

Naomi André

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EMPLOYMENT

Associate Professor, Women's Studies, the Residential College and the Department of Afroamerican and African Studies, University of Michigan, Ann Arbor, Michigan, June 2003-present.

Associate Director for Faculty, Residential College, added Fall 2015.

Head of Arts and Ideas in the Humanities Program, Residential College Winter 2014-Summer 2015.

Appointment (non-budgeted) to the Department of Afroamerican and African Studies added in September 2011.

Appointment (budgeted) to the Residential College added in September 2006.

Special Teaching Appointments, University of Michigan

Professor, Program in Florence, Italy Study Abroad, January-April 2008.

Professor, Telluride Association Summer Seminar, June-August 2006. Co-taught with Prof. Kelly Askew intensive 6-week seminar "Bridging the Atlantic: Music and Media in the African Diaspora" for advanced underrepresented high school sophomores.

Assistant Professor, Musicology and Women's Studies, University of Michigan, Ann Arbor, Michigan, September 1995-June 2003.

Appointment to Women's Studies added in 1999.

EDUCATION

Ph.D. Music 1996 Harvard University

M.A. Music 1993 Harvard University

B.A. Music 1989 Barnard College, Columbia University, *magna cum laude*.

BOOKS

Blackness in Opera, edited by Naomi André, Karen Bryan, and Eric Saylor. Champaign-Urbana, Illinois: University of Illinois Press, 2012.

Voicing Gender: Castrati, Travesti and the Second Woman in Early Nineteenth-Century Italian Opera. Bloomington, Indiana: Indiana University Press, 2006.

COURSES TAUGHT

Undergraduate: Opera in the Past and Present, History of the Symphony, Race and Identity in Music, Music in the African and African-American Diaspora, Gender and the Arts

Recent Graduate Seminar: Approaches to Feminist Scholarship on Women of Color

IN PROGRESS

Engaging Black Experience in Opera: Studies in the US and South Africa. University of Illinois Press. (book manuscript reviewed and under revision).

Opera, Media, Nation, Guest Editor for Special Cluster of three articles, *Journal of the Society for American Music*. Submission in March 2017.

UPCOMING INTERNATIONAL ACTIVITIES

Invited Lecture, *Embodiment and Emancipation* symposium, Helsinki Collegium for Advanced Studies, Helsinki, Finland. April 6-7, 2017.

Coordinator of “Performance Arts and Political Action,” Workshop at the University of the Witwatersrand, Johannesburg, South Africa, June 2017. Funded by the Mellon Foundation through the African Studies Center at the University of Michigan and the Wits Institute for Social and Economic Research.

JOURNAL ARTICLES AND BOOK CHAPTERS

“*Carmen* in Africa: French Legacies and Global Citizenship,” special issue of *Opera Quarterly* on Opera and Citizenship, vol. 32, no.1 (Winter 2017), 1-23.
<https://academic.oup.com/oq/article/doi/10.1093/oq/kbw001/3058740/Carmen-in-Africa-French-Legacies-and-Global>

Guest Editor for Special Cluster of Five Articles: “New Voices in Black South African Opera,” in *African Studies*, vol. 76, No. 1 (April 2016), 1-97.

Naomi André co-authored with Donato Somma and Innocentia Jabulisile Mhlambi

“Introduction—*Winnie: The Opera* and Embodying South African Opera,” in *African Studies*, vol. 76, No. 1 (April 2016), 1-9.

Naomi André, “Winnie, Opera and South African Artistic Nationhood,” in *African Studies*, vol. 76, No. 1 (April 2016), 10-31.

“From Otello to Porgy: Blackness, Masculinity, and Morality in Opera,” in *Blackness in Opera*, edited by Naomi André, Karen Bryan, and Eric Saylor. Champaign-Urbana, Illinois: University of Illinois Press, 2012, 11-31.

“Representing Blackness on the Operatic Stage,” co-authored with Eric Saylor and Karen Bryan in *Blackness in Opera*, edited by Naomi André, Karen Bryan, and Eric Saylor. Champaign-Urbana, Illinois: University of Illinois Press, 2012, 1-9.

