



# BEYOND *CARO MIO BEN*

DIVERSIFYING THE PIANO-VOCAL COLLABORATIVE REPERTOIRE  
WITH ART SONG FOR VARIED SKILL LEVELS



SOUTH DAKOTA  
STATE UNIVERSITY

DR. ANNA DEGRAFF & DR. MARK STEVENS

# MAKING SPACE IN THE PIANO STUDIO

- The Problem of Musical Isolation
- Developing Professional Skills
- The Impact on Musical Growth

# AMPLIFYING DIVERSE VOICES

- Representation generally
- Allowing students to see themselves reflected in their music/poetry
- Building empathy

# MEASURING DIFFICULTY

# VOCAL DIFFICULTY

- Breath
- Registration
- Articulation
- Musicianship
- Text

# KEYS TO SUCCESS FOR THE PIANIST

- Appropriate Piano Part
- Active Listening
- Score Study
- Musical Fulfillment

28 *rit.*

stream. Out of the South blew a soft sweet

*p* *pp*

3 3

*8va*

32 *mf cresc.*

wind. And on its

*mf cresc.*

*8va* r.h.

l.h.



# COLLABORATIVE DIFFICULTY

- Is the singer doubled?
- Balance Issues
- Is the rhythm steady and predictable?
  - Learning to Breathe
  - Meter and Subdivision
- How much time and energy will it take to 'put it together?'
  - Building collaborative/leadership skills
  - Specific conversations and rehearsals
  - Pacing student preparation to ensure success

# OTHER CONSIDERATIONS

- Is the song fun/challenging for both parties?
- Is the song musically fulfilling?
- Issues with text



# TEXT & IDENTITY

## The Barrier

**Poet: Claude McKay**

**Composer: Charles Brown**

I must not gaze at them although  
Your eyes are dawning day;  
I must not watch you as you go  
Your sunillumined way.  
I hear but I must never heed  
The fascinating note,  
Which, flitting like a river reed,  
Comes from your trembling throat.  
I must not see upon your face  
Love's softly glowing spark;  
For there's the barrier of race,  
You're fair and I am dark.

## Dream Variation

**Poet: Langston Hughes**

**Composer: Margaret Bonds, Dorothy Rudd**

**Moore, Ricky Ian Gordon, Richard Thompson**

To fling my arms wide in some place in the sun  
To whirl and to dance till the white day si done,  
The nest at cool evening beneath a tall tree  
While night comes on gently dark like me,  
THat is my dream  
To fling my arms wide in the face of the sun,  
Dance!, Whirl!,  
Whirl till the quick day si done,  
Rest at pale evening a tall, slim tree  
Night coming tenderly,  
Black like me.

# REPertoire



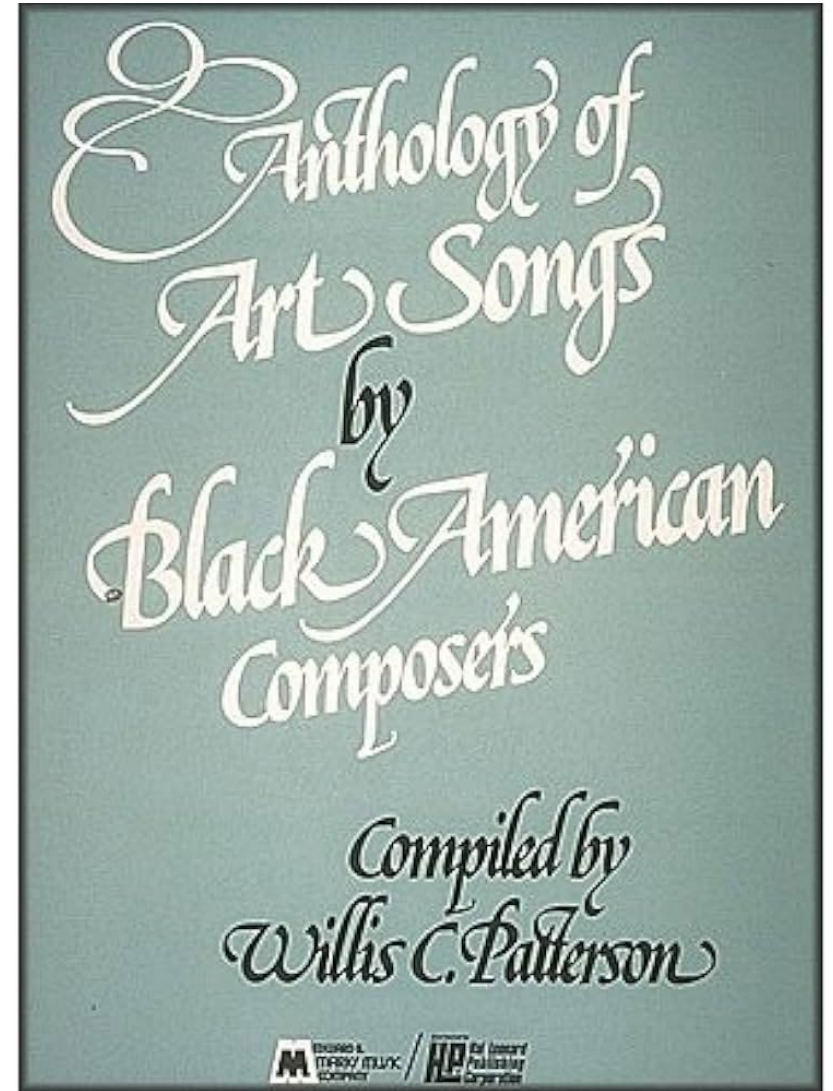
# REPERTOIRE COLLECTIONS CONSIDERED

- Anthology of Art Songs by Black American Composers (ed. Patterson)
- Second Anthology of Art Songs by Black American Composers (ed. Patterson)
- An Anthology of African and African Diaspora Songs (ed. Toppin & Piper)
- Art Songs & Spirituals by African-American Women Composers (ed. Taylor)
- Women Composers: A Heritage of Song (ed. Kimball)
- 24 Italian Songs and Arias by Women Composers (ed. Marrazzo & Leone)
- 44 Art Songs & Spirituals (Florence B. Price, ed. Heard)
- Rediscovering Margaret Bonds: Art Songs, Spirituals, Musical Theatre and Popular Songs (ed. Toppin)

