



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

U-M REV. DR. MARTIN LUTHER KING, JR. SYMPOSIUM

BRILLIANT BLACK WOMEN IN MUSIC

Monday, January 19, 2026
Charles Baird Carillon in Burton Memorial Tower
12:00 PM

Lift Every Voice and Sing (1899) J. Rosamond Johnson
(1873–1954)
arr. Carson Landry

My Lord, What A Morning Spiritual
arr. Jeremy Chesman
Jessi Grieser, carillon

Work That (2007) Mary J. Blige, Theron Feemster & Sean Garrett
arr. Tiffany Ng
Tiffany Ng, carillon

Andromeda (2020) Yvette Janine Jackson
(b. 1973)
Gabriel Johnson, carillon

Adoration, for organ Florence B. Price
A Little Melody, for organ (1887–1953)
arr. Tiffany Ng
Kentaro Toyama, carillon

Harlem Promenade (2021) Brandee Younger
(b. 1983)

In-Visibility (2024) Jasmine Barnes
(b. 1991)
Tiffany Ng, carillon

This program was drafted and created by the artist in support of their performance
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To Be Young, Gifted and Black (1969)

Nina Simone
(1933–2003)
arr. Vinson Lam

Vinson Lam, carillon

Lift Every Voice and Sing (1899)

J. Rosamond Johnson
(1873–1954)
arr. John Courter

Tiffany Ng, carillon

Livestream: <https://smt.d.umich.edu/live-stream-burton/>



The spiritual “My Lord, What A Morning” was notably sung by celebrated African American contralto Marian Anderson in an arrangement by Henry T. Burleigh. Anderson named her autobiography *My Lord, What A Morning: An Autobiography* (1956).

“Work That,” on **MARY J. BLIGE**’s album *Growing Pains* (2007), draws on her own journey to towards self-acceptance and urges young women to embrace their individuality and to love themselves. Kamala Harris selected the track as the campaign song for her 2020 presidential campaign.

BRANDEE YOUNGER: “Harlem Promenade” was inspired by my walks in Central Park around the Harlem Meer during the height of the pandemic. As so many of us were facing similar circumstances, the only real source of peace for me were those daily walks around the meer; the ducks, the turtles, the fish...and the trees! The walks were not only a source of peace, but the only place where I felt that I could breathe freely outside of my four walls, without worry.”

JASMINE BARNES: “In-Visibility” plays on a couple of concepts. The first is in the title, which naturally will be read as “Invisibility”, but proposed to mean IN visibility. This was thought of in my research on the carillon. The carillon provides gorgeous music to all in range to hear, yet no one sees who is playing it, many don’t know of its uniqueness and rarity, and some might not even pay attention. I liken this to our personal journeys to self discovery/self love; having this intrinsic desire to feel seen, searching for validation from outside sources, all the while with beauty and generosity beaming inside just waiting to be appreciated, to be fully seen, in full visibility. The second concept is in the story of the piece. It begins with the question, “am I invisible?” Through exploration of self, learning to appreciate who you are and what you offer the world, the journey to feel seen starts from within. This evolves to more assuredness in oneself until a fully realized version emerges. To me, this is what it means to be in visibility, seeing yourself for who you are, unphased by validation from others. In both concepts, I liken this to the carillon. Fully visible/audible, not completely understood by all, but unaffected by that, and still inviting to all the beauty it brings.