“Teaching Opera in Prison,” in *The Intersectional Approach: Transforming the Academy through Race, Class, & Gender*, eds. Michele Tracy Berger and Kathleen Guidroz. Chapel Hill, North Carolina: University of North Carolina Press, 2009, 258-266.

“Women’s Roles in Meyerbeer’s Operas: How Italian Heroines are Reflected in French Grand Opera” in *Opera and Society in Italy and France from Monteverdi to Bourdieu*. Edited by Victoria Johnson, Jane Fulcher and Thomas Ertman. Cambridge: Cambridge University Press 2007, 87-114.

“Veiled Messages and Encoded Meanings: Exoticism, Verdi and Women’s Lower Voices.” *Ars Lyrica* vol. 11 (2000): 1-22.

“Returning to a Homeland: Religion and Political Context in Schoenberg’s *Dreimal tausend Jahre*” in *Religious and Political Ideas in Schoenberg’s Works*. Edited by Charlotte Cross and Russell Berman. New York: Garland Publishing, Inc. 2000, 259-288.

ENCYCLOPEDIA ENTRIES, LINER NOTES, REVIEWS

“Immigration and the Great Migration: *Porgy and Bess* in the Harlem Renaissance,” *American Music Review*, vol. 45, no. 1 (Fall 2015): 1-5.

"Hisama, Ellie M." In *Grove Music Online. Oxford Music Online*, 26 May 2010.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2087387>.

“Gender, love, and death,” [Bizet’s *Carmen*].” *56th Season: Lyric Season Companion, 2010-11*. Chicago: Lyric Opera of Chicago (2010): 15-18.

“The Sacred, Secular, and the Dramatic,” [Puccini’s *Tosca*]. *55th Season: Lyric Season Companion, 2009-2010*. Chicago: Lyric Opera of Chicago (2009): 3-5.

“ ‘I loves you Porgy’: Reflections on the complexities behind loving *Porgy and Bess*.” Program notes for the Chicago Lyric Opera’s first production of Gershwin’s *Porgy and Bess*, Fall-Winter 2008-9 included in their stagebill.

“Celebrating African American Art Song, Conference Review,” *Institute for Studies in American Music Newsletter*, vol. 36, no.2 (Spring 2007). Review of “A Time for Reflection.” sponsored by the African American Art Song Alliance University of California, Irvine, February 9-12, 2007.

“Entering the Present: Music Meets Race.” *Action, Criticism, Theory for Music Education*. (volume 4, no. 3, 2005: 1-12). [<http://mas.siue.edu/ACT/index.html>].

“Battle Pieces: A Collection of American Civil War Songs.” Liner notes for *Battle Pieces* CD recording. George Shirley, voice and William Bolcom, piano. Albany Records, 2003.

Review of *Verdi’s Middle Period: Source Studies, Analysis, and Performance Practice*, ed. Martin Chusid, *Notes, Quarterly Journal of the Music Library Association*, June 1999, 912-914.

“Regina Harris Baiocchi,” biographical and analytical essays in the *International Dictionary of Black Composers*, volume 1. Edited by Samuel A. Floyd, Jr., Center for Black Music Research. Chicago: Fitzroy Dearborn Publishers, 1999: 46-51.

“J.H. Kwabena Nketia,” biographical and analytical essays in the *International Dictionary of Black Composers*, volume 2. Edited by Samuel A. Floyd, Jr., Center for Black Music Research. Chicago: Fitzroy Dearborn Publishers, 1999: 887-892.

“Jane Sloman,” *The New Grove Dictionary of Women Composers*, eds. Julie Ann Sadie and Rhian Samuel. London: Macmillan Publishers, 1994, 426. Reprinted in *The New Grove Dictionary of Music and Musicians*, ed. Laura Macy. London: Macmillan Publishers, vol. 23 (2001).

