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BLACK IDENTITIES ON THE OPERATIC STAGE

A Symposium with Music



UNC GREENSBORO
School of Music

100 YEARS
1921-2021

Saturday, March 26, 2022

Weatherspoon Art Museum | Tew Recital Hall
UNC Greensboro

OVERVIEW

Symposium, Weatherspoon Art Museum at UNCG
No food or drink in the auditorium or galleries!

10:00 a.m.	Welcome
10:10 a.m.	Session 1: Figures in the Shadow Culture
11:50 a.m.	Featured speaker Paula Marie Seniors, “Scott Joplin’s <i>Treemonisha</i> , A Soul Evening: The 1972 World Premiere, Its Orchestrator, T.J. Anderson, and Its Aftermath”
12:40 p.m.	Lunch & time to view the exhibition <i>Lorraine O’Grady: Both/And</i> <i>No food or drink in the auditorium or galleries!</i>
1:45 p.m.	Session 2: Technologies of Black Opera
2:50 p.m.	Session 3: Composers and Traditions
3:50 p.m.	Break
4:00–5:00 p.m.	Keynote Presentation Naomi André, “Writing Opera, Singing Blackness”
5:15 p.m.	Reception at Oden Brewing Company light hors d’oeuvres and no-host bar
Dinner <i>ad libitum</i> .	Food trucks at Oden Brewing Company; restaurants on Tate St.
7:30 p.m.	Recital of Arias and Excerpts from Operas by Black Composers Tew Recital Hall, School of Music, 100 McIver St.

TABLE OF CONTENTS

Symposium Schedule.....	2
Symposium Abstracts.....	3
Featured Presentation Abstract.....	3
Keynote Presentation Abstract.....	4
Recital Program.....	5
Program Notes.....	6
Presenter and Recitalist Biographies.....	8
Acknowledgments.....	10

SYMPOSIUM SCHEDULE

- 10:00 a.m. Welcome
- 10:10 a.m. Session 1: Figures in the Shadow Culture**
Antonio C. Cuyler, "Black Opera Managers in the US: What Is their Role in Black Opera?"
- 10:40 a.m. Cody Norling, "A Marked Success of the Race": The South Side Opera Company (1920–1922) and Community Networks of Support in Chicago's "Black Metropolis"
- 11:10 a.m. Lena Leson, "Black Opera, Black Dance: Blood Memory and Movement in *Porgy and Bess*"
- 11:40 a.m. Break (10 mins.)
- 11:50 a.m. Featured Presentation**
Paula Marie Seniors, "Scott Joplin's *Treemonisha*, A Soul Evening: The 1972 World Premiere, Its Orchestrator, T.J. Anderson, and Its Aftermath"
- 12:40 p.m. Lunch
- 1:45 p.m. **Session 2: Technologies of Black Opera**
Jane Forner, "Digital Opera Shorts & Black Creativity in the Pandemic: *Blessed and Brown Sounds*" [remote from the United Kingdom]
- 2:15 p.m. Cody, M. Jones, "*Amistad* on Stage & Screen: Historical Narratives and Uses of Music in the Film and Opera"
- 2:45 p.m. Break (5 mins.)
- 2:50 p.m. **Session 3: Composers and Traditions**
Gayle Murchison, "Topoi and Defining Taxonomies of the African American Opera Tradition"
- 3:20 p.m. Kendra Preston Leonard, "Religion, Gender, and the Cold War in Julia Perry's *The Selfish Giant*" [remote]
- 3:50 p.m. Break (10 mins.)
- 4:00 p.m. Keynote Presentation**
Naomi André, "Writing Opera, Singing Blackness"
- 5:00 p.m. Symposium ends. Please exit the building by 5:00 pm

PAPER AND PRESENTATION ABSTRACTS

Antonio C. Cuyler, “Black Opera Managers in the US: What is their Role in Black Opera?”

