Jules Pegrum (world premiere), *Baby Shower* - Bruce Trinkle, and *Bernstein's Candide*. Cinderella intends to work at the intersection of music education and arts administration, with the opportunity to perform.

## GWEN LASTER

Gwen Laster is a native Detroit native whose creative influences come from the Motor City's exciting urban and classical music culture. Joe Striplin, the first African American in the Detroit Symphony, was her first private teacher. After earning a Bachelor and Master degree from University of Michigan School of Music, Laster relocated to NYC. Her collaborative performances and recordings with nationally and internationally-known artists include Anthony Braxton, Aretha Franklin, the Jimmy Fallon show with Tyler the Creator and the Roots, Gladys Knight, Andrea Bocelli, Alicia Keys, Rhianna, Natalie Cole, Solange, Mark Anthony, J Lo and Shakira at President Obama's Inaugural Neighborhood Ball. Playing local jazz clubs and subbing Broadway shows were woven around Gwen's NYC performing and teaching rhythm. She's won major performance, composition and teaching grants from the NEA, the Jubilation Foundation, ASCAP, the Puffin Foundation, Lila Wallace, Arts Mid Hudson and a first place award from Cognac Hennessy Jazz. Laster performed the NY premiere of *Concerto for Jazz Violin and Orchestra* with the Dutchess Symphony Orchestra. She is the founder and leader of New MUSE4tet, an improvising string quartet offering 20th/21st century works and original composition as a vehicle for social activism. The ensemble was formed to perform Laster's commissioned work "Black Lives Matter" suite. Her discography as a band leader includes *Sneak Preview* and *I Hear You Smiling* and her most recent recording "Gameboard" - a global music recording inspired by author Steve's Rothenberg's book "Creating your own reality". Laster is also the visionary founder of the Creative Strings Improvisers Orchestra (CSIO), a music education ensemble rooted in teaching young strings players improvisation, composition and global ensemble music. The CSIO concept has been presented at El Sistema Ravinia, the Harlem School of the Arts (Director of Jazz Strings), the Blue Mountain Chamber Music Festival, Interlochen Summer Institute, the Sphinx Performance and Preparatory Academy, and Eastman School of Music. She plays in the Sphinx Symphony, Sun Ra Arkestra, the Colour of Music Virtuosi Chamber orchestra, and is co-collaborator with We Free Stringsextet.

## EAPEN LEUBNER

Eapen Leubner has received impressive reviews from Opera News, the New York Times and Musical America and is one of opera's rising stars. As Younger Thompson, Opera News called Eapen "ardent and striking". (Chelsea Opera; *Glory Denied* by Tom Cipullo). Musical America called him "a charming Don Gaston" who was "the opera's most engaging character, or so it would appear from Eapen Leubner's deft portrayal, sung with a trim, attractive tenor voice" (Bronx Opera; *Die Drei Pintos*). He performed the role of Samuel in *Morem's Three Sisters* who are not Sisters and Ab in Charles Fussell's *The Astronaut's Tale*, both with Encompass New Opera. In November, 2012, Eapen sang the role of Abraham in Chelsea Opera's staged production of Britten's *Canticle ii*, demonstrating breadth beyond opera. In February 2013, Eapen made his Carnegie Hall debut in Schubert's *Mass in G*. He studied voice at Ithaca College and Binghamton University. He worked his way up from the Seattle Opera Chorus through apprenticeships at Tri-Cities Opera and Opera Colorado to sing leading roles at Opera Fairbanks, Chelsea Opera, and Bronx Opera. [www.eapenleubner.com](http://www.eapenleubner.com).

## MARK LOMAX, II

2018 Wexner Center for the Arts Artist-In-Residence, Dr. Mark Lomax, II is a critically acclaimed composer, recording artist, drummer, activist, and educator. A highly sought-after lecturer, Lomax specializes in the socio-political, and spiritual aspects of African-American music, race, and the usage of the arts to build community. These ideas are documented in his TED Talk *Activating The Transformative Power of Trust*. Lomax also boasts impressive jazz credentials. He has toured with the Delfeayo Marsalis Sextet and worked with notable artists Clark Terry, Marlon Jordan, Azar Lawrence, Bennie Maupin, Billy Harper, Nicholas Payton, and Ellis Marsalis among others. Jazz Times says Lomax's "forceful drumming would have made Elvin Jones proud." With his latest release *400: An Afrikan Epic*, Lomax tells the story of the Afrikan diaspora over the course of a 12 album cycle. It is divided into thirds and explores thousands of years of the history that is pre-colonial Afrika, the Ma'afa (400 years between 1619 and 2019), and Afro-futurism expressing a vision of what Blacks in America will heal toward in the next 400 years. Lane Czaplinski, Wexner Center performing arts director says, "Mark is an absolute experimentalist ... and this huge, deep project will look at the legacy of jazz from the past all the way to the

## biographies

future." Lomax also calls 400: An Afrikan Epic, an opportunity to celebrate the resilience, brilliance, strength, genius, and creativity of a people who continue to endure while offering a transformative view of the future. Dr. Mark Lomax, II is happy to endorse RBH Drums.

### JOHN MADISON

John Alexander Madison received his Bachelors and Masters degrees in Viola Performance from The University of Michigan and is currently the Principal Violist of The Michigan Opera Theatre orchestra and performs regularly with The Detroit Symphony and the Sphinx Symphony orchestras. He is a founding member of New Verse Chamber Ensemble and The Cassini Ensemble. John has performed as soloist with the Detroit Symphony, Toledo Symphony, Jackson Symphony, Grosse Pointe Symphony and Southfield Symphony and has performed as guest with The New York City Opera and toured the United States with the Paris Chamber Orchestra. As an educator, John's first teaching experience was for the "Our Own Thing" program under the direction of Dean Willis Patterson. Since then he's taught at Sienna Heights College, University of Michigan, served as Dean of the Sphinx Preparatory Music program, and is currently on faculty at Wayne State University. Outside of music, John is a master gardener and enjoys spending time both gardening and landscaping. He has also been a hospice volunteer for more than 20 years, specializing in terminal children. His goal is to open his own hospice center and care for patients full time.

