

# Y | Opera | Studies Today

## *Opera & Representation*

MAY 6 & 8, 2021

A Conference Webinar 

Yale Department of Music



THURSDAY, MAY 6 5 TO 6:30 PM EDT

- 5 pm DIRECTOR'S COMMENTARY: THE INDUSTRY'S *SWEET LAND* (LOS ANGELES, 2020)  
Screening of the "Train" track video, with introduction and commentary by Yuval Sharon  
*Creative Team*  
Yuval Sharon, Director  
Cannupa Hanska Luger, Director and Costume Designer  
Raven Chacon, Composer  
Du Yun, Composer  
Aja Couchois Duncan, Librettist  
Douglas Kearney, Librettist  
Video produced by Jonathan Stein (COMOTION)  
Full credits and the digital program are available at <https://theindustry.org/sweet-land-opera/>
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SATURDAY, MAY 8 10 AM TO 7:15 PM EDT

- 10 a.m. WELCOME AND INTRODUCTION  
Gundula Kreuzer

LIGHTNING TALKS I: CASTING AIDA

Chair: Adriana Zabala

*Lucy Caplan* 'My Skin Was My Costume': Blackness and *Aida*, 1925-1933

*Danielle Ward-Griffin* Before the Met: Leontyne Price, Television, and the NBC  
Opera Theater

*Imani Danielle Mosley* Join the Chorus of Voices: Opera, Identity, and the Social  
Media Moment

Respondent: Maya Gibson

*Short pause*

- 11:15 LIGHTNING TALKS II: CHALLENGING STORIES, STAGING (DIS)APPEARANCE

Chair: Joy H. Calico

*Ryan Ebright* Reinventing Malcolm, Redefining Opera: Anthony Davis's *X*

*Yayoi Uno Everett* Saariaho and Sellars's *Only the Sound Remains* (2016):

Transcoding the Aesthetics of Noh Drama

*Megan Steigerwald Ille* 'They told me nothing/They gave me nothing':

Approaching Erasure in The Industry's *Sweet Land*

Respondent: W. Anthony Sheppard

*Short pause*

- 12:15 p.m. DISCUSSION I: ECONOMICS IN THE FIELD OF CULTURAL PRODUCTION  
Introduction and Chairs: Allison Chu and Frances Pollock  
Panelists: Derrell Acon, Patrick Diamond, Maurice L. Harris, David Lang, Aleks Romano
- 1:15 LUNCH BREAK
- 2:00 DISCUSSION II: DEVELOPING NEW THEMES IN OPERA  
Chair: Gundula Kreuzer  
Panelists: Derrell Acon, Du Yun, Douglas Kearney, George E. Lewis, Yuval Sharon
- 3:30 *Short break*
- 3:45 DISCUSSION III: DIVERSIFICATION THROUGH COLLABORATION?  
Chair: Tavia Nyong'o  
Panelists: Raven Chacon, Du Yun, Douglas Kearney, George E. Lewis, Mimi Lien, Yuval Sharon
- 5:15 *Short break*
- 5:30 DISCUSSION IV: WHAT TO DO WITH THE CANON?  
Introduction and Chair: Naomi André  
Panelists: Daphne A. Brooks, Ethan Heard, Latonia Moore, Kamala Schelling, Yuval Sharon
- 7:00 FINAL REFLECTIONS  
Gundula Kreuzer
- 7:15 END

*Concept: Gundula Kreuzer with Yuval Sharon*

*Organization: Gundula Kreuzer*

*Additional input: Naomi André, Joy Calico, Alessandra Campana, Allison Chu, Frances Pollock*

*Conference assistance: Henry Balme and Hallie Voulgaris*

*Funded by the Dean's Office of the Faculty of Arts and Sciences, Yale University*

*Photograph: Casey Kringlen, by kind permission of Yuval Sharon (The Industry)*

*Program design: Chika Ota*

<https://operastudies.yale.edu/>

Yale



## YOST 2021 – Cast List

Fulbright scholar **Dr. Derrell Acon** is an award-winning bass-baritone who understands the power of the performing arts to foster human compassion and catalyze conversations on challenging subjects. He has over fifteen years of experience in the equity, diversity, and inclusion (EDI) space and continues to establish himself as a leader in classical music, education, and ethnic studies as relates to the role of the artist-activist. Dr. Acon is known for his unique and provocative presentations, which often combine performance and scholarship. “An Absurdist Conversation on Rainbows and COLOR” boldly explored the queer experience within Black culture, while his performance-presentations “Ay Blackity Black; Classical S\$%t that Ain’t Wack” and “Old Opera, New Opera, Red Opera, Blues Opera” explored the barriers inherent to classical music education and performance, and how we must actively work to dismantle them. Last summer, he taught an eight-course seminar entitled “Viva VERDI: Why Giuseppe and Gang Would be BLM Activists.” Dr. Acon is an Andrew W. Mellon Foundation grantee for his work in challenging the traditional narrative in opera and is a frequent presenter throughout the US at such venues as conferences for the National Association for Ethnic Studies and National Association of Negro Musicians, and internationally in Europe and Africa. He presented as the only American scholar at the “In Mourning and In Rage” conference held at Università Roma Tre. His paper “From Without the Veil” is published in the *Atti del Convegno*. Other publications include “Neglected Legacy” (*Opera America Magazine*), “Whence Comes Black Art” (Lawrence University Honors Projects), and the forthcoming release of “This is Just My Job: Duty and Intervention in Our *Fidelio*” (Presses Universitaires du Septentrion in Lille), a collaboration with Heartbeat Opera. Recent operatic roles include Escamillo in Opera Ithaca’s *Carmen*, Rocco in Heartbeat Opera’s *Fidelio*, and Antron McCray in the Pulitzer Prize-winning production of *The Central Park Five* with Long Beach Opera.

