CLAIRE TREVOR SCHOOL OF THE ARTS @ UCI
CELEBRATES BLACK HISTORY MONTH BY CO-SPONSORING
The African American Art Song Alliance Conference
“Roots and Branches”
Feb. 9 - 12

Darryl Taylor, Founder and Artistic Director/Professor of Music
At the Claire Trevor School of the Arts

All activities to be held at Winifred Smith Hall, unless otherwise noted, and are open and free to the public

SCHEDULE OF EVENTS

Thursday, February 9
5:00 PM  Welcome Reception, UCI Art Gallery
7:30 PM  Welcome Concert
Africa’s Varied Influence
William Chapman Nyaho, with Louise Toppin in concert

Friday, February 10
Flowers
9:00 AM  Welcome and Introduction, Darryl Taylor
Welcome, Dean Joe S. Lewis, Claire Trevor School of the Arts
Chronology: Hansonia Caldwell, California State University, Domiguez Hills

9:30 AM  Contemporary Leanings
Songs of Richard Thompson, Gary Powell Nash, and Adolphus Hailstork

10:30 AM  “Music Education in Public Schools: The Struggle to Survive”
George Shirley, Joseph Edgar Maddy Distinguished Professor of Music
University of Michigan

11:00 AM  “The Role of Social Media and PR in the Development and Exposure of African American Performing Artists”
Patrick D. McCoy, Freelance Writer, Radio Host

Bill Doggett, Exhibitions Archivist, and Curator

12:30 PM  Lunch (on your own)

12:30 PM  Collegiate Poster Presentations
Location: Contemporary Arts Center, Conference Room (brown bag allowed)

2:00 PM  Celebrating H. Leslie Adams
4:00 PM  “Representing Women in Three Recent South African Operas”  Lecture  
Naomi André, The University of Michigan

4:30 PM  *Songs from Southeastern Louisiana*  
Valerie Jones-Francis, soprano and Wilfred Delphin, piano

5:00 PM  Dinner (on your own)

7:00 PM  *Evening Bouquet*  

**Saturday, February 11**

**Branches**  
(Tribute to Robert Owens)

9:00 AM  *Classically Black – Piano Music by Composers of African Decent*  
Richard Alston, piano

9:30 AM  “Voodoo by H. Lawrence Freeman: The First African American Opera on Broadway in 1928”  
Bruce Faulk, New York University, New York, NY

10:00 AM  *The Black Composer in Opera*  
Anthony Davis, University of California, San Diego

11:00 AM  *Presence of Black Composers in Opera*  
H. Leslie Adams, Cleveland, OH  
Adolphus C. Hailstork, Old Dominion University, Norfolk, VA  
Robert Owens, Munich, Germany  
Richard Thompson, San Diego State University, San Diego, CA  
*Anthony Davis, moderator*

12:00 PM  *Opera Excerpts*  

1:00 PM  Lunch (on your own)

3:00 PM  *Robert Owens: A Life in Song*  
Jaime Reimer, University of Nebraska, Lincoln

3:30 PM  *Robert Owens, Composer*  

5:00 PM  Dinner (on your own)

8:00 PM  *The Music We Are* (poems of Rumi)  
Robert Owens, actor and piano

**Sunday, February 12**

**and Roots...Spirituals**

10:00 AM  *Art Song and Spiritual Practice*  
Jacqueline Hairston, Oakland, CA  
Albert McNeil, Hermosa Beach, CA  
Roland Carter, University of Tennessee, Chattanooga, TN  
*Willis Patterson, moderator*, University of Michigan, Ann Arbor, MI

12:00 PM  *Spirituals as Art Song/Spiritual Art Song*  

3:00 PM  Departure
Africa’s Varied Influence
William Chapman Nyaho in concert
with Louise Toppin

Thursday, February 9, 2012
Winifred Smith Hall – 7:30PM

Dances in the Canebrakes
Florence Price
(1887-1953)
Nimble Feet
Tropical Noon
Silk Hat and Walking Cane

Californian Sonata, Op. 6
Robert Owens
(b. 1925)
Allegro Cantabile
Andante
Vivace

“Deep River” from 24 Negro Melodies Op 59 no. 10
Samuel Coleridge-Taylor
(1875-1912)