### JOSHUA MARZAN

Joshua Marzan is a freelance pianist in the Southeast Michigan area. He currently works for the University of Michigan as a staff pianist, playing with instrumentalists, and coaching singers. He plays for various auditions, competitions and concerts, including recitals with DSO members. Before coming to Michigan, Joshua received a BM in Piano Performance from Virginia Commonwealth University and a MM and GD in Collaborative Piano from the New England Conservatory. He recently graduate with a DMA in Collaborative Piano from the University of Michigan under Martin Katz.

### KEVIN MAYNOR

Kevin Maynor's sonorous, deep bass voice and compelling presence has been heard on the stages of important opera companies in forty roles, including: The Metropolitan Opera, Lyric Opera of Chicago, New York City Opera, Santa Fe Opera, Cincinnati Opera, Florida Grand Opera, Pittsburgh Opera, Dallas Opera, Minnesota Opera, Boston Lyric Opera, Des Moines Metro Opera, Knoxville Opera, New Jersey State Opera, The Spoleto Festival; Edmonton Opera, Saratov Opera, Opera National du Rhin, and the Scottish Opera. On the concert stage, he has appeared with the symphony orchestras of Atlanta, Fort Worth, Quebec, Phoenix, Virginia, Buffalo Philharmonic, the Grant Park Music Festival, Spoleto Festival, Virginia Symphony, Santa Fe Symphony, a recital tour of the U.S.A. in tribute to Paul Robeson, and a concert in Carnegie Hall with Jessye Norman to name a few. As a recitalist, Mr. Maynor has received praise throughout North America, South America, Europe, Australasia and Africa as well as Asia including under the sponsorship of the U.S. State Department, Rockefeller Foundation, Arts America, the Pew Charitable Trust. Elsewhere, he has appeared in concert at The Schomburg Hall in New York City, Philip Hayes Dean's one man show Paul Robeson, with The New Federal Theatre in New York City at the Henry Street Settlement Theatre and at the Lincoln Booth Theater in Washington, D.C. during the "Here I Stand" Awards honoring Dick Gregory. Mr. Maynor has recorded for Telarc, Fleur de Son Classics, Guild, Legato Records, and Sony Music. The first apprentice artist from the West to study at the Bolshoi in Moscow, Mr. Maynor is a Fulbright Award winner and a recipient of the George London Award as well as a Richard Tucker Career Grant winner. Critics have praised his charismatic stage presence as well as his superb voice and powerful, resonant tone "and the jewel in his dark bass voice." Mr. Maynor has a diploma from the Manhattan School of Music, a Bachelor of Music Education degree from Bradley University, a Masters degree from Northwestern University and an Honorary Degree from the Moscow Conservatory. He also studied with Paula Molinari at the Teatro Comunale di Bologna, and is a Doctoral Candidate at Indiana University in Bloomington.

### DE'RON MCDANIEL

Baritone De'Ron McDaniel is a graduate of the University of Cincinnati College-Conservatory of Music and Oberlin College. This past season, Mr. McDaniel was a Studio Artist with Wolf Trap Opera, where he covered the roles of Mercutio in Roméo et Juliette and Marullo in Rigoletto. Past engagements include Sciarone in Puccini's Tosca with Cleveland Opera Theater and Dr. Pangloss in Bernstein's Candide at Cincinnati College-Conservatory of Music. Mr. McDaniel has also performed with the National Symphony Orchestra, the National Orchestral Institute, and the Toledo Symphony. Mr. McDaniel has received several awards, including First Prize in the Dayton Opera Guild Competition, 2015 First Prize in the George Shirley Vocal Competition (College Division) and the 2017 recipient of the A. Grace Lee Mims award from the Cleveland Foundation. He studies with William McGraw.

### STEFANO MENGOSZI

Stefano Mengozzi's dissertation is titled Between Rational Theory and Historical Change in Glareanus' Dodecachordon. He also holds a Lute diploma from the Conservatory of Verona (1988) and a Laurea in musicology from the University of Bologna (1987). Professor Mengozzi's research concentrates on modal and hexachordal theory in the late middle ages and Renaissance, as well as on the musical repertory from that period. His latest publication appeared in a collection of essays in honor of Prof. Herbert Kellman. He is an Associate Professor and Chair of the Musicology Department at the University of Michigan.

### AMBER MERRITT

Amber Merritt received her Bachelor of Music degree from The University of Maryland and is a first year Master's student at the University of Michigan studying with Louise Toppin.

### LESTER MONTS

Lester Monts is an Arthur F. Thurnau Professor of Music (ethnomusicology). From 1993 until 2014, he served as senior vice provost for academic affairs and senior counselor to the president for the arts, diversity, and undergraduate affairs. He is currently director of the Michigan Musical Heritage Project that seeks to capture on film the state's folk, ethnic, and immigrant music traditions. Monts received a bachelor's degree in music education from Arkansas Polytechnic College, a master's degree in trumpet performance from the University of Nebraska-Lincoln, and a doctorate in ethnomusicology from the University of Minnesota. He has been a consultant to the Association of American Colleges and Universities, and the Steven Spielberg/Dreamworks production of the movie "Amistad." He currently serves as a senior consultant to the Chinese Language Council International (Hanban), which administers more than 450 Confucius Institutes located in colleges and universities around the world. Several Chinese universities and music conservatories have awarded Monts honorary professorships. Monts has focused his scholarly research on the musical and cultural systems among the Vai people of Liberia and is regarded as one of the world's leading scholars on music and culture in the Guinea Coast region of West Africa. In addition to writing books, he has published in scholarly journals and presented his research at the conferences of many national and international groups. A former professional trumpeter, Monts has performed with numerous orchestras, including the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Santa Barbara Symphony, and the Santa Barbara Chamber Orchestra. He also served as principal trumpet for the Allegheny Summer Music Festival and the Music Festival of Arkansas. Monts has worked on the faculties of Edinboro University, University of Minnesota, Case Western Reserve University, and the University of California at Santa Barbara - where he served as dean of undergraduate affairs in the College of Letters and Science and directed the undergraduate honors program.