**Naomi André** is Professor in the Department of Afroamerican and African Studies, Women’s and Gender Studies, and the Residential College at the University of Michigan. She received her B.A. from Barnard College and M.A. and Ph.D. (Music: Musicology) from Harvard University. Her research focuses on opera and issues surrounding gender, voice, and race in the US, Europe, and South Africa. Her publications include topics on Italian opera, Schoenberg, women composers, and teaching opera in prisons. Her book, *Black Opera: History, Power, Engagement* (University of Illinois Press, 2018), won the Lowens Book Award from the Society for American Music and Judy Tsou Critical Race Studies Award from the American Musicological Society. Her earlier books include *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (2006) and *Blackness in Opera* (2012, co-edited collection). She has edited and contributed to clusters of articles in *African Studies* and the *Journal of the Society for American Music*. Currently she is a co-editor for the essay collection *African Performance Arts and Political Acts* (University of Michigan Press, forthcoming in 2022). She is the inaugural Scholar in Residence at the Seattle Opera and a founding member of the Black Opera Research Network ([BORN](#)).

**Daphne A. Brooks** is William R. Kenan, Jr. Professor of African American Studies, American Studies, Women’s, Gender, and Sexuality Studies, and Music at Yale University. She is the author of *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Durham, NC, 2006), winner of The Errol Hill Award for Outstanding Scholarship on African American

Performance from *ASTR*; *Jeff Buckley’s Grace* (New York, 2005) and *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound* (Harvard University Press, February 2021). Brooks has authored numerous articles on race, gender, performance and popular music culture, as well as the liner notes for *The Complete Tammi Terrell* (Universal A&R, 2010) and *Take a Look: Aretha Franklin Complete on Columbia* (Sony, 2011), each of which has won the ASCAP Deems Taylor Award for outstanding music writing. Her liner notes essay for Prince’s *Sign O’ The Times* deluxe box set was published in 2020. She is the editor of *The Great Escapes: The Narratives of William Wells Brown, Henry Box Brown, and William Craft* (New York, 2007) and *The Performing Arts* volume of *The Black Experience in the Western Hemisphere Series*, eds. Howard Dodson and Colin Palmer (New York, 2006). Her writing has appeared in *The New York Times*, *The Nation*, *The Guardian*, *Pitchfork.com*, and other press outlets. Brooks is currently editing an anthology of essays forthcoming from Duke University Press and culled from Blackstar Rising & The Purple Reign: Celebrating the Legacies of David Bowie and Prince, an international 3-day conference and concert which she curated.

**Joy H. Calico** is Cornelius Vanderbilt Professor of Musicology and Professor of German Studies at Vanderbilt University. She is the author of two monographs (*Brecht at the Opera* and *Arnold Schoenberg’s A Survivor from Warsaw in Postwar Europe*, both from University of California Press); the Schoenberg book is forthcoming in Italian translation from Il Saggiatore. She is completing a third about the use of convention in 20th- and 21st-century opera, with Saariaho’s *L’amour de loin* as the prime exemplar. She has published on operas by Strauss, Dessau, Lachenmann, Neuwirth, and Saariaho, and has publications forthcoming on Brechtian theory in contemporary opera (*Brecht in Context*, edited by Stephen Brockmann for Cambridge) and on Czernowin’s *Infinite Now (Opera in Flux)*, edited by Yayoi Uno Everett and Nick Stevens for Michigan). Her work has been supported by the ACLS, the NEH, the Sacher Stiftung, the Howard Foundation, the American Academy in Berlin, and the DAAD, among others. She is former Editor-in-Chief of the *Journal of the American Musicological Society* and currently serves on the editorial board of *Cambridge Opera Journal*. She is a member of the AMS Board of Directors, the Black Opera Research Network working team, and the Nashville Opera advisory board.