Cantata
arr. John Carter
(1937-1989)
Recitative (Sometimes I feel like a motherless child)
Toccata (Ride on King Jesus)

INTERMISSION

“Etude No. 11 in C-Sharp Minor” from 12 Etudes for Piano
H. Leslie Adams
(b. 1932)

Four Studies in African Rhythm
Fred Onowwersuoke
(b.1960)
Udje
Okoye
Iroro
Agbadza

Six Igbo Songs, Op. 1
Joshua Uzoigwe
(1946-2005)
Eriri Ngeringe
Ite Etipia-Etipia
Uyaroma
Okpo
Ive Omaka
Tuzu
Contemporary Leanings
Songs of Richard Thompson, Gary Powell Nash, and Adolphus Hailstork

Friday, February 10, 2012
Winifred Smith Hall – 9:30AM

*Dream Variations* (Langston Hughes)  Richard Thompson
 I, Too, Sing America
 The Negro Speaks of Rivers
 Monotony
 A Black Pierrot
 Dream Variations

Raymond Tymas-Jones, tenor
Richard Thompson, piano

*Two Songs (of Paul Laurence Dunbar)* (Paul Laurence Dunbar)  Gary Powell Nash
 A bee was searching for sweets one day
 Bird of my lady’s bower
 Why Fades a Dream (Dunbar)

Marcía Porter, soprano
Richard Thompson, piano

*The Heavens Declare* (Psalm 19)  Adolphus C. Hailstork
 The Heavens Declare
 Sweeter than Honey is the Law
 May the Words of My Mouth and the Meditation of My Heart
 JoAnne Stephenson, mezzo-soprano
Wallace Cheatham, piano

*Four Romantic Love Songs* (Dunbar)  Hailstork
 My Heart to Thy Heart
 Invitation to Love
 Longing
 Good-Night

Roderick George, tenor
Fred Dade, piano
Jennifer Odom Ciobanu
University of North Texas

“‘The Wider View’: Engaging a New Generation of Singers through African-American Art Song”

Through studying the poetry and its context, the lives of the poets and composers, and the musical choices which emerged from these combined influences, students of the “Millennial” generation may experience a deeper connection to art song and its role in defining and reflecting national character. Understanding the Millennials is central to maintaining vibrancy in the life of the voice studio, for this is where this generation studies the art form which they will in turn teach, perform, and pass on to future generations of students and audiences. In applying research on Millennials to the voice studio, one may conclude that there may be no better way to motivate young singers than to incorporate diverse and culturally-varied repertoire with which a student must engage through detailed study and performance. Not yet a part of the traditional canon of American art song, African-American art song is of particular value in this regard, offering teachers, students, and recitalists less frequently-performed repertoire to explore. The unique lessons of African-American art song remain largely untapped and therefore offer Millennials and those who teach them a niche for making a worthwhile contribution to the proliferation of the genre. While much of African-American art song speaks to details of life and history of the black community, the specific circumstances of a poem often translate into a universal theme to which anyone may relate, helping bridge the gap between the seemingly different experiences among Americans of diverse backgrounds. Representing a broad spectrum of literary and cultural influences, these songs are just as diverse, multi-faceted, and full of variety as any other body of art song repertoire and richly contribute to the past and present life of the genre. Going beyond the music and the words can only reinforce the study of technique and enrich the studio experience, while at the same time providing a multicultural learning environment which more accurately reflects the America in which these same students will become the singers and voice teachers of tomorrow.

Brian K. Smith
University of California, Irvine

“African Influence in the Music of Mexico’s Costa Chica Region”

While European and Amerindian contributions to Mexican folk music traditions have been thoroughly acknowledged, the African influence has not been as widely publicized. However, ample evidence of African influence on folk music in Mexico exists, especially in the densely black-populated pueblos within the states of Guerrero and Oaxaca in the Costa Chica region. Instruments such as the marimba (finger piano), quijada (jawbone), and tambor de fricción (friction drum) specifically point toward African influence in the folk music of Costa Chica. The main objective of this paper is to identify the African influence on the folk music in the region. By tracing the roots of certain instruments and folk songs that use these specific African instruments, this study seeks to address the underrepresentation of African influence in the Costa Chica region.