### ROBERT MORRIS

Robert Morris is a well published composer and arranger, was Director of Choral Activities at Macalester. Because of his earlier experience as a choral arranger for the late Edward Duke Ellington, Morris was called upon to be a part of an institute entitled Jazz: the Rediscovery of African American Authenticity. The school district of Pierre, South Dakota, specifically engaged Morris for the information he could impart on the choral music



of African Americans. By request Morris returned as guest conductor for the Honors Choir performance sponsored by the St. Paul School District in cooperation with the Education Department of the Ordway Theatre. He traveled to Cuba in 1994, 1995, and 1996, where he made presentations and led performances and discussions of African American religious music as part of a conference entitled Culture and Social Transformation: The Cuban and the African American, involving most major Cuban universities. Morris is founder and conductor of the Leigh Morris Chorale.

## **GAYLE MURCHISON**

Gayle Murchison, PhD. is an Associate Professor of Musicology at the College of William and Mary. Her research interests include the concert works of William Grant Still, Mary Lou Williams and Igor Stravinsky. She has been the editor of the Black Music Journal.

## **ANDRE MYERS**

Andre Myers (b.1973) is a composer and instructor of piano, composition and theory based in California's Inland Empire. He serves on the music faculty at the San Jacinto Valley Academy, and AAM Academy in Redlands & Sky Forest, California. Called "an insightful and skillful new voice" (Times Union), and "ingenious. . . powerful" (icareifyoulisten.com), his music mixes narrative drama, poetry, and meditations on color to create work that aspires to moments of honesty, poignancy, and depth. Recent commissions include Partita for Solo Violin for the Street Symphony founder and MacArthur Fellow Vijay 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 most recent commission for the Albany Symphony and student voices of Albany High School, Studies in Hope: Frederick Douglass, was praised for "[blending] a craggy modernist instrumental texture with the energy and grit of hip hop." (Times Union). Andre has composed for orchestra, choir, solo and chamber ensembles, as well as for theater and dance. His works have been featured at the NANM Centennial Conference, Videmus@25 Academic Conference at the University of North Carolina (hosted by Louise Toppin), 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. 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 first composition teacher was Bill Banfield. 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.

## **STEPHEN MICHAEL NEWBY**

Stephen Michael Newby is a native of Detroit, MI. He received his BA in vocal music education and flute performance from Madonna College in Livonia, MI. His MM in jazz composition and arranging is from the University of Massachusetts at Amherst. There his studies in composition were under the supervision of Robert Sutton, Frederick Tillis, Jeff Holmes and Robert Stern. He completed his DMA in composition at The University of Michigan. There he studied with William Albright, Michael Daugherty, George Wilson, Fred Lerdahl and Pulitzer Prize winners William Bolcom and Leslie Bassett. He is an ASCAP composer/publisher of many different musical styles and traditions including West African, Western European, Jazz, and Gospel. His works have been performed by; The Cascade Youth Symphony, Seattle Symphony, Ann Arbor Symphony, Canton Symphony Orchestra, New Haven Symphony, Savannah Symphony and the New World Theater Orchestra. He is Professor of Music Composition and Director of The Center for Worship at Seattle Pacific University. He completed his MA in Theology from Seattle Pacific Seminary and has served in pastoral ministry for more than 30 years in Michigan, Massachusetts, Washington and California.

## **NICHOLAS MUSIC**

Acclaimed for his "superhuman expressive power and fine nuance" by Cleveland Classical, tenor Nicholas Music is a recent graduate of Oberlin College and Conservatory. He is currently pursuing a Master of Music degree in Voice Performance at the University of Michigan where he

studies under Freda Herseth. During his time at Oberlin, he was a Rubin Scholar as part of the 2018 Marilyn Horne residency and performed several principle roles in Oberlin's mainstage opera productions including Peter Quint in The Turn of the Screw by Britten and Le Mari in Poulenc's Les mamelles de Tirésias. In 2018 he portrayed Boy Angel in Angel's Bone, the Pulitzer Prize-winning opera by Du Yun '01, and in the same year he was a winner of the Voices of Canton Scholarship competition. Since beginning his studies at University of Michigan, he has performed the title role in Candide by Bernstein and Oronte from Alcina by Handel. Some of his recent engagements include the Hawaii Performing Arts Festival where he performed the role of Flute in Britten's A Midsummer Night's Dream, and the Veneto Opera Summer Program. The past January he was thrilled to make his Carnegie Debut with his alma mater as the tenor soloist in Stravinsky's Les Noces.