**Lucy Caplan** is an interdisciplinary historian of music and culture in the United States, with particular interests in African American music, opera, cultural criticism, and the relationship between music and intellectual history. At present, she is writing a book about how early-twentieth-century African Americans redefined the art form of opera as a wellspring of antiracist activism, collective sociality, and aesthetic innovation. Her academic writing appears in the collection *African American Arts: Activism, Aesthetics, and Futurity* and the *Journal of the Society for American Music*. With Kristen M. Turner, she is the co-editor of a special issue of the journal *American Studies* titled “The Arts in the Black Press During the Age of Jim Crow.” The recipient of the Rubin Prize for Music Criticism, Lucy also writes frequently for public audiences. Her essays have been published in *The New Yorker* online and *The Log Journal*, among others, and her program notes have been commissioned by Boston Lyric Opera, Santa Fe Opera, Seattle Opera, and Lincoln Center. Currently, Lucy teaches in the History and Literature program at Harvard University. She holds a Ph.D. in American Studies and African American Studies from Yale University.

**Raven Chacon** is a composer, performer, and installation artist from Fort Defiance, Navajo Nation. As a solo artist, collaborator, or with Postcommodity, Chacon has exhibited or performed at Whitney Biennial, documenta 14, REDCAT, Musée d'art contemporain de Montréal, San Francisco Electronic Music Festival, Chaco Canyon, Ende Tymes Festival, 18th Biennale of Sydney, and The Kennedy Center. Every year, he teaches twenty students to write string quartets for the Native American Composer Apprenticeship Project (NACAP). He is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, and the American Academy's Berlin Prize for Music Composition. He lives in Albuquerque, New Mexico.

**Allison Chu** is a Ph.D. student in Music History at Yale University, with research interests in opera in the twenty-first century, contemporary music, and identity. She holds a Bachelor of Music in Clarinet Performance (2019) and a Bachelor of Arts in English (2019) from the University of Michigan. From 2017 to 2019, she worked with the University of Michigan Gershwin Initiative as an Editorial Assistant, and she was awarded an EXCEL Enterprise Fund grant for her research on George Gershwin's *Blue Monday*. Allison is one of the founding members and current co-chair of the Grant Hagan Society, an affinity group that supports people of color in the Yale Department of Music. Allison is also invested in bridging the gap between performers, scholars, and the public; she was the guest lecturer for the 2020 Lakes Area Music Festival and is one of the founding members of the [Midnight Oil Collective](#).

**Patrick Diamond** has participated in numerous American and world premieres of both operas and plays throughout his career. As a director, he is equally committed to developing new works and taking a fresh look at the standard repertoire. Known for his collaborative approach, he is co-creator of the devised piece *drömseminarium* with composer Ellen Lundquist and Nobel Laureate Tomas Tranströmer. He was producer and director of *The Dido Project*, a site-specific installation performance of Purcell's *Dido and Aeneas* with frequent collaborators Sybarites at the Samsung Experience in New York. He directed the major American revivals of Moniuszko's *Halka* and Wolf-Ferrari's *Le donne curiose*, and Argento's *Postcard from Morocco* for the composer's eightieth birthday festival celebration. Pat has developed new work with playwrights A. Rey Pamatmat, Eric Sanders, and Kathryn Walat, and worked with composer Gregory Spears. Direction of established repertoire includes works by Shakespeare, Britten, Calderón, Mozart, Puccini, Janáček, Mayakovsky, and Verdi. Companies include Wolf Trap, American Opera Projects, Aspen Music Festival, West Edge Opera, 2G, Working Man's Clothes, Trondheim Sinfonietta, Västmanlandsmusiken, Prague Summer Nights (in residence at the Estates Theater), and regional work in France. With Ellen Lindquist, he has co-lead devising with music workshops in Västerås, Sweden, and Oslo, Norway, and established Foundry Arts, a studio based in New York City, dedicated to developing musical works and skills through working collaboratively. Pat teaches at Manhattan School of Music, Yale School of Drama, and Yale Summer Sessions, and has been a guest artist at Rice University's Shepherd School of Music, Johns Hopkins University's Peabody Institute, Shenandoah University, and the University of Michigan.

**Du Yun**, born and raised in Shanghai, China, and currently based in New York City, works at the intersection of opera, orchestra, theater, cabaret, musical, oral tradition, public performances, electronics, visual arts, and noise. Her body of work is championed by some of today's finest

performing groups and organizations around the world. Known for her "relentless originality and unflinching social conscience" (*The New Yorker*), Du Yun's second opera, *Angel's Bone* (libretto by Royce Vavrek), won the 2017 Pulitzer Prize; in 2018 she was named a Guggenheim Fellow; and in 2019, she was nominated for a Grammy Award in the Best Classical Composition category for her work *Air Glow*. As an avid performer and bandleader (Ok Miss), her onstage persona has been described by *The New York Times* as "an indie pop diva with an avant-garde edge." Du Yun is Professor of Composition at the Peabody Institute and Distinguished Visiting Professor at the Shanghai Conservatory of Music. A community champion, Du Yun was a founding member of the International Contemporary Ensemble; served as the Artistic Director of MATA Festival (2014-2018); conceived the Pan Asia Sounding Festival (National Sawdust); and founded FutureTradition, a global initiative that illuminates the provenance lineages of folk art and uses these structures to build cross-regional collaborations from the ground up. In 2018, Du Yun was named one of 38 Great Immigrants by the Carnegie Foundation, and in 2019 the Beijing Music Festival named her "Artist of the Year."