# REPERTOIRE:

## Anthology of Art Songs by Black American Composers

(ed. Patterson)



# GRIEF (WILLIAM GRANT STILL)

- Easy collaboration
- Alternating Texture

Freely ♩ = ca. 72

Voice

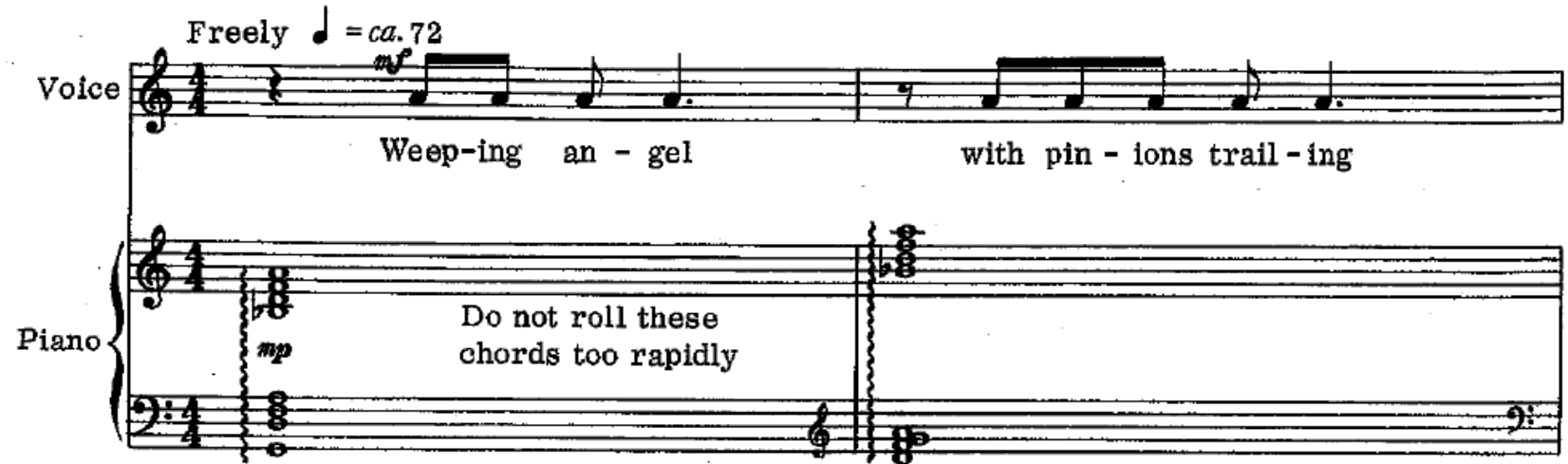
mp

Weep-ing an - gel with pin - ions trail - ing

Piano

mp

Do not roll these chords too rapidly



Mourn - ing an-gel with heart-strings wail-ing For one who in death's

simile



# FOR YOU THERE IS NO SONG (LESLIE ADAMS)

- Intermediate collaboration
- Duple/triple subdivisions
- Accessible poetry

**Poet: Edna St. Vincent Millay**

For you there is no song,  
Only the shaking of the voice that meant to sing  
The sound of the strong voice breaking.  
Strange in my hand appears the pen,  
And yours broken  
There are ink and tears on the page;  
Only the tears have spoken.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the poem. The second system contains the remaining lines, including a section marked 'rall.' and 'Largamente'.

**System 1:**

- Voice: *mf* (mezzo-forte). The melody starts with a half note, followed by a quarter note, and then a half note. There are two '2' markings above the first two measures, indicating a second ending or a specific subdivision.
- Piano: *mp* (mezzo-piano). The accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.
- Lyrics: "Strange in my hand ap-pears the pen, and yours bro-ken"

**System 2:**

- Voice: *mf* (mezzo-forte). The melody continues with a half note, followed by a quarter note, and then a half note. There are two '2' markings above the first two measures. The section ends with a *ff* (fortissimo) dynamic marking.
- Piano: *mp* (mezzo-piano). The accompaniment continues with a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.
- Lyrics: "There are ink and tears on the page; On - ly the"