Though scholarship has documented Black opera managers’ contributions to the art form in the U. S. (Cuyler, 2021) starting with as far back as the Impresarios Theodore Drury and Mary Cardwell Dawson (Caplan, 2017; Smith, 1994), too often, Black opera managers receive scant attention in rubrics that theorize Black opera. In defining Black opera, scholars acknowledge the contributions of artistic personnel (Cheatham, 1988; Handy, 1995; Keiler, 2000; Noel, 1984; Southern, 1982; Story, 1990) to the exclusion of Black opera managers. Therefore, this paper contemplates the question, what is the role of Black opera managers in Black opera?

Cody Norling, “A Marked Success of the Race’: The South Side Opera Company (1920–1922) and Community Networks of Support in Chicago’s “Black Metropolis”

This paper considers the reception of Chicago’s South Side Opera Company (1920–1922) as a manifestation of otherwise hidden networks of operatic support described by Naomi André and others. The company was relatively short-lived and largely unknown outside of Chicago, but its productions were significant to the shifting cultural identity of a community negotiating new social imperatives amid the First Great Migration. With its church origins, ticket sales at local barbershops, and critical press attention, the company reflected its web of community relations and created a discursive space in which the racialized ownership of opera production itself was contested.

Lena Leson, “Black Opera, Black Dance: Blood Memory and Movement in *Porgy and Bess*”

A chief criticism of *Porgy and Bess* is the lack of diversity among the creative teams mounting a work centered on a Black community. One place, however, where scholars and critics have failed to look for evidence of Black creative contributions to the opera is dance. This paper re-centers the labor of Black dancers and choreographers in U.S. productions of *Porgy and Bess*. In grappling with dance’s absence in existing histories of the work, this paper proposes that the issue is not only dance’s uneasy place in theatrical history but a troubling racial essentialism that facilitates dance’s erasure.

FEATURED PRESENTATION

Paula Marie Seniors, “Scott Joplin’s *Treemonisha*, A Soul Evening: The 1972 World Premiere, Its Orchestrator, T.J. Anderson, and Its Aftermath”

In 1972 an exhilarating moment of biracial solidarity occurred with the world premiere of a fully staged production of Scott Joplin’s *Treemonisha* (1911) in Atlanta, Georgia. The renowned African American composer T.J. Anderson orchestrated, African American dancer and choreographer Katherine Dunham both choreographed and directed, and white choral/symphony director Robert Shaw conducted. Based on research for the forthcoming book on this topic, this presentation discusses the premiere and reveals how the members of this biracial team came together and the machinations that blocked them from future productions of *Treemonisha*.

Jane Forner, “Digital Opera Shorts and Black Creativity in the Pandemic: *Blessed and Brown Sounds*”

Digital opera creation had been growing steadily over the past ten years, but with the onset of the COVID-19 pandemic, its production accelerated considerably. This paper focuses on two digital “opera shorts” offered on LA Opera and Opera Philadelphia’s streaming platforms: *Blessed* (Courtney Bryan and Tiona Nekkia McClodden, 2020) and *Brown Sounds* (Ayanna Witter-Johnson and Raehann Bryce-Davis, 2021). Examining the unique aesthetic

and collaborative potentials of digital opera, my analyses of each work explore the creators' divergent approaches to representing narratives of Black history, from the mythical and fantasy-imaginary to a grounded meditation on the events of 2020.

Cody M. Jones, "Amistad on Stage and Screen: Historical Narratives and the Uses of Music in the Opera & Film"

In 1997 two large works debuted that retold the story of the 1839 mutiny of illegally enslaved people aboard the ship *Amistad* and the subsequent US Supreme Court case that resulted in their return to Africa. This paper considers how Anthony and Thulani Davis's opera and the Steven Spielberg-directed Hollywood film—both titled *Amistad*—use music to tell this history. Combining primary source analysis with musicological and cultural-historical scholarship, I argue that the opera, distinctly from the film, presents a historical narrative centered on the Black Atlantic with the African mutineers presented as complex characters and the opera's affective center.