**Ryan Ebright** serves as an Assistant Professor of Musicology at Bowling Green State University. His scholarship and writings, which center on twentieth-century and contemporary opera, have appeared in *The New York Times*, *The New Yorker*, *NewMusicBox*, *Cambridge Opera Journal*, *American Music*, and the book *Rethinking Reich*. His current book project, *Making American Opera after Einstein*, centers on the efforts of artists and institutions over the last forty years to redefine American opera. He remains active as a public scholar through his public-facing writing as well as lectures and talks for the Los Angeles Philharmonic, Opera Philadelphia, and Toledo Symphony.

**Yayoi Uno Everett** is Professor of Music at University of Illinois, Chicago. She is currently co-editing a volume of essays on contemporary operas entitled *Opera in Flux: Staging, Identity, Narrative* (under contract with University of Michigan Press). She is the author of *Reconfiguring Myth and Narrative in Contemporary Opera* (Indiana University Press, 2015) and *The Music of Louis Andriessen* (Cambridge University Press, 2006), and co-editor of *Locating East Asia in Western Music* (Wesleyan University Press, 2004). She is recipient of grants and fellowships from The Fox Center for Humanistic Inquiry at Emory University, Bogliasco Foundation, Japan Foundation, Asian Cultural Council, and National Endowment for the Humanities.

**Maya Gibson** teaches courses in music history and the humanities at the University of Missouri's Honors College. Her research question focuses on the narrative choices we make to construct the story of Black music. These interests coalesce around the historical presence, autobiography, music, and legacy of the jazz vocalist Billie Holiday.

**Dr. Maurice L. Harris** fills dual roles as a recording artist and as a practitioner in the areas of communications, marketing, and leadership. His discography includes original compositions for daytime television and MTV's *Making the Video* series, as well as gold and multi-platinum records, remixes, and collaborations with Grace Jones, Pocket Size, Blessid Union of Souls, Jennifer Fouché, and Grammy-nominated guitarist Rod Harris Jr., among others. His recent recordings, under the pseudonym [lonne](#), address socially conscious themes and include the pandemic inspired "The Other Side" (2020) and the Earth Day 2021 premiere "Mountains and Trees." Over the years, Dr. Harris has served as assistant vice president of

marketing and communications at Fifth Third Bank (2002-2009); head of corporate communications at FirstGroup America – parent company of Greyhound, First Student, and First Transit (2009-2014); diocesan communications minister at the Episcopal Church in Vermont (2016-2019); and founder and principal at Ionne Creative, a communications and digital media consultancy for small businesses and nonprofits (2013-2020). Since January 2020, he has served as the inaugural director of marketing and communications at [Yale Schwarzman Center](#) – a center for student life and the arts at Yale University. He is an advisor to the [Midnight Oil Collective](#). The New Haven transplant holds a BBA in Management from Northwood University, an MS in Organizational Leadership from Mount St. Joseph University, and a Ph.D. in Ethical and Creative Leadership with a specialization in Martin Luther King, Jr. Studies from Union Institute and University.

As Founding Co-Artistic Director of Heartbeat Opera, “a categorically imaginative company, which has made its name with vital reshaping of repertory operas” (*The New Yorker*), **Ethan Heard** has directed *Breathing Free: a visual album* and *Lady M: an online fantasia of Verdi’s Macbeth* (created during quarantine), *La Susanna* (Kennedy Center and BAM), *Fidelio*, *Butterfly*, *Dido & Aeneas*, *Kafka-Fragments*, six drag extravaganzas, and a performance on the High Line. These productions have been called “urgent and powerful” (*The New York Times*), “relevant and heartbreaking” (*The New Yorker*), and “incisive and inspired” (*Opera News*). Other opera includes *Truth & Reconciliation*, *Desire|Divinity* (Judson), *Empty the House* (Curtis), and *Sisyphus* (Experiments in Opera); *L’Orfeo* (Yale), and *Poppea* (Princeton). Musical theater includes *Little Shop of Horrors* and *A Little Night Music* (Berkshire Theatre Group), *Sunday in the Park with George* (Yale), and *Into the Woods* (Princeton). He also served as Resident Director of *The Secret* in Beijing and Shanghai. He received his BA and MFA from Yale. He now teaches at Yale School of Drama and Yale Institute of Sacred Music. [ethanheard.com](http://ethanheard.com)