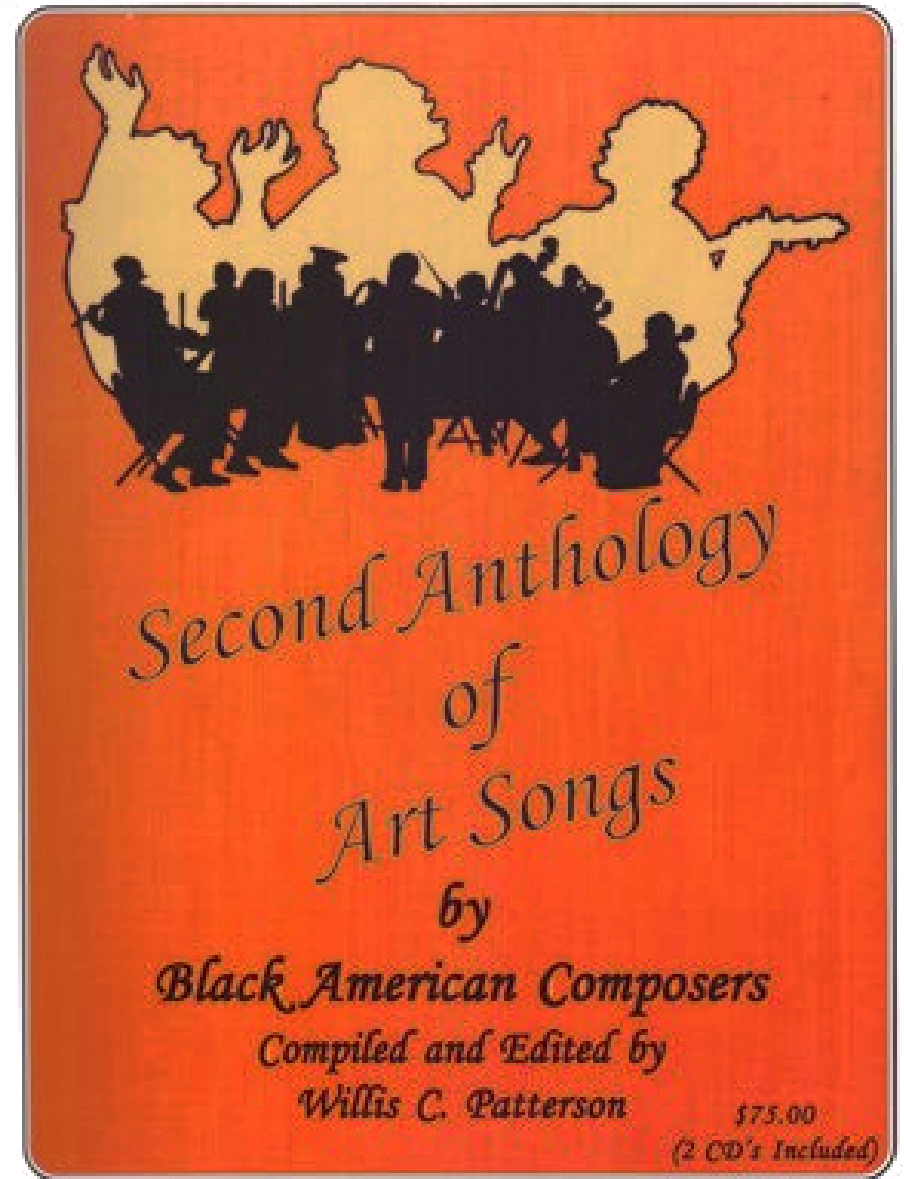
**Section 3 (Largamente):**

- Voice: *ff* (fortissimo). The melody is a half note, followed by a quarter note, and then a half note. There are two '2' markings above the first two measures. The section ends with a *ff* (fortissimo) dynamic marking.
- Piano: *ff* (fortissimo). The accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.
- Lyrics: "On - ly the"



# REPERTOIRE:

## Second Anthology of Art Songs by Black American Composers (ed. Patterson)



# WORDS MY MOTHER TAUGHT ME (SONG CYCLE / T.J. ANDERSON)

- Intermediate collaboration
- Challenging for singer  
(independence, chromaticism)

*mf*

No

bet-ter fu - ture could I ask that could com - pete with the bless - ings

of the past, with the bless - ings of the past.

25





# SOLILOQUY – HAUNTED (YOU ARE THERE!) (THOMAS H. KERR)

- Intermediate collaboration
- Highly chromatic (jazzy)
- Voice doubling

25 *(brighter and moving along)*

tasks, my fresh an - i - ma - tion and the bright smile I'm start - ing to wear

*(moving ahead)*

31 *now, waltz lilt*

— won't you share? — It may best be at - tri - bu - ted

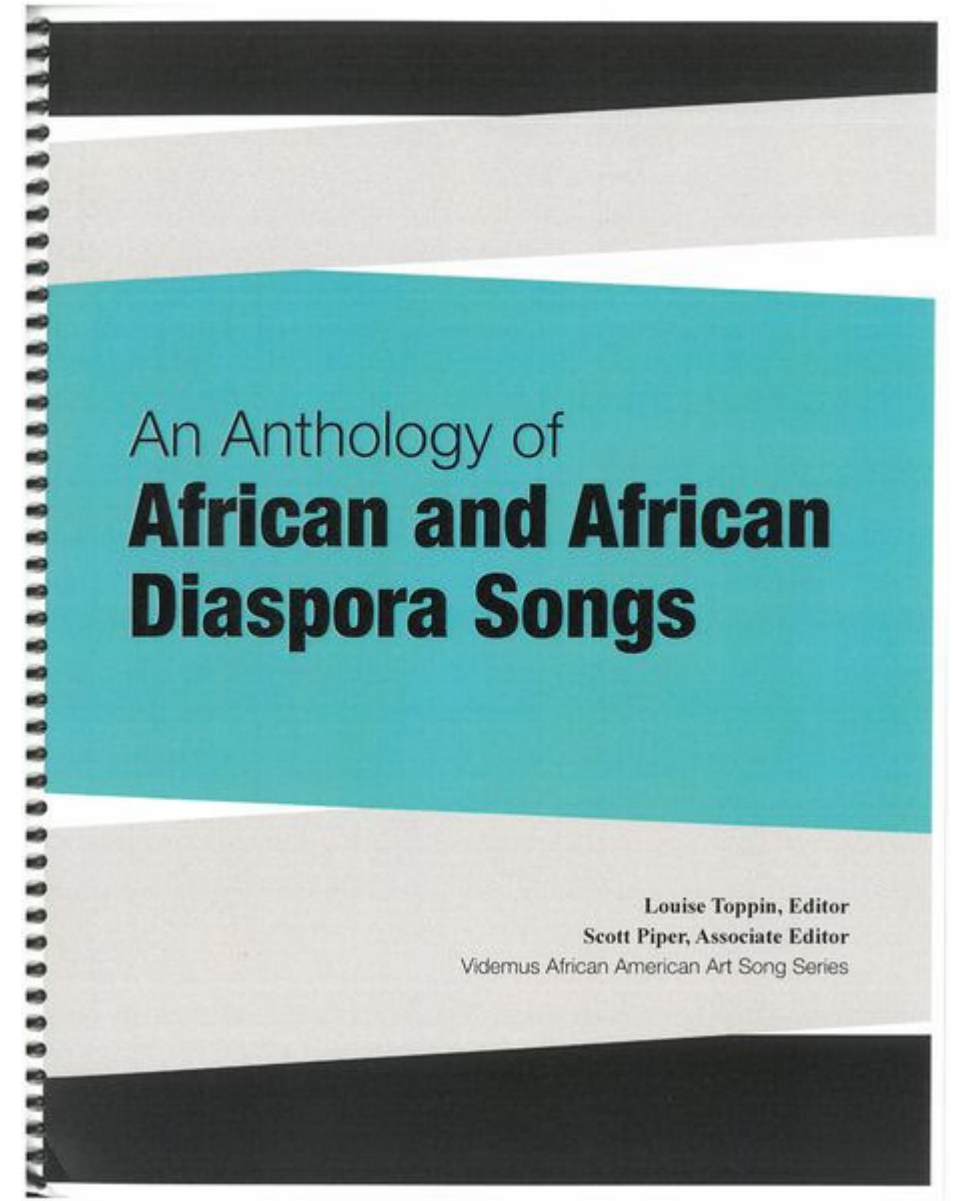
*waltz lilt*



# REPERTOIRE:

## An Anthology of African and African Diaspora Songs

(ed. Toppin & Piper)



