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**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

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| 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, Dominguez Hills | Plenary Session |
| 9:30 AM | <i>Contemporary Leanings</i> Songs of Richard Thompson, Gary Powell Nash, and Adolphus Hailstork | Performance |
| 10:30 AM | “Music Education in Public Schools: The Struggle to Survive” George Shirley, Joseph Edgar Maddy Distinguished Professor of Music University of Michigan | Keynote Address |
| 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 | Lecture |
| 11:30 AM | “The African American Concert Singer: San Francisco 1925-65, In Paradisium” Bill Doggett, Exhibitions Archivist, and Curator | Lecture |
| 12:30 PM | Lunch (on your own) | |
| 12:30 PM | Collegiate Poster Presentations Location: Contemporary Arts Center, Conference Room (brown bag allowed) | Presentation |
| 2:00 PM | <i>Celebrating H. Leslie Adams</i> | Performance |

- 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* Performance
Valerie Jones-Francis, soprano and Wilfred Delphin, piano
- 5:00 PM Dinner (on your own)
- 7:00 PM *Evening Bouquet* Performance

Saturday, February 11

Branches

(Tribute to Robert Owens)

- 9:00 AM *Classically Black – Piano Music by Composers of African Decent* Performance
Richard Alston, piano
- 9:30 AM “Voodoo by H. Lawrence Freeman: The First African American Opera
on Broadway in 1928” Lecture
Bruce Faulk, New York University, New York, NY
- 10:00 AM *The Black Composer in Opera* Lecture
Anthony Davis, University of California, San Diego
- 11:00 AM *Presence of Black Composers in Opera* Panel Discussion
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* Performance
- 1:00 PM Lunch (on your own)
- 3:00 PM *Robert Owens: A Life in Song* Lecture-Performance
Jaime Reimer, University of Nebraska, Lincoln
- 3:30 PM *Robert Owens, Composer* Performance
- 5:00 PM Dinner (on your own)
- 8:00 PM *The Music We Are* (poems of Rumi) Gala Event
Robert Owens, actor and piano

Sunday, February 12

and Roots...Spirituals

- 10:00 AM *Art Song and Spiritual Practice* Panel Discussion
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* Performance
- 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

Nimble Feet
Tropical Noon
Silk Hat and Walking Cane

Florence Price
(1887-1953)

Californian Sonata, Op. 6

Allegro Cantabile
Andante
Vivace

Robert Owens
(b. 1925)

“Deep River” from *24 Negro Melodies Op 59 no. 10*

Samuel Coleridge-Taylor
(1875-1912)

Cantata

Recitative (Sometimes I feel like a motherless child)
Toccata (Ride on King Jesus)

arr. John Carter
(1937-1989)

INTERMISSION

“Etude No. 11 in C-Sharp Minor” from *12 Etudes for Piano*

H. Leslie Adams
(b. 1932)

Four Studies in African Rhythm

Udje
Okoye
Iroro
Agbadza

Fred Onovwerosuoke
(b.1960)

Six Igbo Songs, Op. 1

Eri Ngeringe
Ite Etipia-Etipia
Uyaroma
Okpo
Ive Omaka
Tuzu

Joshua Uzoigwe
(1946-2005)

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)
I, Too, Sing America
The Negro Speaks of Rivers
Monotony
A Black Pierrot
Dream Variations

Richard Thompson

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

Poster Presentations

Friday, February 10, 2012
12:30 PM Contemporary Arts Building

Poster Presentations Coordinator: Dr. Maurice B. Wheeler
Poster Presentations Facilitator: Dr. Jean Snyder

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. Many of these songs bring to light unique aspects of American culture and tradition—those of African-Americans-- thus enriching, educating, and ‘widening’ the experience of art song for audiences and performers.

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 *marímbola* (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 folksongs 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

“Ideological Contestation In Urban Spaces: The Leadership Practices of African American High School Principals During Pre-Brown That Can Inform Urban Leadership Preparation Programs”

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)

Roger Dickerson

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

arr. Ellis L. Marsalis, Jr.

Were you there?
Give me Jesus

arr. Moses E. Hogan

Evening Bouquet

Friday, February 10, 2012
Winifred Smith Hall – 7:00PM

- “Im Nebel” from *3 Lieder für Bariton mit Klavierbegleitung, Op. 20* (Hermann Hesse) Robert Owens
Phillip Harris, baritone
Lukas Swidzinski, piano
- Velvet Shoes (Elinore Wylie) Delores White
Nails (James Kilgore) White
Sonya Baker, soprano
Margaret Simmons, piano
- Mon Pauvre Coeur (C. Sentmanat) Edmond Dédé
Celeste Bembry, soprano
Byron Sean, piano
- “The Daffodils” from *Three Simple Songs for High Voice and Piano* (William Wordsworth) Adolphus C. Hailstork
Brandi Q. Hancock, soprano
Margaret Simmons, piano
- Club Woman from *The Moods of My People* (Mary Carter Smith) Byron Motley/Barbara Sherrill
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
- from *Five Songs of Laurence Hope* (Laurence Hope aka Adela Florence Nicolson) Harry T. Burleigh
Worthwhile
Among the Fuchsias
Kashimiri Song
Dione Parker-Bennett, soprano
Byron Sean, piano
- Three Spirit Songs* Hailstork
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
- Candle Lightin’ Time (Dunbar) Samuel Coleridge-Taylor
JoAnne Stephenson, mezzo-soprano
Wallace Cheatham, piano
- “The End of All Flesh” (Psalm 49) from *Two Songs for baritone* Frederick Tillis
Peter Lightfoot, baritone
Richard Alston, piano
- Dream Variation (Hughes) William B. Cooper
Dreams (Hughes)
Sea Calm (Hughes)
Albert Lee, tenor
Lukas Swidzinski, piano