Gayle Murchison, "Topoi and Defining Taxonomies of the African American Opera Tradition"

Operas by Terence Blanchard, Toshi Reagon, and Daniel Bernard Roumain are considered isolated accomplishments. The press focuses on the subject matter and composers; critics laud Black casts and creative teams, each making facile observations about Black opera. They perceive each opera by a Black composer as lacking precedent. On the contrary, there is a century-long history of Black opera and a Black opera tradition. Black opera composers from the 1910s to the present day have gravitated towards specific topoi. Reflective of specific eras, these can be taxonomized as operas about: Racial Uplift; historical African diaspora figures; Afrofuturism; social commentary; and coming of age.

Kendra Preston Leonard, "Religion, Gender, and the Cold War in Julia Perry's *The Selfish Giant*"

Julia Perry's 1964 work *The Selfish Giant: An Opera in III Acts* (later re-subtitled *A Sacred Musical Fable in III Acts*) weaves together Oscar Wilde's Christian children's allegory "The Selfish Giant" with scenes that speak to contemporary adult fears about economic markets, militarism, and misogyny. I analyze *The Selfish Giant* as a reflection of Perry's international experiences as a Black American, Cold War-era anxieties, and her desire for hope. I explain the ways in which Perry puts her trademark idioms of limited pitch-class cell serialism and minimalism to use to further deepen her expression of and experiences with these issues.

KEYNOTE PRESENTATION

Naomi André, "Writing Opera, Singing Blackness"

Elitist associations are strong throughout the genre of opera and can be painful and offensive. In this talk I outline the complications around representations of Blackness in opera and explore how the operatic stage has become a space for Black narratives and social justice in operas from the 19th-century to the golden age of Black operas we are now experiencing. I focus on operas in the United States, but with an eye to how this scene reflects issues more broadly across Europe and South Africa. As a grand spectacle, opera hyper-stretches reality in ways that have proven to be not only entertaining, but also relatable to multiple populations, including those it has traditionally excluded. Despite its white, elitist roots, opera's emotion, power, and energy can show Black people to be fully human. In our particularly momentous time following the racially charged presidencies of Barack Obama and Donald Trump and the #BlackLivesMatter movement, opera has met the moment with three important premieres in 2019: *Central Park Five* (Anthony Davis); *Blue* (Jeanine Tesori); and *Fire Shut Up in My Bones* (Terence Blanchard), the last of which opened the Metropolitan Opera's 2021–22 season, the first opera by a Black composer performed at the Met. Thus, we are poised in an exciting and historic way to learn new lessons about Black history, justice, and humanity from an unlikely place: opera.

RECITAL

Arias and Excerpts from Operas by Black Composers

Tew Recital Hall, UNCG School of Music

7:30 p.m.

Scena from *Ernestine* (1777)

Joseph Bologne, Chevalier de Saint-Georges

(1745–1799)

edited by Dominique-Rene de Lerma

(P. Choderlos de Laclos)

Dr. Allison Upshaw, soprano

Patricia García Gil, piano

A Still Set

William Grant Still

(1895–1978)

(Bruce Forsythe)

(Verna Arvey)

“See the Trees” from *Blue Steel* (1934)

“A Dream Wasted” from *Highway 1, U.S.A.* (1962)

Reginald Powell, baritone

Jiawei Qu, piano

“Children of the World” and

“More Lovely than my Imagining” from *A Bayou Legend* (1941)

(Verna Arvey)

Namarea Randolph-Yosea, tenor

Tony Sanders, piano

“Ave Maria” from *Costaso* (1949)

(Verna Arvey)

Namarea Randolph-Yosea, tenor

Reginald Powell, baritone

Tony Sanders, piano

brief pause (10 mins.)