“Marion Dix Sullivan,” *The New Grove Dictionary of Women Composers*, eds. Julie Ann Sadie and Rhian Samuel. London: Macmillan Publishers, 1994, 444. Reprinted in *The New Grove*

Dictionary of Music and Musicians, ed. Laura Macy. London: Macmillan Publishers, vol. 23 (2001), 703-704.

PAPERS AND PANELS

All presentations refereed except when noted as invited.

“Embodying Race, Gender, and Performance on Stage,” invited paper for African American Art Song Alliance, Claire Trevor School of the Arts—University of California, Irvine. February 9-12, 2017.

“Engaging Black Experience in Opera: Black Settings of Bizet’s *Carmen* across the Atlantic,” invited lecture for symposium “The African-American Musical Legacy,” Lyrica Society for Word-Music Relations, 10th Anniversary Dialogues at Harvard University, December 2, 2016.

“Engaging Black Experience in Opera: *Carmen* Across the Atlantic” invited lecture for the Jacobs School of Music, Indiana University. This lecture was part of a 3-day residency that included leading a combined class of Voice and Gender and Music students, and meeting with graduate students to discuss their research. Indiana University, October 13-15, 2016.

“Across the Atlantic: Women’s Voices and Lives Portrayed in Opera,” paper presented at Feminist Theory and Music 13: Feminism and Black Critical Praxis in an Age of Scarcity, University of Wisconsin at Madison, Wisconsin, August 7, 2015.

“Immigration and the Great Migration: *Porgy and Bess* in the Harlem Renaissance,” paper presented at Restaging the Harlem Renaissance, Columbia University, New York, June 26, 2015.

“The Embodied Voice: Queering Gender and Race in Opera,” paper presented on the LGBTQ session of the annual meeting of the American Musicological Society, Milwaukee, Wisconsin, November 17, 2014.

“Beyond Discipline Envy: Voice, Body, Gender and Race,” paper presented at the annual meeting of the American Musicological Society, Milwaukee, Wisconsin, November 18, 2014.

“Contextualizing Womanhood and Blackness in Gershwin’s *Porgy and Bess*,” Invited paper, Scripps College Humanities Institute, Garrison Theater, Scripps College Performing Arts Center, series: *Feminisms and the Radical Imagination*. March 25, 2014.

Panelist and Lecturer, University Musical Society, Ann Arbor, Michigan, 2014, 1999-2003.

Panelist for UMS Night School for Peter Brook’s *The Suit* (based on short story by South African writer Can Themba), February 2014. Panelist with members of the Royal Shakespeare Company on their production of *The Merry Wives of Windsor* (2003); Public Lecture “Deep Listening: The World of Symphonic Music” (2003); Lecturer for five *Literary Chamber Music Study Clubs* (Winter 2002); Pre-concert lectures (Renée Fleming, 1999; Barbara Hendricks, 2000; Verdi and Berlioz Requiems, 2001).

“Black Masculinity, Chocolate and Opera: Reading Blackness in Verdi’s *Otello*.” Invited residency included a formal paper for the Music Department and guest lectures in the residential Harnwell College, University of Pennsylvania, Philadelphia, Pennsylvania, April 16-17, 2013.

“Adaptations of Bizet’s *Carmen* in millennial Africa: *Karmen Gei* and *U-Carmen eKhayelitsha*,” paper presented to the annual meeting of the American Musicological Society, New Orleans, Louisiana, November 1, 2012.

“African Musics in Sub-Saharan Africa,” Roundtable, April 3, 2012. University of Michigan. Coordinated panel on musical laments in Tanzania (Prof. Kelly Askew, Director African Studies Center), Choral and Court music in Ghana (Prof. Kwasi Ampene, Director Center for World Performance Studies), and opera in South Africa (Professors Brenda Mhlambi and Donato Somma from the University of Witwatersrand, Johannesburg, South Africa), moderated by Prof. Daniel Herwitz (Director Institute for the Humanities).

“Representing Women in Three Recent South African Operas: *Princess Magogo*, *Winnie Mandela*, *Bizet’s Carmen/U-Carmen eKhayelitsha*,” paper presented to the African-American Art Song Alliance conference, University of California Irvine, February 10, 2012.