Terrance L. Green
University of Wisconsin-Madison


The purpose of this exploratory paper is to review the literature on African American high school principals and high-achieving all-Black high schools, during the pre-Brown era to consider how this literature can inform urban leadership preparation programs. To achieve this purpose, I address three questions: (a) What leadership practices did African American high school principals employ during legalized segregation that supported high academic achievement? (b) How has the socio-spatial context of Black high schools evolved during pre and post Brown? and (c) In what ways might the leadership and institutional practices of African American high school principals and high-achieving all-Black high schools, pre-Brown inform urban leadership preparation programs? To conceptually frame this paper, I draw on Sankofa—an African centered theoretical lens. The findings will advise future research and urban leadership preparation.
Celebrating H. Leslie Adams

Friday, February 10, 2012
Winifred Smith Hall – 2:00PM

“For you there is no song” from *Five Millay Songs* (Edna St. Vincent Millay)

Darryl Taylor, countertenor
Maria Thompson Corley, piano

Love Memory (Dunbar)
*Night People (McDonald)

Jayme Alilaw, soprano
Maria Thompson Corley, piano

The Wider View
To the Road (Dunbar)
Homesick Blues (Hughes)
Li’l’ Gal (Dunbar)
Love Come and Gone (Georgia Douglas Johnson)
The Wider View (R.H. Grenville)
Love Rejoices (James Dillet Freeman)

Marquita Lister, soprano
Marvin Mills, piano

Hymn to Freedom (Dunbar)
Thy Mighty Arm
Lead Gently, Lord
Hallelujah!

Carmen Balthrop, soprano
Roderick George, tenor
Peter Lightfoot, baritone
UCI Symphony Orchestra, Stephen Tucker, conductor

*World premiere performance*
Songs from Southeastern Louisiana
Valerie Jones-Francis, soprano and Wilfred Delphin, piano

Friday, February 10, 2012
Winifred Smith Hall – 4:30PM

I’ve Known Rivers
For the Love of Jesus
(To honor the memory of Henriette Delille)

Rise Up Shepherd and Follow
What You Gonna Name That Pretty Little Baby
The Crucifixion

Were you there?
Give me Jesus

Roger Dickerson
arr. Ellis L. Marsalis, Jr.
arr. Moses E. Hogan
“Im Nebel” from *3 Lieder für Bariton mit Klavierbegleitung, Op. 20* (Hermann Hesse)  
Phillip Harris, baritone  
Lukas Swidzinski, piano  
Robert Owens

Velvet Shoes (Elinore Wylie)  
Nails (James Kilgore)  
Sonya Baker, soprano  
Margaret Simmons, piano  
Delores White

Mon Pauvre Coeur (C. Sentmanat)  
Celeste Bembry, soprano  
Byron Sean, piano  
Edmond Dédé

“The Daffodils” from *Three Simple Songs for High Voice and Piano* (William Wordsworth)  
Brandi Q. Hancock, soprano  
Margaret Simmons, piano  
Adolphus C. Hailstork

Club Woman from *The Moods of My People* (Mary Carter Smith)  
Daedalus, Fly Away Home from *The Moods of My People* (Robert Hayden)  
“Mae’s Rent Party” from *The Moods of My People* (Ernest J. Wilson, Jr.)  
Miracles (Arna Bontemps)  
Anita Johnson, soprano  
Richard Thompson, piano  
Byron Motley/Barbara Sherrill

from *Five Songs of Laurence Hope* (Laurence Hope aka Adela Florence Nicolson)  
Worthwhile  
Among the Fueshias  
Kashimiri Song  
Dione Parker-Bennett, soprano  
Byron Sean, piano  
Harry T. Burleigh

*Three Spirit Songs*  
Give Thanks to the Lord (Isaiah 12:4-6)  
Listen (Isaiah 17:12, 18:4)  
Open the Gates (Isaiah 26:1-2, 4)  
Jeanine Wagner, soprano  
Margaret Simmons, piano  
Hailstork

Candle Lightin’ Time (Dunbar)  
JoAnne Stephenson, mezzo-soprano  
Wallace Cheatham, piano  
Samuel Coleridge-Taylor