# FOR A POET (ANDRE MYERS)

- Easy collaboration
- Repeated motives
- Predictable harmonic movement
- Simple rhythms

## Poet: Countee Cullen

I have wrapped my dreams in a silken cloth  
And laid them away in a box of gold  
Where long will cling the lips of the moth.  
I have wrapped my dreams in a silken cloth  
I hide no hate, am not even wroth  
Who found earth's breath so keen and cold.  
I have wrapped my dreams in a silken cloth  
And laid them away in a box of gold.

Countee Cullen  
Lento  $\text{♩} = \text{ca. } 63$

Andre Myers

Voice

*p*

I have wrapped my dreams in a sil - ken cloth and laid them a-way in a box of

Piano

*p*

*con pedal*

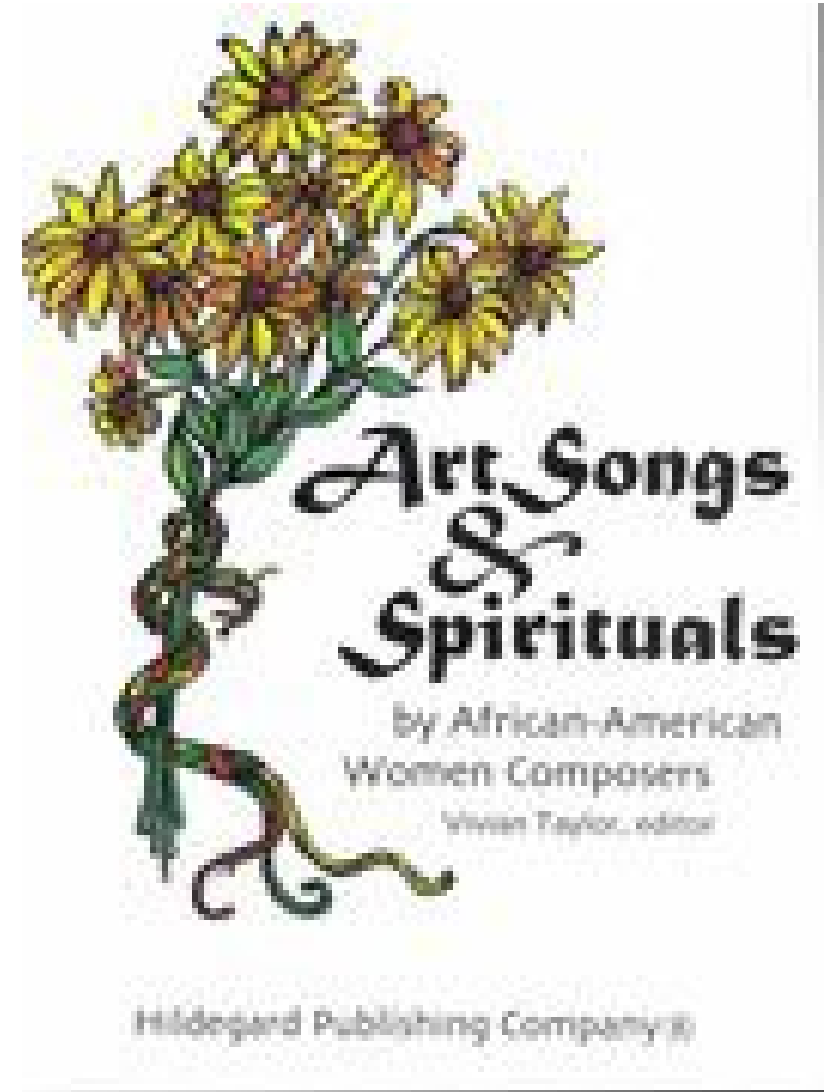
5

gold — where long will cling the lips of the moth — I have

5

# REPERTOIRE:

## Art Songs & Spirituals by African-American Women Composers (ed. Taylor)



# REPERTOIRE:

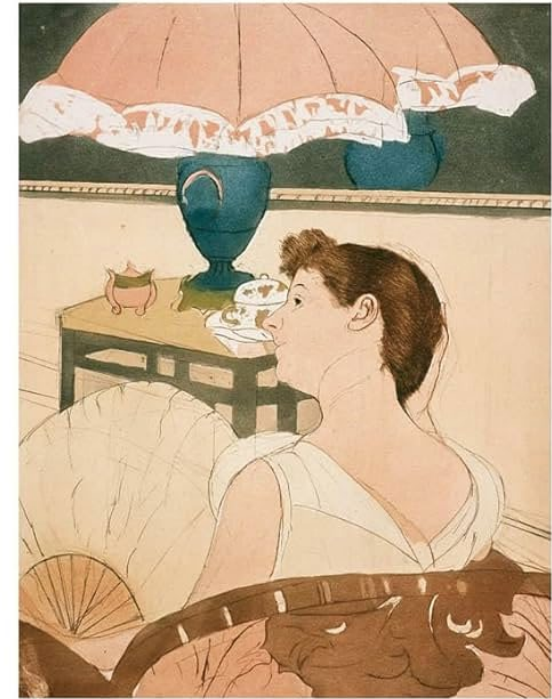
## Women Composers: A Heritage of Song

(ed. Kimball)

THE VOCAL LIBRARY

### Women Composers A Heritage of Song

High Voice



Edited by Carol Kimball

HAL•LEONARD®



# WARUM SIND DENN DU ROSEN SO BLASS (FANNY MENDELSSOHN HENSEL)

- Easy collaboration
- Highly reminiscent of many other 19<sup>th</sup> century art song piano accompaniments
- Predictable

English Title: Why are the roses so faded

Poet: Heine

(verse 1)

Why are the roses so faded

O speak, my love, why?