“Modern womanhood in Senegal and South Africa: Two recent adaptations of Bizet’s opera *Carmen* in Sub-Saharan Africa,” paper presented to the Interdisciplinary Music Forum, University of Michigan, November 28, 2011.

“Millennial Carmen in Africa: Race, Class, Sexuality and Power in *Karmen Gei* and *U-Carmen eKhayelitsha*” paper presented to the annual meeting of the Society for Ethnomusicology. Philadelphia, Pennsylvania, November 19, 2011.

“Otello, Verdi and Chocolate.” Paper presented to Brigham Young University, School of Music Lecture Series. February 10, 2011.

“What is *Africa* to William Grant Still?” Paper presented to the Society for American Music. Denver, Colorado. March 14, 2009.

An earlier version of this paper was presented to *Composition in Africa and the Diaspora Symposium* sponsored by the Centre for Intercultural Musicology at Churchill College, Cambridge University, England, August 1-4, 2007.

“Theorizing Blackness and Blackface in Opera,” Center for Afro-American and African Studies Faculty Brownbag Series. University of Michigan, March 11, 2009.

Porgy and Bess Symposium sponsored by the Chicago Lyric Opera in preparation for their premiere production of Gershwin’s opera. Invited Panelist, Chicago, Illinois, November 16, 2008.

Perspectives on African-Americans in Opera and Classical Music, Symposium Organizer and Speaker. During the weekend for the performance of Sandra Seaton’s play *The Will*, Idlewild Historic Cultural Center, Idlewild, Michigan, May 31, 2008.

“African Americans in the Operatic World,” invited moderator at the conference “A Time for Reflection.” sponsored by the African American Art Song Alliance University of California, Irvine, February 9-12, 2007.

“The Subject of Musical Inquiry,” invited response paper presented to session sponsored by the Committee on the Status of Women in the Society for Music Theory at the joint annual meeting with the American Musicological Society. Los Angeles, California, November 2-5, 2006.

“Representing Blackness in Verdi’s *Aida* and *Otello*: Beyond Exoticism and Orientalism.” Paper presented to the annual meeting of the Interdisciplinary Nineteenth-Century Studies conference, University of Durham, Durham, England. July 6-9, 2006.

“Listening to Bizet’s *Carmen* and her Legacy: Spanish Gypsy, Broadway Legend, and Hip Hop Diva,” invited colloquium given to the Gender across the Disciplines seminar, University of Michigan, January 31, 2006.

“Singing ‘Blackface’: The look and sound of ‘Blackness’ in opera.” Paper presented to the annual meeting of the National Opera Association with the Lyrica Society for Words and Music, Ann Arbor, Michigan, January 6-8, 2006 and at the "Orientalism, Post-Coloniality, and the Crisis of Representation" symposium at UCLA, May 13-14, 2005.

“British Queens on the Early Nineteenth-Century Italian Opera Stage.” Paper presented to the Feminist Music and Theory 8 conference, New York, New York, June 23-26, 2005.

“Opera in Prison: Teaching Bizet’s *Carmen* in a Non-Traditional Setting” Paper presented to the Michigan Women’s Studies Association: Grassroots Activism and the Academy, Oakland University Rochester, Michigan. April 2, 2005.

“Operatic Voices and the ‘Period Ear’,” Stearn’s Lecture, invited public lecture sponsored by the Stearn’s Collection of musical instruments. Rackham West Conference Room, University of Michigan. March 27, 2004.

“Singing “Blackface”: “American Blackness” in opera.” Paper presented to the annual meeting of the Society of American Music. Cleveland, Ohio. March 10-14, 2004.

“ ‘Blackface’ in Opera and the Politics of Viewing.” Paper presented to the Feminist Music and Theory 7 conference, Bowling Green, Ohio. July 17-20, 2003.

“Vocal Drama in Meyerbeer’s *Il Crociato in Egitto*.” Paper presented to the annual meeting of the American Musicological Society, Columbus, Ohio. October 31-November 3, 2002.