“Oh, Yemanjá” from *A Scourge of Hyacinths* (1994)

Tania León

(b. 1943)

Sequina DuBose, soprano

Suzanne Polak, piano

Alexander Ezerman, cello

“What Makes a Man a Man” from *Champion* (2013)

Terence Blanchard

(b. 1962)

(Michael Cristofer)

Reginald Powell, baritone

Jiawei Qu, piano

Miss Wheatley's Garden

Songs for the People
I Want to Die While You Love Me
A Winter Twilight

Rosephanye Powell

(b. 1962)
(Frances Ellen Watkins Harper)
(Georgia Douglas Johnson)
(Angelina W. Grimké)

Zachary Taylor, tenor
Rebecca Oden, piano

Still More

"Golden Days" from *Costaso*

William Grant Still

"'Tis Sunset in the Garden" from *Troubled Island*

(Verna Arvey)
(Langston Hughes)

"Give Me No Body Without Your Soul" from *Blue Steel*

(Bruce Forsythe)

Detra Davis, soprano
Rebecca Oden, piano

NOTES

Text and Translation for *Ernestine*, Joseph Bologne, Chevalier de Saint-Georges

Recitative

Ernestine, que vas-tu faire?
As-tu bien consulté ton Coeur
Au fond de ta retraite austere, vois
l'impuissant regret,
L'éternelle douleur s'attacher a tes pas et
comblen ton malheur
Cruel amour, cruel honor
D'un sacrifice necessaire cessez par vos
combats de redouble l'horreur.

Ernestine, what will you do?
Do you really know your feelings?
See the deep regrets hidden behind your
austere withdrawal,
Eternal pain bound to your steps and
completing your grief
Cruel love, cruel honor
End those troubles, which only double the
horrors of a necessary sacrifice.

Aria

O Clemangis, lis dans mon ame
Vois ma douleur et mon amour
Hélas, tout m'afflige en ce jour
Et tout semble augmenter ma flame
Pourai je donc vivre sans toi
Non, non jamais le sort barbare
En vain m'en impose la loi
Oui, c'est en vain qu'il nous separe
Toi seul est tout pour moi
Près d'une amante qui t'adore vient te réunir

O Clemangis, read my soul
See my pain and love
Alas, everything distresses me today
And augments my torment.
How can I then live without you?
No, not that barbarous fate!
In vain it is imposed on me,
Yes, in vain it separates us.
You alone are everything to me.
The time is coming when you will again be
with your beloved
If she might see you again, it would be her
final joy

Quelle puisse te voir encore ce sera son
dernier Plaisir

Joseph Bologne, Chevalier de Saint-Georges (1745–1799) was the son of an enslaved African woman and a wealthy Frenchman. Born on the island of Guadeloupe, Bologne was educated in Paris and became renowned as one of the premier swordsmen in France, as well as for his gifts as a violinist and composer. In an effort to capitalize on his reputation, the struggling Paris Opéra considered hiring him as their next director. This plan was defeated because some of the Opéra's leading ladies would not submit to the direction of a mulatto. Despite the racism of his time, Bologne was a prolific composer of violin concertos, symphonies, and operas.

Note by Dr. Allison Upshaw

Acclaimed composer and arranger **William Grant Still** (1895–1978) is best known today for his Symphony No. 1, “Afro-American” (1930), to the unfortunate neglect of his extensive catalog of concert and chamber music, film scores, ballets, and eight operas, five of which are represented on tonight's program. While Langston Hughes was his most famous librettist (*Troubled Island*), Still based six of his operas and two ballets on the texts of pianist and journalist Verna Arvey (1910–1987). They married in 1939. Their papers reside at the University of Arkansas: <https://uark.as.atlas-sys.com/repositories/2/resources/1075>

Blue Steel's title character, an arrogant barge man and outsider to the swamp village that has hired him, attempts to seduce Neola, the daughter of the local voodoo high priest. He sings “See the Trees” to Neola, whom he has abducted, as he attempts to flee upriver with her.

Highway 1, U.S.A., Still's final opera and an example of mid-century American verismo, concerns a generational conflict personified by a hard-working couple, Bob and Mary, who sacrifice to support and educate Bob's younger brother, Nate. Bob sings, “A Dream Wasted” to Mary when he realizes that Nate will expend no effort to make good on their investment in his future.