## **GAIL ROBINSON-OTURU**

Soprano Gail Robinson-Oturu has a distinguished record as an educator, performing artist, and scholar. Her voice has been heard on regional, national, and international stages, singing primarily as a recitalist or guest artist. Reviewers praise her for her artistry, interpretation, and technique. A review of her performance with the London Symphony Orchestra states "she seemed more than an accomplished performer; she became an elemental force, primal yet infinitely refined. She held her audience rapt." As educator, she received campus, state and national teaching honors and awards including Faculty Member of the Year, multiple Excellence-in-Teaching Awards, Innovative Teaching Awards, Excellence in Community Service, and Academic Advisor of the Year. The Council for the Advancement and Support of Education (CASE) in Washington, DC named her the 1988 CASE Florida Professor of the Year and honored her as a silver medalist on the national level. Currently, she is professor of music at Austin Peay State University where she served as the department chair from 2005-2009. She taught at Bethune-Cookman College in Daytona Beach, FL for twenty-one years. Dr. Robinson-Oturu was appointed as a visiting scholar at Harvard University and focused on African Americans in Mainstream Opera in the United States. This research and her subsequent innovations provided inspiration for and gave birth to various projects of national and international scope, including the National Opera Association (NOA) Legacy Project, now in its 25th year, to honor the past and promote greater racial and ethnic diversity in opera. Her dissertation, The Life and Legacy of Todd Duncan: A Biographical Study, nominated by New York University, won the NOA Outstanding Dissertation in Opera Biennium Award. This work remains the only systematic, comprehensive and authorized biography of baritone Todd Duncan, the original Porgy of Gershwin's Porgy and Bess. Her research on Clarence Cameron White provided impetus for the State of Tennessee to erect an historical marker. A native of Washington, DC, Robinson-Oturu earned the Bachelor and Master of Music Education degrees from Howard University and the Doctor of Philosophy from New York University.

## **MYAH PADEN**

Myah Rose Paden is a young mezzo-soprano performer and voice instructor originally from Columbus, GA. She is a recent graduate of the University of Georgia with her Bachelor of Music in Vocal Performance. Myah now studies at the University of Michigan in pursuit of her Master's degree in Performance. Myah has performed with the University of Georgia Opera Theatre for various scenes programs as well as their production of Don Giovanni (2017). While a member of the Janiec Opera Company (2018), Myah performed in the productions Madama Butterfly and Candide, and was a featured soloist in Sondheim on Sondheim. In 2019, Myah joined the Opera Company of Middlebury to perform in the company's production of Cendrillon. She has also won several vocal awards including the Alltech Voice Competition Encouragement Award (2019), CBC Spouses Performing Arts Award (2018), and First Place in the Undergraduate Division of Opera Guild for Atlanta Scholarship Competition (2019).

## **GARY PADMORE**

Gary Padmore is the Director of Education and Community Engagement, The Sue B. Mercy Chair, for the New York Philharmonic. In this capacity he oversees the Philharmonic's flagship education programs, including the famed, long-running Young People's Concerts; help expand the Orchestra's community partnerships; and develop relationships with

youth training programs to help promote diversity and inclusion in the future ranks of professional musicians. He joined the Philharmonic with more than 15 years of experience that led him to schools and community organizations throughout New York State. Most recently, formerly he was the director of Education & Community at Orchestra of St. Luke's (OSL), where he created a free concert series that celebrates works by composers of color, doubled enrollment in the youth orchestra program, and increased school and community partnerships throughout the five boroughs. Before OSL, he served as associate director of programs at Midori & Friends, which provides skill-based music instruction and enrichment programs in public schools throughout New York City. Mr. Padmore previously held the position of education director for the Brooklyn Philharmonic, was a teaching artist at American Composers Orchestra and Police Athletic League, and served as an adjunct lecturer at Queens College. A trumpet player and native New Yorker, he has a bachelor's degree in music from Queens College, a master's degree from Mannes School of Music, and an advanced certificate in music education from Queens College. As a steward of classical music and arts education, Gary Padmore sits on the boards of the NYC Arts in Education Roundtable and The Dream Unfinished: An Activist Orchestra. This year, he is completing the League of American Orchestras' Emerging Leaders Program.

## **WILLIS C. PATTERSON**

Willis C. Patterson, Professor emeritus of voice and Associate Dean, joined the faculty in 1968 after having taught at Southern University (Louisiana) and Virginia State College. Mr. Patterson 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.

## **SCOTT PIPER**

Paul Robeson Scholar Award recipient, Los Cabos Children's Foundation Artist Ambassador, and twice-winner of the Gerda Lissner Foundation Award, tenor Scott Piper continues to receive critical acclaim for his operatic, orchestral, and concert performances. He comes to the faculty of his graduate alma mater having been honored with the Paul Boylan Award for distinguished alumni in the performing arts and having recorded Verdi masterpieces for TDK with the Fondazione Toscanini di Parma with artists such as Plácido Domingo, Renato Bruson, Stefania Bonfadelli, Massimiliano Stefanelli in new productions of Aida and La Traviata designed and mounted by film, opera, and theater director Franco Zeffirelli. Finishing his seventh year in higher education, Dr. Scott "Doc" Piper has translated his professional success and artistic sensibility into a profound dedication to helping the next generation of vocal artist reach their musical and artistic goals. As the Norma L. Heyde Associate Professor of Music in Voice, Piper maintains a studio of undergraduate and graduate voice students. In addition to his studio, he serves as chair of the Department of Voice. From the beginning of his career, Piper has been committed to seeking out ways to serve our global village through song. Whether through arts education outreach presentations in Costa Rica, as a member of Singers without Borders performing in the Philippines and China, or through his tenure of service as the Los Cabos Children's Foundation Artist Ambassador, Piper has never strayed from embracing ways to be of assistance to and learn from various cultures.