“Listening to Women’s Voices in Nineteenth-Century Opera,” invited paper on the session *The Faculty you should have had when you were in school*. Women at the Center, a symposium sponsored by the Center for the Education of Women, Ann Arbor, MI. November 13, 2001.

“Meyerbeer and Balzac: Listening to the Castrati in the Nineteenth Century.” Paper presented to the fall meeting of the Midwest chapter of the American Musicological Society. Chicago, Illinois. September 28-29, 2001.

“Teaching Western and African musics,” invited speaker for symposium *Revitalizing African Music and Performance Studies in Higher Education*. Sponsored by the Secretariat of the International Center for African Music and Dance at the University of Michigan. April 6-9, 2000.

“Exoticism in Nineteenth-Century Opera: Verdi, Convention and Women’s Lower Voices.” Paper presented to the annual meeting of the American Musicological Society. Kansas City, Missouri. November 4-7, 1999.

“Power, Judgment and Ritual: Amneris and the subversion of convention in *Aida*, Act 4, scene 1.” Paper presented to the 10th International Conference on Nineteenth-Century Music, University of Bristol, England. July 16-19, 1998.

“African Music and Religion: The Shona Mbira dza Vadzimu of Zimbabwe and Ethiopian Sacred Chant.” Invited lecture for the Saturday Global Education Workshop for High School Teachers, University of Michigan. November 15, 1997.

“Not Just a Baroque Phenomenon: The Legacy of the Castrato in Early Nineteenth-Century Italian Opera.” Paper presented to the fall meeting of the Midwest chapter of the American Musicological Society. Chicago, Illinois. October 4-5, 1997.

FELLOWSHIPS AND AWARDS

Feminist Research Seminar, 2017-2018.

Co-organizer of “Writing Blackness and Gender into American Classical Art Music History,” funded by the UM Institute for Research on Women and Gender. Funding to bring together 12 scholars for four days to create a “think tank” and plan activities (publications, conferences) on this topic.

University Musical Society Mellon Faculty Institute on Arts—Academic Integration, 2016-2017.

Funding from Andrew W. Mellon Foundation (administered by UMS) and the UM Office of the Associate Dean for Undergraduate Education to establish a faculty cohort and seminar that explores ways to meaningfully incorporate performance and arts-based learning into teaching.

19th-Century Performance Reconstructions: African American and Women Artists, Proposal Development Funding, Humanities Collaboratory, University of Michigan, May-June 2016. Provost’s Office and the Institute for the Humanities funding for our four-person research team to develop a two-year project that provides historical materials and reconstructs performances by 19th-century African American and women artists in a digital archive available to the public.

Faculty Communities for Inclusive Teaching Fund, University of Michigan, 2016.

Funding from the Vice Provost for Equity, Inclusion and Academic Affairs and the Center for Research on Learning and Teaching to convene a working group at the Residential College to discuss inclusion and representation among students, faculty, administration, and staff in all aspects of the college.

LSA Faculty Dialogue Institute, University of Michigan, 2015.

Funding from the Center for Research on Learning and Teaching and the Program for Intergroup Relations to organize an institute for faculty teaching course with the Race and Ethnicity designation. Workshops focused on analyzing race and social identity, power and difference and issues of social justice in our teaching.

LSA Associate Professor Support Fund, University of Michigan, 2014.

Funding to work on monograph *Black Voices, Black Opera: Staging African-American and South African Experience in Opera*.

Joining Theory and Empiricism in the Remaking of the African Humanities: A Transcontinental Collaboration, University of Witwatersrand (Johannesburg, South Africa), May 5-19, 2014.

Participant in 2-week workshop, "The Global South as a Source of Theory," between the University of Michigan and University of Witwatersrand funded by the Andrew Mellon foundation.

Michigan Humanities Award, University of Michigan, December 2012.

One-semester relief from teaching to work on new monograph, *Unlikely Arenas: Staging African American Experience in Opera*.

Center for World Performance Studies, University of Michigan, December 2011.