Why in the green grass

Are the blue violets so silent?

War -

um sind denn die Ro - sen so blaß o sprich mein Lieb war -

# REPERTOIRE:

## 24 Italian Songs and Arias by Women Composers

(ed. Marrazzo & Leone)



# GIA LA NOTTE S'AVVICINA (ISABELLA COLBRAN)

- Easy collaboration
- Predictable
- Repetition
- Classical era ornamentation

**Allegretto**

Già la not - te s'av - vi - ci - na vie - ni o Ni - ce a - ma - to

be - ne Del - la pla - ci - da ma - ri - na Le - fresch' au - re a re - spi -



- AModernReveal.com
- Extensive resources list

ITALIAN SONGS & ARIAS

EARLY LATIN MUSIC

JEWISH / EASTERN EUROPEAN COMPOSERS

FRENCH COMPOSERS

MUSICAL THEATER COMPOSERS

*Per pianto la mia carne* by Leonora Orsini

- **Level:** All
- **Teaching tools:** Middle range singing using whole notes in cut time; sostenuto; possibility for ornamentation
- **Suggestions:** Learn the original melody first, using vowels, and add some or all of the ornamentation once the melody and harmony are understood as they relate to the meaning of the text. For a beginner, some of the ornamentation before the cadences, at m. 6, 9, or 19, might be added.
- **Translation:**

In tears my flesh melts away  
As snow does under the sun,  
Or before the wind the cloud clears away,  
I don't know what to do.  
Think how great my pain is!

*Translation by Nicole Leone & Randi Marrazzo*

# REPERTOIRE:

## 44 Art Songs & Spirituals by Florence Price

(ed. Heard)

Medium/High Voice

### 44 Art Songs and Spirituals

by

**Florence B. Price**

edited by  
**Richard Heard**

CN87

**ClarNan Editions**

General Editor: Barbara Garvey Jackson

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# DAWN'S AWAKENING (FLORENCE PRICE)

- Easy collaboration
- Two verses (ABAB)
- Predictable harmonic movement
- Simple rhythms (see m. 33)

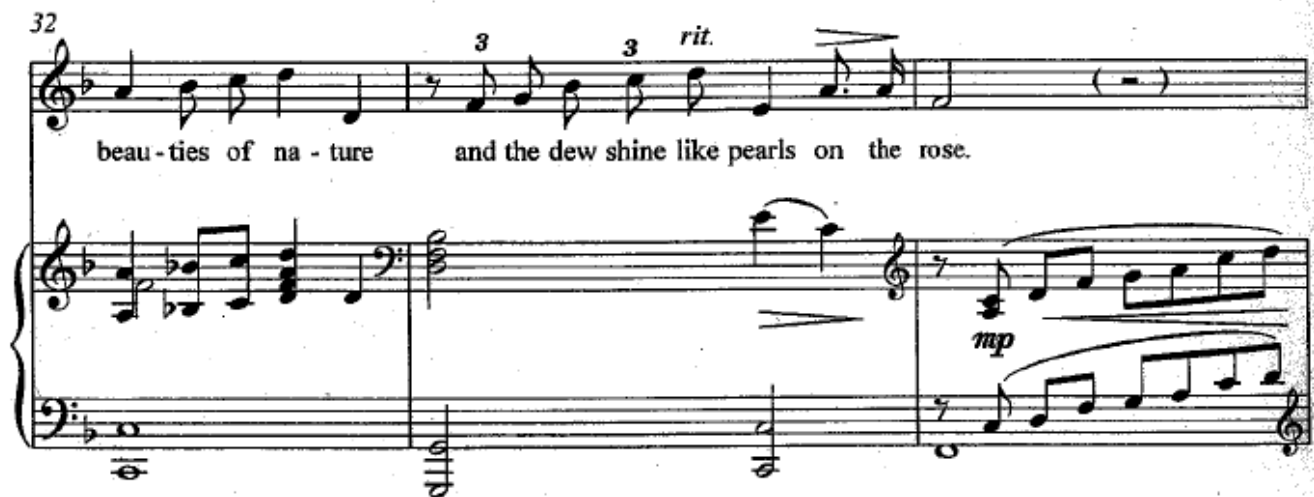
35 *mp*

I saw the fields and the for - est, I saw the ri - ver be -



32 *mp*

beau - ties of na - ture and the dew shine like pearls on the rose.



# OUT OF THE SOUTH BLEW A WIND (FLORENCE PRICE)

- Easy collaboration
- Repeated motives
- Predictable harmonic movement
- (mostly) Simple rhythms

**Poet: Fannie Carter Woods**

Out of the South blew a soft sweet wind; Ooh  
And on its breath was a song  
Of fields and flow'rs and leafy bow'rs,  
And bees that hum all day long.  
Out from the South blew a soft low wind; Ooh  
On its wings was the joy of a dream  
And it hovered so near I was sure I could hear  
The call of the woodland and stream.  
Out of the South blew a soft sweet wind.  
And on its breath was a song.

Measures 28-31 of the musical score. The vocal line (treble clef) begins with a melodic phrase in measure 28, marked *rit.* (ritardando). The lyrics "stream. Out of the South blew a soft sweet" are written below the notes. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand (RH) and a single eighth note in the left hand (LH) in measure 28. The piano part is marked *p* (piano) and *pp* (pianissimo) in subsequent measures. The tempo is marked *rit.* (ritardando).