“The End of All Flesh” (Psalm 49) from *Two Songs for baritone*  
Peter Lightfoot, baritone  
Richard Alston, piano  
Frederick Tillis

Dream Variation (Hughes)  
Dreams (Hughes)  
Sea Calm (Hughes)  
Albert Lee, tenor  
Lukas Swidzinski, piano  
William B. Cooper
From Miss Wheatley's Garden
A Winter Twilight (Angelina Weld Grimké)
I want to die while you love me (G.D. Johnson)
Songs for the people (Frances Ellen Watkins Harper)

Makeda Hampton, soprano
Byron Sean, piano

My Legacy (Mary McLeod Bethune)
Education (Bethune)

Gail Robinson-Oturu, soprano
Fred Dade, piano

Jersey Hours (Donald Dorr)
Harp of Love
Harp of Pain
Harp of Peace

Joy Harrell, soprano
Nina Scolnik, piano

The Breath of a Rose (Hughes)
Brown Baby (Paul Henry)

Wayne Jennings, tenor
Fred Dade, piano

Creole Folk Songs
Chère mo lemmie-toi
Fais Do-Do
Michieu Banjo

Bonita Hyman, mezzo-soprano
Nina Scolnik, piano

Zuihou de Lianqu (The Last Love Song) (Shimin Fang)
Mu Gua (The Quince) (Kong-Zu-Zi)
Fire of Love and War (Hongren Yao)
Nie Ni Ren (You and I) (Kuan Tao-Sheng)

Anita Johnson, soprano
Richard Thompson, piano

What lips my lips have kissed, Op. 88 (Edna St. Vincent Millay)
Euclid Alone, Op. 89 (Millay)

Jahmaul Abiodun Bakare, tenor
Richard Alston, piano

from Nikki Giovanni Songs (Nikki Giovanni)
You Came, Too
Friendship
Three Quarters Time

Jennifer Odom Ciobanu, soprano
Wallace Cheatham, piano

Forever Thine (Dawson)
Jump Back, Honey, Jump Back (Dunbar)

Richard Heard, tenor
Fred Dade, piano

The Rugged Yank (Allen Quade)
Babatunde Akinboboye, baritone
Nina Scolnik, piano
Do Not Urge Me to Leave You (Ruth 1:16)  Leslie Savoy Burrs
Rise Up, My Love (Song of Solomon 2:10)  Lisa Edwards-Burrs, soprano
                                          Cynthia Tsai, cello
                                          Stephen Tucker, piano
Silhouette (Hughes)                      Malcolm Rector
Still Here (Hughes)                       Quentin Brandel, tenor
                                          Victoria Kirsch, piano
The Silver Swan (Anonymous)               Charles Ingram
Little Lamb (William Blake)               Kimberly Davis, soprano
                                          Marvin Mills, piano

Songs of Love
Silence (Dunbar)  Lena McLin
The Unlucky Apple (Dunbar)
If I Could Give You All I Have (Spencer)
                                      Yolanda F. Johnson, soprano
                                          Sean Byron, piano

from Shadows of the Dawn
Love’s Apotheosis, Thompson  Richard Thompson
I know why the caged bird sings
                                          Frances Young, soprano
                                          Richard Thompson, piano

Oh Lord, the Hard Won Miles  R. Nathaniel Dett
God Understands
The Winding Road
                                          Ivan Griffin, bass-baritone
                                          Margaret Simmons, piano
Classically Black
Piano Music by Composers of African Decent
Richard Alston, piano

Saturday, February 11, 2012
Winifred Smith Hall – 9:00AM

I
Troubled Water

II
Adagio in F Minor
Basso Tuba Waltz, Op. 5
Summerland

III
In the Bottoms (Suite)
Juba (Dance)

IV
Fantasie Negre
The Black Composer in Opera

Saturday, February 11, 2012
Winifred Smith Hall – 12:00 PM

“Hail Subjects of the Mighty Voodoo Queen” from Voodoo
  Dione Parker Bennett, soprano
  Byron Sean, piano
  H. Lawrence Freeman

“Moremi’s Lullaby” from Vanqui
  Carmen Balthrop, soprano
  Elie Choate, harp
  Kei Akagi, piano
  Leslie Savoy Burrs