Artist/Scholar Residency Award to bring 2 South African scholars to the UM.

Publication Subvention, American Musicological Society, for *Blackness in Opera*, July 2011

Faculty Seed Grant, National Center for Institutional Diversity, University of Michigan, July 2011.

Funding for Cultural Studies, the Arts, and Social Change.

LSA Faculty Grant, College of Literature, Science, and Art, University of Michigan. July 2011.

Faculty Grant, Office of the Vice Provost for Research, University of Michigan, July 2011.

Heritage Seed Grant, African Studies Center, University of Michigan, May 2011.

Collaboration with faculty at the University of Witwatersrand for writing articles and presenting symposia in Ann Arbor and Johannesburg on the current situation and history of opera in South Africa before, during and after apartheid.

Faculty Seed Grant, Institute for Research on Women and Gender, University of Michigan, March 2011.

Collaboration about opera in South Africa with colleagues at the University of Witwatersrand (Johannesburg).

Research and Travel Grant, African Studies Center, University of Michigan, November 2010.

Grant awarded for Research and Travel to Johannesburg and Pretoria, South Africa (April 2011).

Public Goods Grant, University of Michigan, Fall 2007.

Awarded for the course "Gender and the Arts" for engaging undergraduate students with local museums (the UM Museum of Art, the Detroit Institute of Art, the African American Museum), and concert venues (Hill Auditorium, Orchestra Hall, Michigan Opera Theater).

School for Criticism and Theory, Cornell University, June-July 2004.

American Association of University Women, Post-Doctoral Fellow, 1998-1999.

Career Development Award, University of Michigan, 1998-1999.

Faculty Award for Research and Creative Projects, University of Michigan, 1998-1999.

Faculty Fellowship Enhancement Award, University of Michigan, 1998-1999.

Institute for Research on Women and Gender, Faculty Seed Grant, University of Michigan 1998-9.

Rackham Grant and Fellowship, University of Michigan, 1998-1999.

School of Music, Faculty Research Fund, University of Michigan, 1998-1999.

Josephine de Kármán Fellowship Trust, San Dimas, CA 1995-1996.

POPULAR PRESS AND MEDIA

“*Nicht diese Töne: What if a Black Lives Matter Protest had Silenced Vancouver’s AMS Business Meeting?*” Naomi André and William Cheng. Co-authored refereed blog post, *Musicology Now*, American Musicological Society. Live post December 5, 2016. <http://musicologynow.ams-net.org/>

Moderator, “*Love, Life, and Loss*,” Michigan Theater, Ann Arbor, Michigan, October 24, 2016. Moderated panel after showing of UM Men’s Glee Club documentary *Love, Life, and Loss* about their performance of Joel Thompson’s *Seven Last Words of the Unarmed*, musical setting of the last words seven black men (Michael Brown, Trayvon Martin, Oscar Grant, Eric Garner, Kenneth Chamberlain, and Amadou Diallo) said before they were killed by the police.

Advisory Board, Sissieretta Jones Project, Carnegie Hall, 2015-2017.

Advisor to an event planned under the leadership of Jessye Norman through Carnegie Hall to honor the life and work of soprano Sissieretta Jones, the first African-American to perform on the Hall’s main stage in 1892. The program in February 2017 will be anchored by a performance piece by Anna Deavere Smith and explore issues around Jones’s artistic life, career, and legacy.

Blackface in the News, August-September 2015

Interviews for radio shows and articles after the announcement of the Metropolitan Opera’s decision to not use blackface make-up in new production of Verdi’s *Otello* that opened their season, Monday, September 21, 2015.