**Douglas Kearney** has published seven collections, including *Sho* (Wave Books, 2021), of which NPR writes, “Kearney’s prosody is miraculous,” and *Buck Studies* (Fence Books, 2016), winner of the Theodore Roethke Memorial Poetry Award, the CLMP Firecracker Award for Poetry, and California Book Award silver medalist (Poetry). M. NourbeSe Philip calls Kearney’s collection of libretti, *Someone Took They Tongues* (Subito, 2016), “a seismic, polyphonic mash-up.” Kearney’s *Mess and Mess and* (Noemi Press, 2015) was a Small Press Distribution Handpicked Selection that *Publisher’s Weekly* called “an extraordinary book.” His work is widely anthologized, including *Best American Poetry* (2014, 2015), *Best American Experimental Writing* (2014), *The Creative Critic: Writing As/About Practice*, *What I Say: Innovative Poetry by Black Writers in America*, and *The BreakBeat Poets: New American Poetry in the Age of Hip-Hop*. He is also widely published in magazines and journals, including *Poetry*, *Callaloo*, *Boston Review*, *Hyperallergic*, *Jacket2*, and *Lana Turner*. Kearney’s newest LP is *Fodder* (Fonograf Editions, 2021), a collaboration with SoundChemist, Val Jeanty. His operas include *Sucktion*, *Mordake*, *Crescent City*, *Sweet Land*, and *Comet / Poppea* commissioned by AMOC (American Modern Opera Company). He has received a Whiting Writer’s Award, a Foundation for Contemporary Arts Cy Twombly Award for Poetry, residencies/fellowships from Cave Canem, The Rauschenberg Foundation, and others. Raised in Altadena, CA, Kearney teaches Creative Writing at the University of Minnesota–Twin Cities and lives in St. Paul with his family.

**Gundula Kreuzer** is Professor of Music at Yale University and author of the award-winning *Verdi and the Germans: From Unification to the Third Reich* (Cambridge, 2010) as well as *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera* (Oakland, 2018). She edited Verdi’s chamber music, was reviews editor for *The Opera Quarterly* and editorial board member for the *Journal of the American Musicological Society*, and serves on the editorial boards of *Cambridge Opera Journal*, *VerdiPerspektiven*, and *WagnerSpectrum*. Awards for her publications include the Jerome Roche Prize of the Royal Musical Association; the Paul A. Pisk Prize, Alfred Einstein Award, and Lewis Lockwood Award of the American Musicological Society; and the inaugural Martin Chusid Award of the American Institute for Verdi Studies. Her current research interests include contemporary “indie” and experimental opera; media archaeologies of the screen from the Baroque to Zoom; and post-World War II historiography, performance practice, and cultural amnesia. She also enjoys talking and writing about operatic matters in public contexts, such as in *TLS*, on BBC Radio3, at the Metropolitan Opera, or for live-streamed performances. In 2019, she launched the YOST initiative and received the Dent Medal of the Royal Musical Association for her “outstanding contribution to musicology.”

In the words of *The New Yorker*, “With his winning of the Pulitzer Prize for *the little match girl passion* (one of the most original and moving scores of recent years), Lang, once a post-minimalist *enfant terrible*, has solidified his standing as an American master.” **David Lang**’s score for Paolo Sorrentino’s film *Youth* received Academy Award and Golden Globe nominations, among others. His operas include *modern painters* for Santa Fe Opera, with libretto by Manuela Hoelterhoff and directed by Francesca Zambello; *the difficulty of crossing a field*, commissioned by the American Conservatory Theater for the Kronos Quartet and directed by Carey Perloff; *the whisper opera* for the ICE Ensemble and directed by Jim Findlay; *the mile long opera*, for 1000 singers on the High Line in New York, with direction by Elizabeth Diller and texts by Anne Carson and Claudia Rankine; *anatomy theater*, written in collaboration with visual artist Mark Dion, at Los Angeles Opera, directed by Bob McGrath; *true pearl*, an opera entirely on headphones at the Isabella Stewart Gardner Museum, with libretto by Sybil Kempson, and sung by Roomful of Teeth; and *the loser*, based on the novel by Thomas Bernhard, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as librettist, composer, and stage director. In June 2019 his opera *prisoner of the state* premiered at the New York Philharmonic, conducted by Jaap van Zweden. It was co-commissioned by opera houses and presenters in London, Rotterdam, Bochum, Bruges, Malmo, Copenhagen, and Barcelona. Lang is a Professor of Music Composition at the Yale School of Music and is Artist in Residence at the Institute for Advanced Study in Princeton. He is co-founder and co-artistic director of New York’s legendary music festival Bang on a Can.

**George E. Lewis** is the Edwin H. Case Professor of American Music at Columbia University, where he serves as Area Chair in Composition and Faculty in Historical Musicology. A Fellow of the American Academy of Arts and Sciences, the American Academy of Arts and Letters, and a Corresponding Fellow of the British Academy, Lewis’s other honors include a MacArthur Fellowship (2002) and a Guggenheim Fellowship (2015), a Doris Duke Artist Award (2019), and fellowships from the National Endowment for the Arts. Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of



Creative Musicians (AACM) since 1971, Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 150 recordings. His music, published by Edition Peters, has been presented by ensembles worldwide, and he is widely regarded as a pioneer of interactive computer music, creating programs that improvise in concert with human musicians. His book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), received the American Book Award and the American Musicological Society's Music in American Culture Award; Lewis was elected to AMS Honorary Membership in 2016. Lewis is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015) has been performed in the United States, United Kingdom, and the Czech Republic. Lewis holds honorary doctoral degrees from the University of Edinburgh, New College of Florida, and Harvard University. For the 2020-21 academic year, Lewis is a Fellow of the Wissenschaftskolleg zu Berlin (Institute for Advanced Study). <https://music.columbia.edu/bios/george-e-lewis>