## **MARCIA PORTER**

Marcia Porter made her New York recital debut in Weill Recital Hall at Carnegie Hall in 2005. An active recitalist, she has sung in venues throughout the United States, Italy, Brazil, Bulgaria, and the Czech Republic. Most notably, she has performed at international music festivals such as the Prague Proms, the Piccolo Spoleto Festival, the Ravinia Festival, the Ameropa International Chamber Music Festival, and Varna International Opera Festival. She has sung with the Czech National Symphony Orchestra, the Beijing International Symphony Orchestra, Lyric Opera of Chicago, Opera Theatre of St. Louis, and Chautauqua Opera. In 2012, Porter was a Fulbright Scholar and visiting professor of voice at the Universidade de São

Paulo in Brazil. Her research was entitled "Bridging boundaries through musical collaboration and cultural exchange: a lecture and recital series of contemporary classical Brazilian and African American vocal literature." This experience resulted in a book on Brazilian art songs and lyric diction, *Singing in Brazilian Portuguese: A guide to lyric diction and vocal repertoire*. Porter's discography includes the world premier recording of *Requiem für Mozart*, works for soprano and orchestra by Antonio Rosetti, and her 2013 solo recording, *Open Thine Heart*, a recording of contemporary American vocal works. Porter, a professor of voice at Florida State University College of Music, received degrees from Northwestern University (BM and MM) and the University of Michigan (DMA). She has also served on the faculty of Varna International Opera Festival (Bulgaria) and Ameropa International Chamber Music Festival (Czech Republic). Porter is on the board of directors for the National Association of Teachers of Singing and is the Southeastern Regional Governor of NATS. ane Memorial Concert.

## **GUTHRIE RAMSEY**

Guthrie P. Ramsey, Jr. is a musicologist, pianist, composer and the Edmund J. and Louise W. Kahn Term Professor of Music at the University of Pennsylvania. A widely published author, he's the author of *Race Music: Black Cultures from Bebop to Hip-Hop*, *The Amazing Bud Powell: Black Genius, Jazz History and the Challenge of Bebop* and *African American Music: Grove Music Essentials* (Kindle Edition). He is currently completing two new books, a collection of mid-career essays titled *Who Hears Here?* And a monograph history of African American music from the slave-era to the present. As the leader of the band Dr. Guy's Musiqology, he has released three CDs (*Y the Q*, *The Colored Waiting Room* and *B Eclectic*) and has performed in venues such as The Blue Note in New York and the Amenberg Center for the Performing Arts in Philadelphia. Among his other musical works is "Someone is Listening," a commission written with poet Elizabeth Alexander commemorating the 100th Anniversary of the NAACP. His three-movement suite for voice and jazz ensemble, *Art Songs in the Kingdom of Culture*, which premiered in February 2012 was written in honor of W. E. B. DuBois. His documentary film *Amazing: The Tests and Triumph of Bud Powell* was a selection at the BlackStar Film Festival in 2015. He co-curated the 2010 exhibition *Ain't Nothing Like the Real Thing: How the Apollo Theater Shaped American Entertainment* for the National Museum of African American History and Culture, Smithsonian Institute and was a contributing scholar to the Museum of Modern Art's recent exhibition entitled *One-Way Ticket: Jacob Lawrence's Migration Series and Other Works*. Ramsey is the founder and editor of the popular blog, *Musiqology.com*, which takes on musical issues of the day. He received a doctorate in musicology from the University of Michigan and taught at Tufts University before joining the University of Pennsylvania faculty in 1998. He was a Thurgood Marshall Dissertation Fellow at Dartmouth College, a DuBois Institute Fellow at Harvard University, and has held visiting professorships at Princeton University and Harvard University.

## **EUGENE ROGERS**

A two-time Michigan Emmy Award winner, a 2017 Sphinx Medal of Excellence recipient, and a 2015 GRAMMY Award nominee, Eugene Rogers is recognized as a leading conductor and pedagogue throughout the United States and abroad. In addition to being the founding director of EXIGENCE, Rogers is the director of choirs and an associate professor of conducting at the University of Michigan. His choirs have toured throughout China, South Africa, and the United States and have appeared at national and regional conferences. In December 2017, *Musical America* named Rogers one of the top 30 "Movers and Shapers" Professionals in North America. His past appointments include being director of the Michigan Men's Glee Club, Macalester College (St. Paul, Minnesota), the Boys Choir of Harlem, Waubonsie Valley High School (Aurora, Illinois), and Anima Young Singers of Greater Chicago (formerly the Glen Ellyn Children's Choir). His 2017-2018 appearances included British Columbia, Madrid, Portugal, California, Georgia, Massachusetts, Minnesota, Ohio, Oregon, South Carolina, Texas, Virginia, Washington, and Michigan. In 2015, Mark Foster Publishing began the Eugene Rogers Choral Series, a series featuring emerging composers who specialize in contemporary classical and folk music traditions. In 2011, Rogers traveled to and studied the choral traditions of East Africa (Tanzania) and subsequently published editions of Tanzanian choral music under the Hal Leonard World Music Series. Rogers holds the bachelor of arts degree in choral music education

from the University of Illinois at Urbana Champaign and the master of music and doctor of musical arts degrees in choral conducting from U-M. He currently serves on the board of Chorus America and as the national chair of Diversity Initiatives for the American Choral Directors Association.

## **JAMES ROSE**

James Rose is often and appropriately described as a "Renaissance Man" having lived his life to the fullest in business and music. As a musician, Jim has performed with all the professional orchestras in the Detroit Metropolitan area as Principal and Horn Soloist. Engagements include performing with the Detroit Symphony Orchestra and with the Sphinx Organization on many occasions. Early in his horn career, he performed the Mozart Horn Concerti and the Strauss Horn Concerti with regularity and to public acclaim. Additionally, Jim is an exceptional horn instructor. As part of Jim's life-project he began singing operatic Bass and studies privately with George Shirley. Jim performs regularly as bass soloist with many local organizations. In addition to his musical performance prowess, Jim serves on the Board of Trustees of the Detroit Symphony Orchestra, is a patron to the Michigan Opera Theater, the George Shirley Vocal Competition, and many other Arts and Performance organizations and he serves as an advisor and counselor to many Arts Organization executives. In business, Jim is an executive in the professional services firm of Deloitte serving as a Managing Director leading large and complex transformational engagements for the firm within the Automotive Industry where Jim was recently awarded the "Deloitte Innovator of the Year". Jim is a multi-disciplinary individual who holds a BA Degree in Music Performance from the New England Conservatory of Music, Post-Graduate Studies at the Juilliard School of Music and is a Graduate of the IBM Executive Education Program with a concentration in Marketing from Warwick University in England. In his spare time Jim is a writer, avid swimmer and cyclist.