“As the Met Abandons Blackface, a Look at the Legacy of African Americans in Opera,” by Alison Kinney, *Hyperallergic* August 3, 2015
<http://hyperallergic.com/226687/as-the-met-abandons-blackface-a-look-at-the-legacy-of-african-americans-in-opera/>

“Metropolitan Opera to stop blackface makeup use in production of *Otello*,” David Shortell, CNN August 6, 2015
<http://www.cnn.com/2015/08/05/entertainment/otello-blackface-metropolitan-opera-new-york/>

Interview with Brian Wise, WQXR New York Public Radio, August 7-8, 2015
This radio program aired on WQXR and WNYC during Morning Edition.
<http://www.wqxr.org/#!/story/disbelief-suspended-met-opera-says-farewell-blackface-makeup-otello/>

“Why Opera is Finally Letting go of Blackface,” HuffPost Live <http://huff.ly/1NuqFhm>
September 18, 2015. Interview with Josh Zepps (*Huffington Post*), Naomi André, Yohuru Williams (Professor Fairfield University, NJ), and Alison Kinney (Independent Journalist, NYC).

“Farewell To Blackfaced Otellos At The Met” by Jeff Lunden, NPR - September 21, 2015
In its season opening production, New York’s Metropolitan Opera abandons the tradition of darkening the skin of tenors portraying the title role in Verdi’s *Otello*.
<http://www.npr.org/sections/deceptivecadence/2015/09/21/442279816/farewell-to-blackfaced-otellos-at-the-met?sc=ipad&f=1039>

Nicky Woolf, *The Guardian* September 22, 2015
http://www.theguardian.com/music/2015/sep/22/otello-metropolitan-opera-scraps-blackface?CMP=edit_2221

“Opera, African Americans, and the Making of American Music.” March 2013.
Invited written commentary for the establishment of the National Museum of African American Music and their Interpretative Plan for the advancement of the museum’s permanent exhibitions, education curriculum and programs.

“Castrati and the Beautiful In-Between,” *CR: Fashion Book*, (Fall/Winter 2013, issue 3): 154-155 in English, translated into Italian, pages 156-157.

SERVICE

National

American Academy in Berlin, 2015-2016.
Reviewer for Academy Fellows—Music.

Editorial Board, *Journal of the Society for American Music*, published by Cambridge University Press, 2015-2017.

Editorial Board, *Women and Music: A Journal of Gender and Culture*, published by University of Nebraska Press. 2014-2017, 2017-2020.

American Musicological Society
Howard Mayer Brown Fellowship Committee, 2010-2013.
Committee on Cultural Diversity, 1998-2005; Co-chair 2002-2005.
Committee on Membership and Professional Development, 2003-2005.
AMS Council. Elected for 2001-2004; Council Nominating Committee, 2002-2003.

Feminist Music Theory 9 Conference
Program Committee, McGill University, Montreal June 2007.

Fulbright Senior Specialist Program, Council for the International Exchange of Scholars
Reviewer for US studies—Music, 2004-2007.

Harvard Graduate Alumni Association Council, 1998-2012.

Society for American Music
Nominating Committee, 2014-2016.
Program Chair, 2006 Chicago national meeting, Program Committee 2004-2006.
H. Earle Johnson Book Publication Subvention, 2005-2008.
Honors and Awards Committee, 2006-2007.
Membership Committee, 2004-2008.
Committee on Cultural Diversity, 2005-2008.

University

(All at the University of Michigan)

Women's Studies Graduate Admissions Chair: Representative to three WS joint PhD programs (with English, History, and Psychology) to oversee the process and encourage the recruitment of underrepresented students, 2016-2017.

Faculty Committee for Lecture Series in Black History, (Women's Studies and History), Winter 2016.

Search Committee for Assistant Professor in Playwriting, (School of Music, Theatre and Dance), Winter 2016.

Search Committee for Assistant Professor in Digital Studies and the Humanities, (Residential College and American Cultures), Winter 2015.

Curriculum Committee, Elected; 2015-2017.

African Heritage Initiative Advisory Board, African Studies Center, Elected: 2015-2017.

Center for World Performance Studies, Advisory Committee, Fall 2011 to present.

Women of Color in the Academy Project, Steering Committee, Fall 2011 to present, 1999-2005.

Merit Review Committee, Women's Studies, May 2016, May 2015.

Executive Committee, African Studies Center, Elected: 2012-2014.