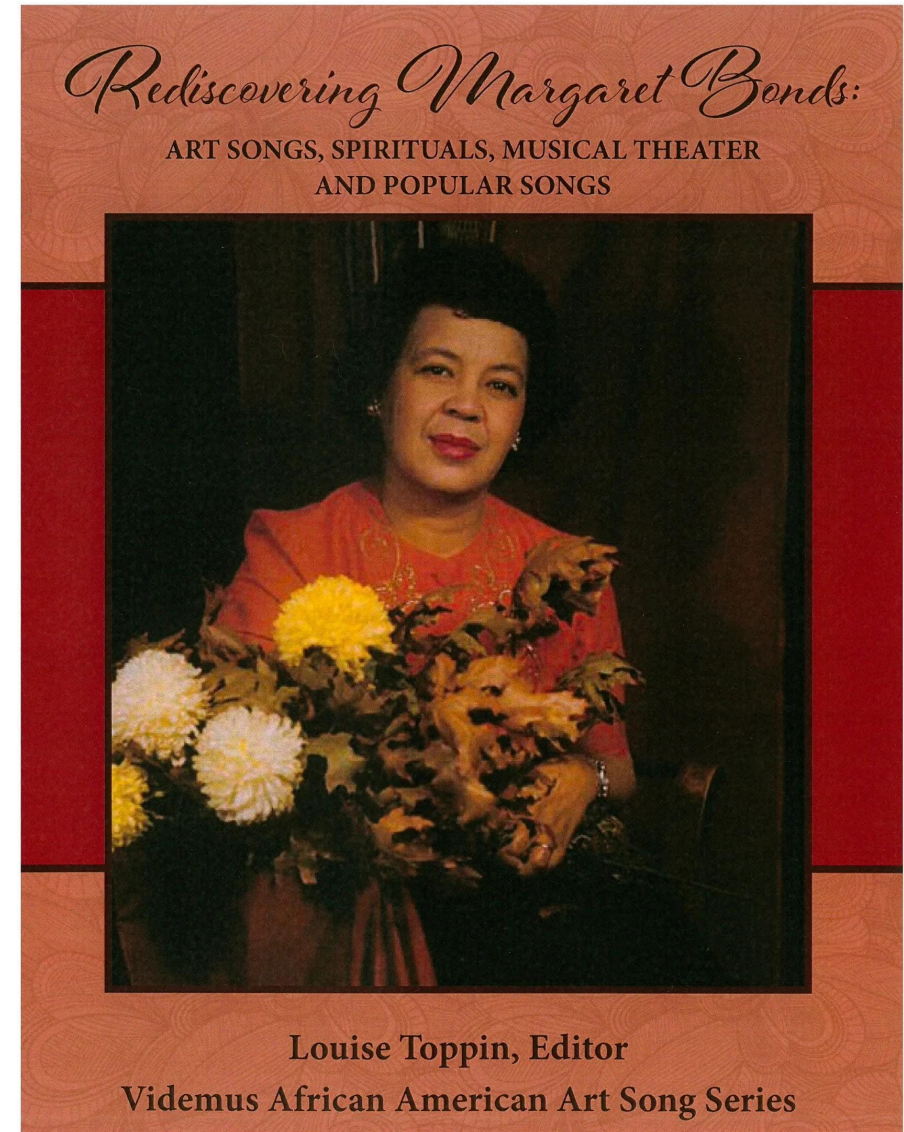
Measures 32-35 of the musical score. The vocal line (treble clef) continues with a melodic phrase in measure 32, marked *mf cresc.* (mezzo-forte, crescendo). The lyrics "wind. And on its" are written below the notes. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand (RH) and a single eighth note in the left hand (LH) in measure 32. The piano part is marked *mf* (mezzo-forte) and *cresc.* (crescendo) in subsequent measures. The tempo is marked *mf cresc.* (mezzo-forte, crescendo).



# REPERTOIRE:

## Rediscovering Margaret Bonds: Art Songs, Spirituals, Musical Theatre and Popular Songs

(ed. Toppin)



# HYACINTH (MARGARET BONDS)

- Advanced collaboration
- Typical of Bonds' writing
  - Highly chromatic
  - Independent musicians
  - Repeated rhythmic figures
- Original vs. low keys

*Doloroso*

*p*

*p*

I am in love with him

*pp* *mp*

# RESOURCES



LISTEN →

ABOUT

RELATED INFORMATION

SONGS

VIDEOS

RECORDINGS

BOOKS

SHEET MUSIC

- SongofAmerica.net
- *“Our goal is to build and curate a comprehensive archive of American song that tells the story of our culture and nation, through the eyes of our poets and the ears of our composers.”*

## Forever

"Forever" is an undated song by Florence Price setting a poem by Paul Laurence Dunbar.

🎵 **Composer:** [Florence Price](#)

✍ **Text:** [Paul Laurence Dunbar](#)

🖨 PRINT VITALS & SONG TEXT

## Text

Forever  
by Paul Laurence Dunbar

I had not known before  
“Forever” was so long a word.  
The slow stroke of the clock of time  
I had not heard.





- Songhelix.com
- Search functions for keywords, composer, and author of text

**Search**

Keywords and Features (i.e Happiness, Anger)

Title

Composer

Author

<input type="checkbox"/> African-American	<input type="checkbox"/> Asian-American	<input type="checkbox"/> Black	<input type="checkbox"/> Disabled	<input type="checkbox"/> Hispanic
<input type="checkbox"/> Jewish	<input type="checkbox"/> Latinx	<input type="checkbox"/> LGBTQ+	<input type="checkbox"/> POC	<input type="checkbox"/> Woman

Search results will contain at least one of the checked above ▼

Original Language: Any ▼

Date of work: Any ▼ to Any ▼

Lowest Pitch: Please choose ▼

Composer Place of Birth: Any ▼

Highest Pitch: Please choose ▼

> Advanced Search

Search Reset

#### Browse by Keyword

Use the arrows to see subcategories or click the category to see all of the keywords within it.