A Bayou Legend visits the conflict between Christianity and other religious practices, and how those differences can be leveraged by personal agendas. The Minstrel introduces the setting in “Children of the World,” and Bazile, whom Clothilde is trying to extort, sings “More Lovely Than My Imagining” to explain to the priest his deep relationship to the spirit Aurore.

Costaso's title character, a young lieutenant in the American Southwest during the Spanish colonial period, is sent into the desert to seek a legendary city of gold by his Comandante, who plans to seduce Costaso's spouse. Finding a life-saving flask of water on the body of their would-be assassin, Costaso and his friend Manuel sing “Ave Maria” to thank the Virgin Mary for this miracle.

Born in Havana, Cuba, **Tania León** (b. 1945) has been acclaimed as a pianist, conductor, composer, educator, and advisor to arts organizations in Brooklyn, Harlem, and around the globe. A founder of the Dance Theater of Harlem, the Brooklyn Philharmonic Community Concert Series, and the Sonidos de las Américas series, León earned the 2021 Pulitzer for her orchestral composition *Stride*. Her first opera, *A Scourge of Hyacinths* (1994), based on the play by Nigerian Nobel Prize winner Wole Soyinka, was commissioned by the Munich Biennale. “Oh, Yemanjá,” sung by the protagonist's mother, evokes the Afro-Cuban rites of León's youth.

Composer and jazz trumpeter **Terence Blanchard** (b. 1962) recently made history as the first Black composer to have an opera premiered at the Met (*Fire Shut Up in My Bones*). “What Makes a Man a Man” is from an earlier opera, *Champion* (2013), about Virgin Islands-born, gay welter-weight boxer, Emile Griffith. A hero to his community, Griffith was nonetheless plagued by guilt for inadvertently killing his opponent, Benny (“Kid”) Paret, in the ring after he taunted Griffith with a slur. This aria contemplates the meaning of masculine gender identity.

Rosephanye Powell is a prolific composer of vocal music and a professor of voice at Auburn University. *Miss Wheatley's Garden* is Dr. Powell's first collection of published art songs. Named for Phillis Wheatley (1753–1784), an enslaved woman who was nonetheless one of the best-known American poets of the nineteenth century, the collection comprises settings of poetry by women poets. The dance-like “Songs for the People” inspires a “joyful belief in the power of

music to accomplish good." "I Want to Die While You Love Me" is a passionate text beautifully set: Powell's music expresses a desire to remain at the height of passion for eternity. In contrast, "A Winter's Twilight" is a haunting expression of desire for days past and mourning for a lost lover.

Note by Zachary Taylor

Our program concludes with a return to the operas of William Grant Still.

"Golden Days," sung by Carmela Costaso, urges her spouse not to venture into the desert in search of the elusive golden city because, "the city of gold lies in our hearts."

Troubled Island, the first opera by a Black composer to premiere in a mixed-race opera house (New York's City Opera, 1949), relates the tragedy of Jean-Jacques Dessalines (1758–1806), who prosecuted the Haitian revolution after the imprisonment of François-Dominique Toussaint Louverture (1743–1803). The wistful "Tis Sunset in the Garden" (*Troubled Island*) is sung by the beautiful Claire after Dessalines has driven out Napoleon's army, liberating Haiti from its colonial overlords, but then declared himself emperor, abandoned his spouse of his enslaved days, and taken Claire as his empress.

Finally, Neola, daughter of the high priest, resists her attraction to *Blue Steel*, singing "Give Me No Body without Your Soul" to assert her traditional values.