Executive Committee. Women's Studies, Elected: Winter 2012 (replacement), 2008-10, 2003-2005.

Executive Committee. Residential College, Elected: 2015, 2011-2013, Fall 2010 (replacement).

Women's Studies Concentration Advisor, Women's Studies, 2011-2013, 2003

Search Committee for the Director for the Center for World Performance Studies and Professor in the Center for African and African-American Studies, Winter 2011.

Search Committee, for Professor in Women's Studies and English, Winter 2011.

Academic Women's Caucus: Served on Rhetaugh Dumas Award selection committee [university-wide recognition available for academic units who are making progress in diversifying their ranks along racial, ethnic and gender lines.] Winter 2014, 2011.

Bouchet Honor Society, Selection Committee, 2010-2011.

Promotions and Review Committee, Women's Studies, Fall 2011 and 2006-2007.

Faculty Senate, Elected representative (college-wide election): College of Literature, Science, and Art, 2008-11; School of Music, 2002-2003.

Executive Committee, Institute for Research on Women and Gender, 2005-2007.

President's Advisory Committee on Women's Issues, 2005-2007.

Steering Committee, Diversity Summit, 2006.

Academic Judiciary Committee, 2005-2007.

Undergraduate Committee, Women's Studies, 2010, 2004-2006; Chair, 2004-2005.

Barbour Fellowship Committee, 2000-2003; Chair 2003.

Resolution Officer, Office of Student Conflict Resolution, 1997-1999.

Music Concentration Advisor to LSA students, School of Music, 1996, 2000-2003.

Community

Board of Directors, Ann Arbor Symphony Orchestra, 2013-2016.

Elected member, served on the Educational Committee, Marketing Committee, and Artistic Committee (handles repertoire and programming with the Conductor and Executive Director). Initiated "Adopt a School" program to engage under-served public elementary schools in Ann Arbor and Ypsilanti. Emcee of 2 Youth Concerts (2015 Hill Auditorium, over 6 thousand elementary school students).

Board of Directors, Woodside Meadows Association, October 2014-June 2016.

Elected member. Secretary (October 2014-May 2015); Vice President and Treasurer (as of June 2015).

Opera Lecturer, University Senior Living: Assisted Living for Community. 2008-2015.

Present 3-4 2-hour lectures each academic year for OSHA continuing education for seniors in preparation to view operas in the High Definition Metropolitan Opera broadcasts.

American Friends Service Committee, Criminal Justice Steering Committee, 2006 to present.

Women's Studies Instructor, Women's Prisons, 2004-2007.

Huron Valley Women's Correctional Facility, February-May 2006, February-June 2007
Western Wayne Women's Correctional Facility February-June 2004, February-June 2005,

Conversation Group Leader for ESL learners, Washtenaw Literacy Project, Summers 2000, 2001.

Advisory Board Member, Ann Arbor Girls School, 1999-2005. Consultant for the founding of a girls middle school that opened in September 2000 and Guest lecturer on African musics.

PERFORMANCE

Speaker, Aaron Copland's *Lincoln Portrait*, Flint Symphony Orchestra concert "A Patriotic Salute," conducted by David Mairs in McFarland Park in Flint, Michigan, June 13, 2015.

This performance was broadcast on Michigan TV (WEYI-NBC25, FOX66 and CW46) and won a Michigan Regional *Emmy* award for Audio.

Host and Emcee for Ann Arbor Symphony Orchestra Youth Concert, Hill Auditorium, March 18, 2015.

Host and narrator for two educational concerts for nearly 5000 elementary school children (two shows) with the Ann Arbor Symphony Orchestra.

Our Own Thing Chorale (Spirituals, Gospel, African-American art music), director Willis Patterson, 2005-2008, fall 2010.

Ann Arbor Cantata Singers, Singer and Board Member (European classical and American art music), 1995-2001, 2003.

Kethuck and Kempyang player, Javanese Gamelan Ensemble, University of Michigan, 1999-2000.

Singer and Faculty Advisor, El Mariachi Michicano, University of Michigan, 1997-1998.