## **JOANA RUSCHE**

JoAna Rusche is a recent alumna of the Academy of Vocal Arts. Her roles at AVA include Tamara in Rubinstein's *The Demon*, Second Lady in Mozart's *Die Zauberflöte*, and Donna Elvira in Mozart's *Don Giovanni*. Ms. Rusche is a 2016 and 2015 District Winner of the Metropolitan Opera National Council Auditions. Ms. Rusche earned a B.M. from the University of North Carolina at Chapel Hill and an M.M. from UNC Greensboro. She is currently pursuing a D.M.A. in vocal performance at the University of Michigan as a student of Louise Toppin.

## **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 symphony orchestras, opera houses and festivals in Europe, Asia, the Middle East and South America. Mr. Shirley received a GRAMMY AWARD in 1968 for his role (Ferrando) in the RCA recording of Mozart's opera *Così fan tutte*. He has performed more than 80 operatic roles as well as oratorio and recital literature over the span of his 58-year career. A graduate of Detroit Northern High School and 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. Upon his retirement from the UM School of Music, Theatre & Dance in 2007, friends and former students established a UM scholarship in his name for need-based students. With the invaluable assistance of his former student, Dr. Louise Toppin, he established the George Shirley African American Art Song and Operatic Aria Competition for high school students in January 2011. In November 2011 he received the ASCAP Deems Taylor Award for his article "Music Education in Detroit's Public Schools: The Struggle to Survive," published in the June 2010 issue of *NewMusicBox*, the multimedia publication of *New Music USA*. In September 2015 he received the National Medal of Arts from President Barack Obama at the White House. A native of Indianapolis, Indiana, he is married to the visual artist Gladys Ishop Shirley and is a proud father, grandfather, and great-grandfather.

## **CARLOS SIMON**

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert jazz for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Simon's latest album, *MY ANCESTOR'S GIFT*, was released on the Navona Records label in April 2018. As a part of the Sundance Institute, Simon was named as a Sundance/Time Warner Composer Fellow in 2018. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center. Other recent accolades include being a Composer Fellow at the Cabrillo Festival for Contemporary Music, winning the Underwood Emerging Composer Commission from the American Composers Orchestra in 2016, the prestigious Marvin Hamlisch Film Scoring Award in 2015, and the Presser Award from the Theodore Presser Foundation in 2015. He has also served as a contributing arranger for Rachel Barton Pine Foundation's Music by Black Composers series for violin. Recent commissions have come from the Philadelphia Orchestra, Washington National Opera, Reno Philharmonic, the American Composers Orchestra, the University of Michigan Symphony Band celebrating the university's 200th anniversary, Albany Symphony's *Dogs of Desire* (American Music Festival). Simon's music has been performed by Tony Arnold, the Flint Symphony, the Color of Music Festival, and many other professional performance organizations. His piece, *Let America Be America Again* (text by Langston Hughes) is scheduled to be featured in an upcoming PBS documentary chronicling the inaugural Gabriela Lena Frank Academy of Music. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia. Acting as music director and keyboardist for GRAMMY Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, and St. Louis Symphony and he toured internationally with soul GRAMMY-nominated artist, Angie Stone. Simon earned his doctorate degree at the University of Michigan, (studied with Michael Daugherty and Evan Chambers) Georgia State University and Morehouse College. His compositions have been published by the Gregorian Institute of America (GIA) Publications and Hal Leonard Publications.

## **LOUISE STEIN**

Louise Stein is an authority on European, Spanish, and colonial Latin American music of the early modern era, with particular emphasis on theater music, the history of singing, opera, and keyboard music. She holds degrees from Oberlin Conservatory and The University of Chicago. She has held visiting faculty appointments at the University of North Carolina in Chapel Hill (1984-85), the Universidad Complutense in Madrid (1998), and The University of Chicago (1986-87 and 2006). She has received fellowships from the Fulbright-Hayes Commission, the American Council of Learned Societies (both junior and senior fellowships), the National Endowment for the Humanities (junior and senior fellowships), the Gladys Krieble Delmas Foundation, the American Philosophical Society, and the Committee for Cultural Cooperation between the United States and Spain.

## **EMERY STEPHENS**

Baritone Emery Stephens has performed with the Michigan Philharmonic, Abridged Opera of Ontario, Detroit Jazz Festival Community Series, Michigan Opera Theatre Touring Programs, Carolina Ballet, Boston Lyric Opera, Opera New England, Main Street Opera, Boston Early Music Festival, and the Wilmington Symphony Orchestra. Praised for his singing "with ringing suavity and articulate intelligence" (The Boston Phoenix), he continues to explore new music of historical significance, including a performance of *True Witness: Civil Rights Choral Cantata Project* at Scripps College next year. Dr. Stephens was invited to present at the 2018 Race and Pedagogy Conference at the University of Puget Sound, and his research focuses on the role of black music and culture in the development of the classical soundscape. His academic scholarship was highlighted with Dr. Caroline Helton in the article, "Diversifying the Playing Field: Solo Performance of African American Spirituals and Art Songs by Voice Students from all Racial Backgrounds." Equally committed to teaching and scholarship, Dr. Stephens serves as a teaching artist for the K-12 Educator Workshop, sponsored by the Hampsong Foundation, and he is coauthor of a forthcoming digital anthology on the art songs of Harold Bruce Forsythe (1908-1976), a Los Angeles African American composer, who flourished in the 1920s and 1930s. An enthusiastic advocate for music education and inspiring communities through vocal music, Dr. Stephens will join

## biographies

the music faculty at St. Olaf College in August of 2019. He is currently the National Board Member on Performance (2019-2021) for the College Music Society, and he holds degrees from Gordon College (Bachelor of Arts), Boston University (Master of Music), and a Doctorate in Musical Arts from the University of Michigan.