**Mimi Lien** is a designer of sets/environments for theater, dance, and opera. Arriving at set design from a background in architecture, her work often focuses on the interaction between audience/environment and object/performer. In 2015, she was named a MacArthur Fellow, and is the first stage designer ever to achieve this distinction. Mimi received the 2017 Tony Award for her design of *Natasha, Pierre and The Great Comet of 1812*. Selected work includes *Die Zauberflöte* (Staatsoper Berlin), *Natasha, Pierre, & The Great Comet of 1812* (Broadway), Taylor Mac's *A 24 Decade History of Popular Music* (St. Ann's Warehouse & international tour), *The Oldest Boy* (Lincoln Center Theater), *Fairview* (Soho Rep), *Black Mountain Songs* (BAM), *Pelléas et Mélisande* (Cleveland Orchestra), *4 Nights of Dream* (Tokyo Bunka Kaikan). Her large-scale public artworks include a building-wide installation for the Philadelphia International Festival of the Arts, and *Model Home*, a performance installation commissioned for the 2017 Without Walls Festival at the La Jolla Playhouse. Her design work has been exhibited in the Prague Quadrennial, and her sculpture work was featured in the exhibition *LANDSCAPES OF QUARANTINE* at the Storefront for Art and Architecture. She is the recipient of the Cullman Award for Extraordinary Creativity at Lincoln Center Theater, Bessie Award, Drama Desk Award, Lucille Lortel Award, American Theatre Wing Hewes Design Award, LA Drama Critics Circle Award, and an OBIE Award for sustained excellence. Mimi is an Artist-in-Residence at the Park Avenue Armory, and is a co-founder of the Brooklyn performance/art space JACK.

**Latonia Moore** is an American soprano from Houston, Texas. She began her studies at the University of North Texas and continued under Bill Schuman at the Academy of Vocal Arts, Philadelphia, graduating in 2005. She had her much-acclaimed debut at the Metropolitan Opera in the title role of *Aida* in March of 2012, replacing Violeta Urmana on short notice. Her Met debut was broadcasted live and worldwide. In April 2016, she sang the lead role of Cio-Cio San in Puccini's *Madama Butterfly* at the San Diego Opera, garnering critical recognition for her acting, her "rich, supple and multi-octave soprano voice" and vocal interpretation (*San Diego Union Tribune*). In 2018, Moore appeared in the title role of Puccini's *Tosca* with Opera Australia, receiving critical praise for her "complex performance" with a voice of "luxurious colour and brilliance at the top" (*The Age*). Moore's accolades include the Richard Tucker Foundation Grant, the first and audience prizes at the Concours International d'Opéra in Marseille,

France, as well as the first prize and audience award at the Internationale Gesangswettbewerb der italienischen Oper Dresden, Germany. Moore can be heard on commercial recordings of classical music, including Mahler's Symphony No. 2 (Deutsche Grammophon) and Verdi's *Macbeth* (Chandos).

**Imani Danielle Mosley** is an Assistant Professor of Musicology at the University of Florida. Her research focuses on Benjamin Britten, music, opera, and modernism in Britain post-1945. Her current research addresses sonic culture, acoustics, and ritual in the English churches and cathedrals central to Britten's sacred music. In addition to her work on Britten, she also specializes in contemporary opera, reception history, masculinities studies, and race in 21st-century popular musics. She is on the editorial board for the *Journal of Musicological Research* and is an area editor for Grove Music Online. Her chapter "Say Her Name: Invocation, Remembrance, and Gendered Trauma in Black Lives Matter" in the recently released *Performing Commemoration: Musical Reenactment and the Politics of Trauma* (eds. Annegret Fauser and Michael Figueroa, University of Michigan Press) was published in 2020. She is also a working dramaturg and librettist and has collaborated with composer Frances Pollock on the opera *Stinney: An American Execution*, premiered at the Prototype Festival in New York in 2019.

**Tavia Nyong'o** is Chair and Professor of Theater & Performance Studies, Professor of American Studies, and Professor of African American Studies at Yale University. He was previously acting Chair and Associate Professor of Performance Studies at New York University. His current research and teaching interests span black queer cultural and performance studies, contemporary art and aesthetic theory, speculative genres, afrofuturism, and black sound studies. Nyong'o's first book, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009), won the Errol Hill award for the best book in black theater and performance studies. His second book, *Afro-Fabulations: The Queer Drama of Black Life* (2018), won the Barnard Hewitt award for best book in theater and performance studies. He is currently embarking on a study of critical negativity in the twenty-first century. Nyong'o also writes for contemporary art and culture publications such as *Artforum*, *Texte Zur Kunst*, *Cabinet*, *n+1*, *NPR*, and the *LA Review of Books*. In 2019, he curated "Dark as the Door to a Dream" at the Stedelijk Museum in Amsterdam, and in 2017, he curated "The Critical Matter of Performance" at the New Museum for Contemporary Art, with Johanna Burton and Julia Bryant-Wilson. A long-standing member of the editorial collective of *Social Text*, Nyong'o is also on the editorial boards of *TDR: A Journal of Performance Studies*, *Theatre*, and *Contemporary Theatre Review*. He has received fellowships from the Alexander von Humboldt Foundation, the American Society for Theatre Research, Ford Foundation, Jacob K. Javits Foundation, and the British Marshall Foundation.