- > Actions
- > Adjectives
- > Art and Literature
- > Emotions
- > Events
- > Life
- > Measurement
- > Nature
- > Objects
- > People
- > Places
- > Poem or Song Features
- > Politics
- > Religion
- > Senses
- > Speech
- > Time
- > Transportation
- > Within the Mind

# KASSIA DATABASE

A DATABASE OF ART SONG BY WOMEN COMPOSERS

- Kassiadatabase.com
- "...includes songs from the Baroque period through the 21<sup>st</sup> century...categorized by level, voice type, language, composer, and composer dates. Related information includes range, tessitura, piano accompaniment, vocal line, and links to available scores."

Composer	<input type="text"/>	Song Title	<input type="text"/>	Composer	Florence Price
Composer Dates	<input type="text"/>	Song Set or Cycle	<input type="text"/>	Composer Dates	1887-1953
Date of Composition	<input type="text"/>	Poet	<input type="text"/>	Nationality	American
Voice Type	<div>Low Medium High Duet Quartet</div>	Level	<div>Beginner Intermediate Advanced</div>	Musical Era	20th Century
Musical Era	<div>Baroque Classical Romantic 20th Century 21st Century</div>	Language	<div>Creole Croatian Czech Danish</div>	<hr/>	
Composer Nationality	<div>American Argentinian Australian Austrian Brazilian</div>	RESET			
SEARCH			Song Title	Out of the South Blew a Wind	
			Song Set or Cycle		
			Date of Composition		
			Voice Type		
			Level		
			Range		
			Tessitura		
			Language	English	
			Accompaniment		
			Vocal Line		
			Score Available		



# Art Song Database

- <https://www.composerdiversity.com/art-song-database>

FORM SECTIONS		VOCAL INFORMATION		GENDER IDENTITY and SEXUAL / ROMANTIC ORIENTATION GROUPS	
General Criteria	<input checked="" type="checkbox"/>	Voicing Results	Difficulty Text <sup>?</sup>	Intersex	<input type="checkbox"/> LGBTQIA2s+ <input type="checkbox"/>
Vocal Criteria	<input checked="" type="checkbox"/>	<input type="text"/>	<input type="text"/>	Man	<input type="checkbox"/> Non-binary <input type="checkbox"/>
Link Information	<input checked="" type="checkbox"/>	LINK INFORMATION		Third Gender	<input type="checkbox"/> Transgender <input type="checkbox"/>
Composer Criteria	<input checked="" type="checkbox"/>	Info Link <input type="checkbox"/>	Score Link <input type="checkbox"/>	Two Spirit	<input type="checkbox"/> Woman <input type="checkbox"/>
GENERAL INFORMATION		Audio Link <input type="checkbox"/>	Video Link <input type="checkbox"/>	DEMOGRAPHIC GROUPS	
Title Search	Maximum Duration <sup>?</sup>	COMPOSER INFORMATION		African	<input type="checkbox"/> Black <input type="checkbox"/>
<input type="text"/>	<input type="text"/>	NAME / VITAL STATUS		Latinx/Latin American	<input type="checkbox"/> Indigenous Peoples <sup>?</sup> <input type="checkbox"/>
Musical Era	Public Domain <sup>?</sup>	Composer Search		East Asian	<input type="checkbox"/> South Asian <input type="checkbox"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>		Southeast Asian	<input type="checkbox"/> West Asian/North African <input type="checkbox"/>
Language	Poet / Author / Lyricist	Living <input type="checkbox"/>	Deceased <input type="checkbox"/>	LOCATION CRITERIA	
<input type="text"/>	<input type="text"/>	City (of residence)			
		<input type="text" value="(e.g., Paris, NYC, Tokyo)"/>			
		U.S. State or Territory (of residence)			
		<input type="text"/>			

# Singing Down the Barriers

Online: June 2-6, 2025 / In-Person: June 9-13, 2025

*Updated December 11, 2024*

- “...an intensive exploration of the repertoire of African American, African and African Diaspora concert composers for the university student, apprentice, teacher...coach, choral conductor, collaborative pianist, church musician, professional singer, or organization administrator.”
- Online portion (\$300, June 2-6, 2025)
- Led by Louise Toppin



# I WAS READING A SCIENTIFIC ARTICLE (ORANGE AFTERNOON LOVER / LORI LAITMAN)

*spunky*

*mp*

$\text{♩} = 72$

They have pho-to - graphed the

brain

*mp*

*Ped.* \* *Ped.* \* *simile*

7

Detailed description: This is a musical score for a song. The top staff is a vocal line in 3/8 time, marked 'spunky' and 'mp'. It contains the lyrics 'They have pho-to - graphed the brain'. The piano accompaniment consists of two staves. The upper piano staff has a melody marked 'mp' with accents and slurs. The lower piano staff has a bass line with 'Ped.' (pedal) markings and a 'simile' instruction. A measure number '7' is shown at the end of the score.



# I WAS READING A SCIENTIFIC ARTICLE (ORANGE AFTERNOON LOVER / LORI LAITMAN)

70

freely *mf* slower/somewhat freely *mp shimmering*

\_\_\_\_\_ or is it a sea-scape with cor-als and shin-ing ten-ta-cles.

freely slower/somewhat freely

*mp very lyrical*

*Leo.* \*



# QUESTIONS?

Dr. Anna DeGraff

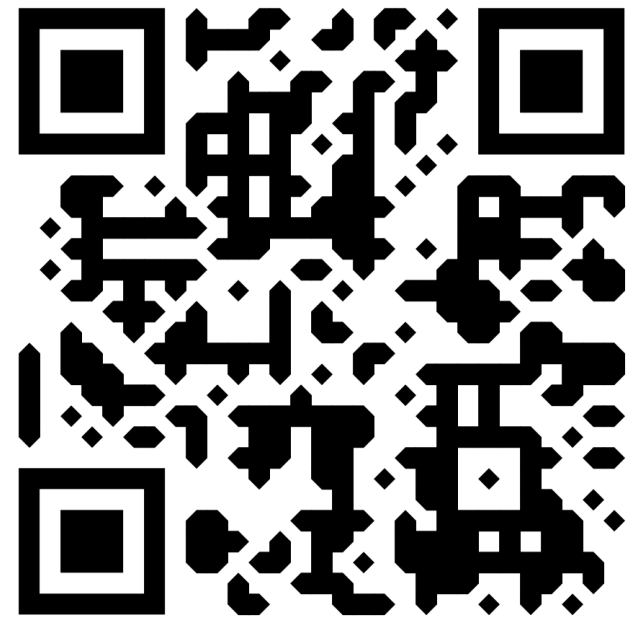
[Anna.degraff@sdstate.edu](mailto:Anna.degraff@sdstate.edu)