BIOGRAPHIES

Naomi André is Professor in Women's Studies, the Department of Afroamerican and African Studies, and the Residential College Arts and Ideas in the Humanities program at the University of Michigan. She received her BA in music from Barnard College and MA and PhD in musicology from Harvard University. Prof. André's research focuses on opera and issues of gender, voice, and race. Her publications include *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (2006), *Blackness in Opera* (edited collection, 2012), and *Black Opera: History, Power, Engagement* (2018). In 2019, Prof. André was named the inaugural Scholar in Residence at the Seattle Opera, in which role she advised Seattle Opera staff and leadership on matters of race and gender in opera. She consults in artistic planning as it relates to representation in these matters, and she recently (February 2022) testified before the Judiciary Committee of the U.S. Congress in support of Rep. James Clyburn's bill (HR 301) to designate the African American hymn *Lift Every Voice and Sing* as our national hymn.

Antonio C. Cuyler is Director of the MA Program & Associate Professor of Arts Administration at Florida State University, Visiting Associate Professor of Theatre & Drama at the University of Michigan, and Founder of Cuyler Consulting, LLC, a Black-owned arts consultancy.

Detra Davis received a BA in Music Education. She also received an MM in vocal performance from UNC Greensboro and is currently pursuing a DMA in vocal performance with a choral conducting cognate. She has performed in and been assistant to the director in several operas with UNCG and with Greensboro Opera, including *Carmen*, *Madam Butterfly*, *Hänsel und Gretel*, *The Magic Flute*, *Falstaff*, *Pagliacci*, and *Porgy and Bess*. She sings in the Chancel Choir at First Presbyterian Church as an intern.

Shonda Devine, Director of Vocal Studies at Alabama A&M, holds a DMA in Vocal Pedagogy from Catholic University and MM in Vocal Performance from UNCG. Her many operatic roles include Cio-Cio San in *Madama Butterfly*, the Countess in *The Marriage of Figaro*, and both Bess and Serena in *Porgy and Bess*. Her expertise includes the history and performance of Negro Spirituals and Latin American art song.

Detroit native **Sequina DuBose** sings the gamut of the opera repertoire, from Mozart's *Marriage of Figaro* (both as Susana and as the Countess) to Nkeiru Okoye's *Harriet Tubman: When I Crossed that Line to Freedom* (as Rachel) with companies ranging from Opera Memphis to the Royal Danish Opera. With an Artist Certificate from the Manhattan School of Music and DMA from University of Maryland, Dr. DuBose teaches Classical and Contemporary Voice at UNC Charlotte. She researches performance practice and pedagogy for 21st-century hybrid vocal literature.

Jane Forner is a Teaching Fellow in Music at the University of Aberdeen who completed her PhD at Columbia University in 2020. She is a musicologist specializing in contemporary opera, and her current research investigates interculturalism, diaspora and multilingualism in twenty-first century European and North American opera.

Cody M. Jones is a doctoral candidate in musicology at the University of Michigan studying the intersections of music, race, and history in the United States. He received his B.A. from William & Mary. He also collaborates on the interdisciplinary research project "Singing Justice: Recovering the African American Voice in Song."

Kendra Preston Leonard is a musicologist and music theorist whose work focuses on women and music in the twentieth and twenty-first centuries; and music and screen history. She is the author of numerous books and articles and is the founder of the Julia Perry Working Group on Humanities Commons.

Lena Leson, Ph.D. works at the intersection of dance studies and musicology. Her current book project examines the creative practices and political activism of choreographer George Balanchine. Her research on *Porgy and Bess* has been published in the *Journal of the Society for American Music*.

Gayle Murchison is Associate Professor of Music at William and Mary. Author of *The American Musical Stravinsky: The Style and Aesthetic of Copland's New American Music, the Early Works, 1921-1938* (2012), she researches Global Black music. Former *Black Music Research Journal* editor, her current project is "Mary Lou Williams in Europe, 1952-1954."

Cody Norling is ABD at the University of Iowa, where he is currently undertaking research regarding the civic density of opera in 1920s Chicago. He previously received the National Opera Association's Scholarly Paper Award, and his work can be found in *Opera Journal* and a forthcoming volume from Kent State.