**Frances Pollock** is a composer who is excited by all kinds of music. Her favorite music inspirations are Dolly Parton, Whitney Houston, Francis Poulenc, Joni Mitchell, Missy Elliot, Stephen Sondheim, Jonathan Dove, and Billy Joel. Known for her "bold and bracing" (*Baltimore Sun*) opera writing, Frances Pollock's music "pulls no punches and never flinches" (*City Paper*). Frances' first opera, *Stinney*, won a Johns Hopkins Diversity Grant and a Best of Baltimore award. It was presented again in a workshop in the 2019 PROTOTYPE festival in New York City. It will have its world premiere in 2022 with Greenville Light Opera Works in Greenville, SC. Frances has since written operas for WNO (librettist Vanessa Moody)

and Chicago Lyric/Seattle Opera (librettist Jessica Murphy Moo). She is currently developing a cross-disciplinary piece called *Salt* with librettist (and wife and best friend) Emily Roller. Frances is a founding member of the [Midnight Oil Collective](#).

**Aleks Romano** is a futurist and champion of the power of arts and culture to shape society. She is currently a design strategist for new and reimagined business ventures, co-creating everything from organizational structure to user-centered client engagement. A first-year MA/MBA student at Johns Hopkins Carey Business School and Maryland Institute College of Art and a VP of Operations at Helio Arts, an interdisciplinary art film platform providing a digital home for performing arts content, she has previously spent a decade in classical arts as an internationally performing mezzo-soprano with Portland Opera, Washington National Opera, Israeli Philharmonic Orchestra, Seoul Symphony Orchestra, and Lyric Opera of Chicago. A graduate of Yale School of Music in 2014, she is located in Fresno, CA, with her partner (also YSM '14) and exceedingly demanding yorkie.

**Kamala Schelling** is the Metropolitan Opera's educational content manager, a position that includes overseeing all curricular materials for the Met's educational programs and helping bring opera to nearly 40,000 students each year. In addition to running the Met's flagship HD Live in Schools program, over the past year she and the rest of "Team Ed" developed a variety of virtual offerings, including the Global Summer Camp and Free Student Streams, to reach young opera lovers on seven continents. Schelling received her Ph.D. in musicology from Yale in 2017; while at Yale, her awards and scholarships included the Prize Teaching Fellowship, the top award given to graduate student instructors at Yale College. Schelling's research, writing, and translation projects have taken her to Istanbul, Berlin, Paris, and Bari, Italy, and before coming to the Met, she worked for the Sundance Film Festival.

**Yuval Sharon** is founder and Artistic Director of The Industry in Los Angeles and the newly appointed Gary L. Wasserman Artistic Director of Detroit's Michigan Opera Theatre. With The Industry, Sharon has directed and produced new operas in various "non-spaces" such as warehouses, parking lots, and escalator corridors. From 2016-2019, Sharon was the first Artist-Collaborator at the Los Angeles Philharmonic, creating nine projects that included newly commissioned works and site-specific installations. His residency culminated in a revival of Meredith Monk's opera *ATLAS*, making him the first director Monk entrusted with a new production of her work. The first American ever invited to direct at Bayreuth, Sharon distinguished himself with a boldly progressive *Lohengrin* in 2018. He is the recipient of the 2014 Götz Friedrich Prize in Germany for his production of John Adams's *Doctor Atomic*, originally produced at the Staatstheater Karlsruhe and later presented in Seville's Teatro de la Maestranza. He also directed a landmark production of John Cage's *Song Books* at the San Francisco Symphony and Carnegie Hall with Joan La Barbara, Meredith Monk, and Jessye Norman. His 2016 production of Peter Eötvös's *Three Sisters* at the Wiener Staatsoper led *Opernwelt* to call him "one of the most interesting arrivals on the musical landscape." His production of *Cunning Little Vixen*, originally produced at the Cleveland Orchestra, was the first fully-staged opera ever presented in Vienna's Musikverein in October 2017. In 2017, Sharon was honored with a MacArthur Fellowship and a Foundation for Contemporary Art grant for theater.