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| <i>From Miss Wheatley's Garden</i> | | Rosephanye Dunn Powell |
| 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) | | Judith Baity |
| Education (Bethune) | Gail Robinson-Oturu, soprano Fred Dade, piano | |
| <i>Jersey Hours</i> (Donald Dorr) | | Ulysses Kay |
| Harp of Love | | |
| Harp of Pain | | |
| Harp of Peace | Joy Harrell, soprano Nina Scolnik, piano | |
| The Breath of a Rose (Hughes) | | William Grant Still |
| Brown Baby (Paul Henry) | Wayne Jennings, tenor Fred Dade, piano | |
| Creole Folk Songs | | Camille Nickerson |
| Chère mo lemme-toi | | |
| Fais Do-Do | | |
| Michieu Banjo | Bonita Hyman, mezzo-soprano Nina Scolnik, piano | |
| Zuihou de Lianqu (The Last Love Song) (Shimin Fang) | | Gary Powell Nash |
| 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) | | Owens |
| Euclid Alone, Op. 89 (Millay) | Jahmaul Abiodun Bakare, tenor Richard Alston, piano | |
| from <i>Nikki Giovanni Songs</i> (Nikki Giovanni) | | Wallace Cheatham |
| You Came, Too | | |
| Friendship | | |
| Three Quarters Time | Jennifer Odom Ciobanu, soprano Wallace Cheatham, piano | |
| Forever Thine (Dawson) | | William Dawson |
| Jump Back, Honey, Jump Back (Dunbar) | Richard Heard, tenor Fred Dade, piano | |
| The Rugged Yank (Allen Quade) | | Dawson |
| | Babatunde Akinboboye, baritone Nina Scolnik, piano | |

Do Not Urge Me to Leave You (Ruth 1:16)
Rise Up, My Love (Song of Solomon 2:10)

Leslie Savoy Burrs

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

Lena McLin

Silence (Dunbar)
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*

Richard Thompson

Love's Apotheosis, Thompson
I know why the caged bird sings

Frances Young, soprano
Richard Thompson, piano

Oh Lord, the Hard Won Miles
God Understands
The Winding Road

R. Nathaniel Dett

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

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| Troubled Water | I | Margaret Bonds |
| Adagio in F Minor Basso Tuba Waltz, Op. 5 Summerland | II | Joseph de Boulogne, Chevalier de Saint-George Thomas Greene Wiggins, “Blind Tom” William Grant Still |
| <i>In the Bottoms</i> (Suite) Juba (Dance) | III | R. Nathaniel Dett |
| Fantasia Negre | IV | Florence B. Price |

The Black Composer in Opera

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

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| “Hail Subjects of the Mighty Voodoo Queen” from <i>Voodoo</i> | H. Lawrence Freeman |
| Dione Parker Bennett, soprano Byron Sean, piano | |
| “Moremi’s Lullaby” from <i>Vanqui</i> | Leslie Savoy Burrs |
| Carmen Balthrop, soprano Elie Choate, harp Kei Akagi, piano | |
| “Ave Maria” from <i>Costaso</i> | William Grant Still |
| Albert Lee, tenor VaShawn McIlwain, baritone Marvin Mills, piano | |
| “And One Day They Began to Fall” (Goddess of the Waters) from <i>Amistad</i> | Anthony Davis |
| Marquita Lister, soprano Marvin Mills, piano | |

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

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

Donnie Ray Albert, baritone
Robert Owens, piano

*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

Reginald Rison

Brandi Q. Hancock, soprano
Loñieta Cornwall, piano

Give Me Jesus
Changed My Name, Curtis
Balm in Gilead

arr. Marvin Curtis

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

arr. Roland Hayes
arr. Roland Hayes
arr. Moses Hogan
arr. Jacqueline B. Hairston

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

arr. Margaret Bonds

Randy Jones, soprano
Byron Sean, piano

I Been in de Storm So Long

Victoria Burnett, soprano/storyteller

Victoria Burnett

Spiritual Art Songs

Tryin' to Get Home
Steal Away to Jesus
Sweetest Sound I Ever Heard
Is There Anybody Here?

arr. Roland Carter

Gail Robinson-Oturu, soprano
Roland Carter, piano

Watch and Pray
Come Down Angels

arr. Undine Smith Moore

Lisa Edwards-Burrs, soprano
Richard Thompson, piano

Sacred Service

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

Edward "Duke" Ellington

Anita Johnson, soprano
Richard Thompson, piano