Rebecca Oden is a first-year master's student in Collaborative Piano. A graduate from UNCG with a BM in Piano Performance, she has worked as a staff accompanist at Elon University and in UNCG's Musical Theatre department. She is the pianist at Alamance Presbyterian Church and has worked as an accompanist throughout the state.

Pianist **Suzanne U. Polak** is a versatile musician with a passion for ensemble and collaborative works. She is on adjunct faculty at Elon University and working at UNC Greensboro. She works extensively as a keyboardist to symphony orchestras, and as a composer she has fulfilled music commissions.

Bass-Baritone **Reginald Powell**, an MM student of vocal performance at UNCG, recently appeared as "Jim" in Greensboro Opera's *Porgy and Bess*. His other roles include "Balthazar" (*Amahl and the Night Visitors*), "Sarastro" (*Die Zauberflöte*), "Salieri" (*Mozart and Salieri*), "Pistola" (*Falstaff*), and "Simone" (*Gianni Schicchi*). This Spring he appears as "Kecal" (*The Bartered Bride*).

Pianist **Jiawei Qu** is an MM student in Piano Pedagogy at UNCG under the direction of Dr. Annie Jeng and Prof. Andrew Willis. Jiawei earned his BM in Piano Performance at UNCG in 2016, then continued his studies in Austria with Alexei Kornienko and at the conservatories of Vienna and Graz. He earned two Artistic Diplomas at the Carinthian University and certification in the German language.

Hailing from Tacoma, Washington, tenor **Namarea Randolph-Yosea** received his BM from Western Washington University (2019) and is studying with mezzo-soprano Melanie Sonnenberg as he completes the MM at the University of Houston. His upcoming engagements include his professional debut as Camille in Lehar's *The Merry Widow* at Vashon Opera and Apprentice Artist at Des Moines Metro Opera, covering the role of Mingo in *Porgy and Bess*.

Paula Marie Seniors is an associate professor at Virginia Tech and the biographer of her family's legacy in *Mae Mallory, the Monroe Defense Committee and World Revolutions: African American Women Radical Activists*, forthcoming from University of Georgia Press, 2022. She is the co-author of *Michelle Obama's Impact on African American Women and Girls*, Palgrave MacMillan, 2018 in which her chapter "Reconfiguring Black Motherhood: Michelle Obama and the Mom in Charge Trope" appears. She won the Letitia Woods Brown Memorial Prize, from The Association of Black Women Historians for *Beyond Lift Every Voice and Sing: The Culture of Uplift, Identity and Politics in Black Musical Theater*. Seniors is currently working on two manuscripts *African American Women Wept: Police, State, and White Supremacist Violence Against African American Girls and Women Before and During the Grand Global Apocalyptic Pandemic*, and *Scott Joplin's Treemonisha: Dr. T.J. Anderson, and the 1972 Atlanta, Georgia World Premiere of an American Opera*.

Professional trumpeter and collaborative pianist **Anthony (Tony) Sanders** lives in Greensboro, NC. Originally from Brooten, MN, Sanders serves on the music faculty at Mitchell Community College in Statesville, NC. Sanders's dissertation research outlines the development of his upcoming publication, *Key Collaborations: A Duo Practice Method for Trumpet and Piano*.

Tenor **Zachary Taylor** (BM, Towson University, 2020) is pursuing his MM in vocal performance at UNCG. He recently appeared in Kurt Weill's *Seven Deadly Sins* with the Charlotte Symphony and will be performing as Vasek in UNCG Opera Theatre's *The Bartered Bride*. Past roles include Mozart (*Mozart and Salieri*), Frederic in *The Pirates of Penzance*, and Basilio in *Le nozze di Figaro*.

Allison Upshaw holds a BM in voice from Oberlin Conservatory and a PhD in interdisciplinary studies from the University of Alabama. She teaches voice at Stillman College in Tuscaloosa. Allison is a published author, Fulbright Specialist, diversity facilitator, and a proud member of Actor's Equity.

ACKNOWLEDGMENTS

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