### AUSTIN STEWART

Austin Stewart, PhD, is an arts administrator, cultural innovator, and musicologist. He is the director of operations of Chorus pro Musica, and manages foundation and government relations for Michigan Opera Theatre. He received his doctorate in historical musicology from the University of Michigan, and wrote his dissertation on opera and civic identity, the American West, and artistic citizenship.

### MAYA STONE

Maya Stone has commissioned and premiered several works by American composers. In 2012, she commissioned and premiered works of Mark Lomax II, Raymond Wise and William Menefield, under the theme of Gospel Music and the Bassoon. Most recently as part of a consortium, she performed the Potsdam, NY premiere of Gregory Wanamaker's piece, Echoes of Melancholy, written in 2017. Stone is a freelance musician in the Nashville region. She is Second Bassoon with the Huntsville Symphony in Alabama, Second Bassoon with the Sphinx Symphony based in Detroit, and performs often with other orchestras around the Southeast. Maya is also one of seven bassoonists in the Rushes Ensemble, the premiere group to perform Michael Gordon's piece, Rushes. The group has recorded the work and toured it around the U.S. and abroad. She is also passionate about participating in the rise of musicianship and life skills in youth, and has an active private studio. She gives recitals and master classes around the U.S., and sometimes abroad, each year. Dr. Stone was a visiting professor at Universities in Missouri and Ohio. Prior to that, she was Assistant Professor of Bassoon at Middle Tennessee State University, and in 2004, she held a visiting professorship in Double Reeds at Austin Peay State University. Dr. Stone has a D.M.A. from the University of Texas at Austin, an M.M. in from Michigan State University, and a B.M. from SUNY Potsdam. Her teachers include Kristin Wolfe Jensen, Barrick Stees, and Frank Wangler.

### TANYARADZWA A. TAWENGWA

Tanyaradzwa A. Tawengwa, soprano, was born in Harare, Zimbabwe. She is a composer, mbira musician, and singer whose music has appeared at Carnegie Hall, Yale Repertory Theatre (in Danai Gurira's *Familiar*), Soho Rep., TED and TEDWomen. Ms. Tawengwa's opera *The Dawn of the Rooster* has toured internationally and her original musical *Africa My Beautiful* (with Thuli Dumakude), ran off-Broadway in New York. Ms. Tawengwa is a touring member of the American Spiritual Ensemble and her opera roles include Papagena (Kentucky Opera), *Girlfriend 1* in Tazewell Thompson and Jeanine Tesori's *Blue* (The Glimmerglass

Festival), and *Suor Angelica* (University of Kentucky Opera Theatre). Ms. Tawengwa is the founder of MUSHANDIRAPAMWE Trust, a cultural arts organization dedicated to developing vocal talent in Zimbabwe, and the founder and CEO of Nhanha KIDS, a benefit corporation whose mission is to preserve Zimbabwean culture in the form of books, music and cartoons for children. Ms. Tawengwa is also the founder and music director of the Mushandirapamwe Singers (<https://www.mushandirapamwe-singers.com/>), a pan-African vocal ensemble dedicated to Southern African classical music. Ms. Tawengwa earned her B.A. in Music Composition cum laude with minors in Vocal Performance and French from Princeton University and is currently earning her Doctor of Musical Arts at the University of Kentucky. She is a voice student of Dr. Angeliqye Clay.

### 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' *Akhnaton* for Long Beach Opera; L.A. Opera's groundbreaking production of *Dido and Aeneas*; Pergolesi and Vivaldi *Stabat Mater* with Lyra Baroque Orchestra of St. Paul, Minnesota; performances with the Carmel Bach Festival; the Bach Collegium San Diego under Richard Egarr, and performances at New York's Carnegie Hall. He was also heard performing *Solomon* with the City Choir of Washington under Robert Shafer. Founder of the African American Art Song Alliance <[www.darryltaylor.com](http://www.darryltaylor.com)>, his recordings on Naxos and Albany record labels have received lavish praise. *Love Rejoices: Songs of H. Leslie Adams* was a Number One Critic's Choice for American Record Guide for the year 2001.

### LOUISE TOPPIN

Louise Toppin, has received critical acclaim for her operatic, orchestral, and oratorio performances worldwide. She has appeared in recital on many concert series including Carnegie Hall, Kennedy Center and Lincoln Center. Represented by Joanne Rile Artist Management, she toured in "Gershwin on Broadway" with pianist Leon Bates. She has recorded eighteen compact disks of American Music including: *Songs of Illumination*, (Centaur Records), and on Albany Records *Ah love, but a day, He'll Bring it to Pass*, (Joseph Joubert, piano), *Witness with the Czech National Symphony, Heart on the Wall* with the Prague Radio Symphony and *La Saison des fleurs*, CDs with three publications including *A Hall Johnson collection* from Carl Fisher publisher. She is a noted performer, scholar and professor who specializes in the concert repertoire of African American composers and throughout her career, more than 35 compositions have been written expressly for her. As the administrator of the George Shirley Vocal Competition and *Videmus* (a non-profit organization that promotes the concert repertoire of African American and women composers), she encourages the performance and scholarship of African American compositions by students and scholars. Formerly, she was the KKG Distinguished University Professor and Chair of the Music Department at the University of North Carolina at Chapel Hill. She is currently in her third year as Professor of Music (Voice) at The University of Michigan.