**W. Anthony Sheppard** is Marylin and Arthur Levitt Professor of Music at Williams College, where he teaches courses in twentieth-century music, opera, popular music, and Asian music. His first book, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater*, received the Kurt Weill Prize, his article on *Madama Butterfly* and film earned the ASCAP Deems Taylor Award, an article on World War II film music was honored with the Alfred Einstein Award by the American Musicological Society, and "Puccini and the Music Boxes" received the AMS H. Colin Slim Award. His most recent book, entitled *Extreme Exoticism: Japan in the American Musical Imagination*, appeared in 2019 and received the AMS Music in American Culture Award, and his edited volume *Sondheim in Our Time and His* is forthcoming in 2021. He has recently launched two new projects entitled *Opera Since Einstein* and *The Performer's Voice: Timbre and Expression in Twentieth-Century Vocal Music*. Sheppard frequently lectures for the Metropolitan Opera Guild and he delivered the AMS-Library of Congress lecture in Fall 2010 and a TEDx talk in 2014. Sheppard's research has been supported by the NEH, the American Philosophical Society, the ACLS, and the Institute for Advanced Study, Princeton. He has served as Editor-in-Chief of the *Journal of the American Musicological Society* and is now Series Editor of *AMS Studies in Music*. In recognition of "excellence in teaching," Williams College named Sheppard the John Hyde Teaching Fellow for 2020-2023.

**Megan Steigerwald Ille** is an Assistant Professor of Musicology, Educator, at the University of Cincinnati College-Conservatory of Music. Her research on the contemporary US opera industry broadly considers questions of spectatorship, mediation, digital intimacy, access, community engagement, and performer experiences. Steigerwald Ille's monograph-in-progress, *Opera for Everyone: Experimenting with American Opera in the Digital Age*, is an ethnographic study of the Los Angeles-based experimental opera company The Industry. *Opera for Everyone*, which is under contract with the University of Michigan Press, analyzes the impact of experimental spectatorship practices on contemporary operatic performance by examining the textual, sonic, material, and social aspects of four key productions of The Industry from 2013-2020. Steigerwald Ille's recent and forthcoming articles appear in the *Journal of the Society for American Music*, the *Opera Quarterly*, and the inaugural issue of *Sound, Stage, Screen*. She has a strong interest in public-facing scholarship and collaborates with Michigan Opera Theatre and the Lyric Opera of Chicago. Before her time at the University of Cincinnati, Steigerwald Ille served as a postdoctoral fellow of digital cultures in the American Culture Studies program at Washington University in St. Louis.

**Danielle Ward-Griffin** is an Assistant Professor of Musicology at Rice University. She received her Ph.D. from Yale University and a Bachelor's of Music from McGill University. Her research examines the performance, mediatization and production of twentieth-century opera, focusing in particular on Benjamin Britten and television broadcasting. Articles on these topics have appeared in the *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Opera Quarterly*, *Journal of the Society for American Music (JAMS)*, and *Music & Letters*. She has also contributed chapters to *Rethinking Britten*, *Benjamin Britten Studies*, and *Britten in Context*. Her article "As Seen on TV: Putting the NBC Opera on Stage" (published in *JAMS*) won the 2019 Deems Taylor/Virgil Thomson award from ASCAP. Another article, "Realism Redux: Staging *Billy Budd* in the Age of Television," won both the Westrup Prize from the Music & Letters Trust and the Ruth Solie Award from the North American British Music Studies Association. She has also been the recipient of the Virgil Thomson



Fellowship from the Society for American Music and the Temperley Prize from the North American British Music Studies Association. Her research has been supported by the Center for the History of Business, Society and Technology, the Ucross Foundation, the MacMillan Center for International Studies and the University of Wisconsin-Madison Libraries. She is currently writing a book on opera on television from the 1950s to the 1970s.

Having performed more than 55 operatic roles with companies nationally and abroad, mezzo-soprano and professor **Adriana Zabala** has also created roles in seven American operas and dramatic works, including the title roles in *Sister Carrie* and *The Trial of Susan B. Anthony* and the role of Sister James in *Doubt*. She has been a guest soloist with orchestras including the Minnesota Orchestra, The St. Paul Chamber Orchestra, the Orchestra of St. Luke's, the New Jersey Symphony, The Handel and Haydn Society, and The Jerusalem Symphony, and has appeared in recital at the Kennedy Center, Carnegie Hall, Wolf Trap, the Source Song Festival, and NYFOS. She is featured on several recordings including the premieres of Viardot's *Le Dernier Sorcier* and Aldridge's *Sister Carrie*, and is an alumna of Louisiana State University, The University of Cincinnati College-Conservatory of Music, and young artist programs at the Santa Fe, Seattle, Minnesota, and Wolf Trap Operas. Ms. Zabala was a Fulbright Scholar at the Mozarteum in Austria and served as an Associate Professor at the University of Minnesota, where she created an Arts Global Seminar in Paris and a partnership with Minnesota Opera. She served on the faculty of the Brevard Music Center and has given masterclasses at universities and young artist programs throughout the United States. Her students have succeeded in competitions including the Gerda Lissner, NATSAA, MONCA, and The Ferrier Awards, and have been selected as members of young artist programs at Merola, Aspen, Chautauqua, and the Jette Parker Young Artists Programme at The Royal Opera House. An Associate Professor of voice on the faculty of Yale Opera at Yale University, Adriana Zabala is a member of New England NATS and is the Director of the Opera Studio at Wolf Trap Opera.