Dr. Mark Stevens

[Mark.stevens@sdstate.edu](mailto:Mark.stevens@sdstate.edu)

[www.markstevenspiano.com](http://www.markstevenspiano.com)

## Resources



# ADDITIONAL RESOURCES





- [Coloring Book of Black Composers](#)
- [MBC Timeline Poster](#)
  - [MBC Timeline Poster Image Credits](#)
- [Living Composers Directory](#)
- [Historic Composers Directory](#)
- [MBC Instrument Books Digital Resources](#)
  - [MBC Recordings](#)
    - [Violin Volume 1 Recordings](#)
    - [Violin Volume 3 Recordings](#)
    - [Violin Volume 2 Recordings](#)
  - [Feature Articles](#)
  - [Role Models](#)
    - [Violin Role Models](#)
  - [Additional Learning Resources](#)
- [MBC Presentation Materials](#)
- [Children’s Books](#)
- [Bibliography](#)
- [Discography](#)
- [Video Series and Films](#)
- [Podcasts and Radio Programs](#)
- [Diversity in Music Theory](#)
- [MBC Blog](#)

- [MusicByBlack Composers.org](#)
- [Living Composers Directory](#)
- [Historic Composers Directory](#)
- [Diversity in Music Theory](#)

Name	Region	Gender	Born	Website
+ Abels, Michael	USA	Man	1962	<a href="http://www.subitomusic.com/composers/highlights/michael-abels/">www.subitomusic.com/composers/highlights/michael-abels/</a>
+ Abraham, Immanuel T. (The Violin Doctor)	USA	Man	1990	<a href="http://theviolindoctor.org">theviolindoctor.org</a>
+ Adderley, Cedric	USA	Man		<a href="http://cedricadderley.com">cedricadderley.com</a>
+ Adeyeye, Adesanya	Africa	Man	1952?	<a href="http://www.africanartmusic.com/composer.php?x=76">www.africanartmusic.com/composer.php?x=76</a>
+ Adu, Leila	Oceania, USA	Woman		<a href="http://www.leilaadu.com/">www.leilaadu.com/</a>
+ Aduonum, Kwasi	Africa, USA	Man	1939	
+ Akinola, Segun	Europe	Man	1993	<a href="http://segunakinola.com">segunakinola.com</a>
+ Akpan, Mayen Meimei	USA	Woman	1989	
+ Al Abaca, Ahmed	USA	Non-binary	1984	<a href="http://ahmedalabaca.wixsite.com/ahmed">ahmedalabaca.wixsite.com/ahmed</a>

## Composers



Rosephanye Dunn Powell

Female | Composers

<http://rosephanyepowell.com>

ABOUT

MEDIA

PUBLISHED WORK

Dr. Rosephanye Dunn Powell, Associate Professor of Music at Auburn University, holds degrees from Alabama State University (B.M.E., summa cum laude), Westminster Choir College (M.M. in vocal performance and pedagogy, with distinction), and The Florida State University (D.M. in vocal performance). Previously, Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University. Dr. Powell's soprano singing has successfully brought her through recital, concert, and oratorio performances throughout the South and Northeast regions of the United States. Her doctoral treatise, *The Art Songs of William Grant Still*, is considered the authoritative work on the subject, and her article "William Grant Still: His Life and His Songs" was published in the prestigious *NATS Journal of Singing*. Dr. Powell served as the editor for *William*

- ArtSongAlliance.org
- “Promote and uplift the contributions made by African-Americans to art song, be they composers, performers, or scholars.”
- “Serve the needs of scholars, teachers, and performers seeking information about African-American art song.”
- “Share information and repertoire between teachers, scholars, and performers. It is essential to the mission of AASA that repertoire not be considered as a precious commodity to be kept from other performers. This repertoire must be performed, repeatedly, by many performers if it is to make its way into the mainstream of literature.”





# WOMEN IN MUSIC WOMEN IN MUSIC WOMEN IN MUSIC

- Donne-uk.org
- “The BIG LIST” of Women Composers is an ever-expanding list featuring more than 5,000 women composers...from pre-medieval composers to 21<sup>st</sup> century singer-songwriters...”
- Database searchable by century and performing force genre
- Provide notes (biographical info, genres of composition, etc.) and links to composer website



- <https://www.boulangerinitiative.org/database/database-info>
- “provides access to thousands of works by women and gender-marginalized composers”
- Links to access scores (e.g. publisher websites, WorldCat)

☐  REFINE BY COMPOSITION YEAR☐  REFINE BY PUBLICATION YEAR☐  BY DURATION IN MINUTES

BY COMPOSER



LOCATION TYPE

ALL



BY COMPOSER REGION



BY COMPOSER COUNTRY



BY COMPOSER STATE



BY COMPOSER LOCATION



BY INSTRUMENTATION



BY COMPOSITION TYPE



BY PUBLISHER



BY LANGUAGE



BY ATTRIBUTE



[All Repertoire](#)

[Vocal Repertoire](#)

[Orchestral Repertoire](#)

[Instrumental Repertoire](#)

[Back To Composer](#)



## Adolphus Hailstork

1941 -

### About

**Adolphus Hailstork** (b. 1941) received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been conducted by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. Recent commissions include *Rise for Freedom*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, *Set me on a Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, *The Gift of the Maai* for treble chorus and orchestra (2009). In the fall of 2011 *Zora We're Calling for*

- [AfricanDiasporaMusicProject.org](http://AfricanDiasporaMusicProject.org)
- "...founded as a research tool to help singers find art songs..."
- "To provide access to scores, recordings, and programmatic information about these composers and their extant works for students, teachers, professionals, and presenters."