“Ave Maria” from Costaso
  Albert Lee, tenor
  VaShawn McIlwain, baritone
  Marvin Mills, piano
  William Grant Still

“And One Day They Began to Fall” (Goddess of the Waters) from Amistad
  Marquita Lister, soprano
  Marvin Mills, piano
  Anthony Davis
Robert Owens
*A Life in Song*
Jaime Reimer, University of Nebraska, Lincoln

Saturday, February 11, 2012
Winifred Smith Hall – 3:00PM

"Bright be the place of thy soul" (Lord Byron) from *Stanzas for Music*

"If" (Dunbar) from *Image*, Op. 15

"For a poet" (Cullen) from *Three Countee Cullen Songs*, Op. 27

Jaime Reimer, soprano
Byron Sean, piano
Robert Owens, Composer

Saturday, February 11, 2012
Winifred Smith Hall – 3:30PM

Tearless, Op. 9 (Hughes)
  Vagabonds
  Luck
  Exits
  Walls
  Chippy
  Dancers
  Grief
  Prayer

Phillip Rogers, bass-baritone
Robert Owens, piano

Heart on the Wall, Op. 14 (Hughes)
  Heart
  Remembrance
  Havana Dreams
  Girl
  For dead mimes

Louise Toppin, soprano
Robert Owens, piano

*Rimbaud Cabaret (Arthur Rimbaud)
  Le Dormeur du Val
  Au Cabaret-Vert
  Rages de Césars
  Revé pour l’Hiver

Darryl Taylor, countertenor
Robert Owens, piano

3 Songs (Claude McKay), Op. 41
  The Lynching
  If we must die
  To the White Fiends

Donnie Ray Albert, baritone
Robert Owens, piano

A Cycle of Six Negro Spirituals
  The Crucifixion
  You may bury me in the Eas’
  Po Mourners got a Home at las’
  Home in-a dat Rock
  Calvary
  Go on, Brother

*World premiere performance
The Music We Are**
*Poetry of Rumi*
Robert Owens, actor and piano

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

Part I
Inside Shams’ Universe
The Music We Are
The Ocean Duck
The Pilgrims
Gnats Inside the Wind
A Wished-For Song
I Love the Quietness of Such an Answer
Tonight You Turn and Turn

Part II
Ayaz and the King’s Pearl
Some Kiss We Want
The Guest House
Feet Becoming Head
The Old Man and the Doctor
We Night Thieves
You Dance Inside My Chest
One Swaying Being
Summing Up

**U.S. premiere performance

Special thanks to Nasrin Rahimieh and Hossein Omoumi of the Samuel Jordan Center for Persian Studies and Culture for making this evening’s concert possible.
Spirituals as Art Song/
Spiritual Songs of Art

Sunday, February 12, 2012
Winifred Smith Hall – 12:00PM

Three Daily Songs
Morning’s Revelation
Greet the Day
Night Comes

Brandi Q. Hancock, soprano
Loñieta Cornwall, piano

Give Me Jesus
Changed My Name, Curtis
Balm in Gilead

Bonita Hyman and JoAnne Stephenson, mezzo-soprano
Joy Chen, cello
Stephen Tucker, piano

Sister Mary had-a but One Child
Li'l Boy
He never said a Mumbalin' Word
My Good Lord done been Here

Daniel Washington, baritone
Loñieta Cornwall, piano

Five Creek Freedmen Spirituals
Dry Bones
Sit Down Servant
Lord, I Just Can't Keep From Cryin'
You Can Tell the World
I'll Reach to Heaven

Randye Jones, soprano
Byron Sean, piano

I Been in de Storm So Long

Victoria Burnett, soprano/storyteller

Spiritual Art Songs
Tryin’ to Get Home
Steal Away to Jesus
Sweetest Sound I Ever Heard
Is There Anybody Here?

Gail Robinson-Oturu, soprano
Roland Carter, piano

Watch and Pray
Come Down Angels

Lisa Edwards-Burrs, soprano
Richard Thompson, piano

Sacred Service
Almighty God
Come Sunday
Heaven
Is God a Three Letter Word for Love?

Anita Johnson, soprano
Richard Thompson, piano