## **MAURICE WHEELER**

Maurice B. Wheeler, PhD is a noted administrator, music archivist and scholar. He has held administrative positions at the University of Michigan Library, the Detroit Public Library, the University of North Texas School of Library and Information Sciences, and the Atlanta University Center Robert W. Woodruff Library. Currently, Wheeler is Associate Professor of Information Science at the University of North Texas where he teaches management and coordinates the Music Librarianship program of study. Wheeler earned a Ph.D. from the University of Pittsburgh, Master of Music and Master of Library and Information Science degrees, both from the University of Michigan, and a Bachelor of Music from Shorter College. Wheeler's research explores issues of diversity, representation and access in libraries, archives and special collections. His scholarship in the history of African American's contributions to classical vocal music is highly regarded and began during his tenure as curator of the E. Azalia Hackley Collection at the Detroit Public Library. A longtime member of the American Library Association (ALA) and the Music Library Association (MLA), Wheeler formerly served as archivist of the National Opera Association (NOA).

## **MAITRI WHITE**

Maitri White is a Senior Vocal Performance Major at the University of Michigan where she studies with Daniel Washington. Maitri believes that every performer regardless of race should study and perform African American art song, and she is very grateful to Professor Washington, Dr. Louise Toppin, and the George Shirley Vocal Competition for continuing to expose her to this incredible repertoire.

## **ALAN WILLIAMS**

Alan Williams graduated with his BM in Vocal Performance from Northern Arizona University in the spring of 2018 and is currently pursuing a Master of Music in Vocal Performance at the University of Michigan under the direction of Professor Daniel Washington. As an undergraduate, he received many awards including being selected as a finalist two consecutive years in the Rocky Mountain District MONC auditions. Alan was also fortunate enough to perform multiple leading roles at Northern Arizona University. As a graduate student at Michigan, he performed the role of Melisso in the University's production of Handel's Alcina, and in March of 2019 was a participant in the Eric Owens Masterclass. Mr. Williams enjoys playing the guitar, arranging for a cappella groups, and singing jazz. He is looking forward to singing the bass solos in Handel's Theodora at the Ad Astra Festival, performing opera scenes with the Veneto Opera Summer School, and performing the role of Colline in the University of Michigan's production of La Bohème this fall.

## **JACK WILLIAMS III**

Jack Williams III is a native of Detroit and a proud alumnus of the Detroit Public School System. While in high school, Jack became a Michigan Youth Arts Festival Distinguished Scholar in 2015 and the winner of the 2016 Detroit Jazz Festival Youth Vocal Jazz Competition. He is also an alumnus of Mosaic Youth Theatre of Detroit, a youth development organization through the arts, and has performed in Los Angeles, New York, Europe, Washington D.C., on tour with Josh Groban, at the 2012 and 2014 World

Choir Games and various venues around Metro Detroit. Jack is currently a student at the University of Michigan School of Music, Theatre, and Dance studying Choral Music Education. During his time at Michigan he has performed with the University of Michigan Men's Glee Club and the Chamber Choir both under the direction of Dr. Eugene Rogers and studies voice with Stephen West. He has a passion for youth arts education and is a member of Project SOAR(Student Outreach through Arts Recruitment) where he is the Social Media Chair. Jack is also a recent initiate of Alpha Phi Alpha Fraternity Inc. where he uses his gifts to better the campus around him for African American students as the Community Service Chair.

## **JULIUS P. WILLIAMS**

Julius P. Williams is an internationally acclaimed award-winning conductor and composer. He has conducted countless orchestras around the globe, as a composer he has been performed by many major symphonies orchestras including, the New York Philharmonic, the Cleveland Orchestra, Dallas Symphony, St. Louis, and Detroit Symphonies just to name a few etc. He is currently a composer with the Boston Symphony in Residence which will premiere his "Songs for My Culture" for chamber orchestra in the 2019-20 season. Julius Williams is also a recording artist, educator, author and pianist. He is currently Artistic director and Conductor of the Berklee Contemporary Symphony Orchestra and Professor of Composition at the Berklee College of Music, President of the International Guild, Composer (Boston Symphony Orchestra Composer In Residence, Project and Cover Conductor, for the Boston Pops (BSO) in addition, he is Music Director of Trilogy An Opera Company premiering 39 operas. Julius Williams recordings are on the Albany, Centaur and Roven, and Naxos Labels. His profile was featured on National Television on CBS Sunday Morning.

## **AJA BURRELL WOOD**

Aja Burrell Wood is the managing director for Berklee's Institute of Jazz and Gender Justice. Wood oversees the day-to-day operations of the institute and collaborates with founder and artistic director Terri Lyne Carrington on developing curriculum, programs, and initiatives in addition to teaching courses related to gender and justice in jazz, and curating events, among other duties. Originally from Detroit, Michigan, Wood is an ethnomusicologist, educator, and curator with a background in development and violin performance. She has taught courses on music, history, and culture at the City University of New York (CUNY), City College, and Brooklyn College Conservatory of Music. Her work includes research on musical community among black classical musicians, women in jazz, jazz in the digital era, music and civic engagement in Harlem, and other related genres of the African diaspora such as blues, hip-hop, soul, and West African traditions. She has been a visiting fellow at the New School in addition to her role as guest lecturer at New York University and various institutions throughout New York City. Wood was formerly the director of operations for Gate Pass Entertainment and has been the associate director of special projects and public engagement for Wynton Marsalis Enterprises. She has curated performances for the Schomburg Center for Research in Black Culture for their annual Women's Jazz Festival. She has also served as an arts-presenting consultant and thought partner for Harlem Stage, Weeksville Heritage Center, Revive Music Group, and the Sphinx Organization.





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