

NAOMI ANDRÉ

Department of Afroamerican and African Studies
University of Michigan
505 South State Street Haven Hall
Ann Arbor, MI 48109-1045
Email: nandre@umich.edu

Residential College
East Quad
701 East University
Ann Arbor, MI 48109-1245
Phone: (734) 764-5513

RESEARCH AND TEACHING INTERESTS

Opera in the United States, Europe, and South Africa from the 18th-century to the present; intersections of race, gender, nation, sexuality, and socioeconomic access; African performance studies

EDUCATION

Ph.D. Music 1996 Harvard University
M.A. Music 1993 Harvard University
B.A. Music 1989 Barnard College, Columbia University, *magna cum laude*.

EMPLOYMENT

Professor, Afroamerican and African Studies, the Residential College, and Women's Studies, College of Literature Science and the Arts, University of Michigan, Ann Arbor, Michigan, September 2019.

Associate Professor, Afroamerican and African Studies, the Residential College, and Women's Studies, College of Literature, Science, and the Arts, University of Michigan, Ann Arbor, Michigan, June 2003-August 2019.

Appointment to the Department of Afroamerican and African Studies (non-budgeted September 2011, budgeted September 2017).

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

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

Appointment to the Department of Women's Studies (budgeted June 2003-September 2017).

Associate Director for Faculty, Residential College, University of Michigan, Fall 2015-June 2020. Attend regular Administrative Team meetings, Executive Committee meetings (*ex officio*), Curriculum Planning Committee meetings (*ex officio*).

Special Teaching Appointments, University of Michigan

Professor, Comprehensive Studies Program Bridge Seminar, June-August 2018.

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

Professor, Telluride Association Summer Seminar, June-August 2006.

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

Appointment to Women's Studies added in 1999.

SPECIAL APPOINTMENT

Inaugural *Scholar in Residence*, Seattle Opera. July 2019-2021.

COURSES TAUGHT

Undergraduate: Opera, Gender, Culture; History of the Symphony; Race and Identity in Music; Music in the African and African-American Diaspora; Gender and the Arts; Black Performance and Intersectional Theory; Introduction to Afro-American Studies; Approaches to Feminist Scholarship on Women of Color (Graduate Seminar)

BOOKS

- 2018 *Black Opera: History, Power, Engagement*. Champaign-Urbana, Illinois: University of Illinois Press. Irving Lowens Book Award (2019, Society for American Music)
- 2012 *Blackness in Opera*, edited by Naomi André, Karen Bryan, and Eric Saylor. Champaign-Urbana, Illinois: University of Illinois Press.
- 2006 *Voicing Gender: Castrati, Travesti and the Second Woman in Early Nineteenth-Century Italian Opera*. Bloomington, Indiana: Indiana University Press.

IN PROGRESS

- Colloquy Co-Convenor with Denise Von Glahn “Shadow Culture Narratives: Race, Gender, and American Music Historiography” *Journal of the American Musicological Society* vol. 73, no. 3 (Fall 2020).
- Editing Project: lead editor, co-author on Introduction and essay author “Activist Operatic Spaces with New Narratives and Audiences as Puccini’s *La Bohème* becomes *Breathe Umphufumlo*” in *African Performance Arts and Political Acts*, edited by Naomi André, Yolanda Covington-Ward and Jendele Hungbo. Edited collection of twelve essays with the *African Perspectives Book Series*, University of Michigan Press (in production, forthcoming 2021).
- Co-author with Michel Uy, “Finding Success Inside and Outside the Academy,” in *Sounding Together: Collaborative Perspectives on U.S. Music in the Twenty-First Century*. Edited by Charles Hiroshi Garrett and Carol Oja. University of Michigan Press (in production, forthcoming 2021).

JOURNAL ARTICLES AND BOOK CHAPTERS

- 2019 “Complexities in Gershwin’s *Porgy and Bess*: Historical and Performing Contexts,” *The Cambridge Companion to Gershwin* edited by Anna Celenza, Cambridge: Cambridge University Press, 182-196.
- 2019 Guest Editor for Special Cluster of Three Articles: Opera, Media, Nation” in *Journal of the Society for American Music*. volume 13, No. 2 (May), 171-231.
Naomi André “Early Twentieth-Century American Opera: Inclusive Publics and Modern Technologies,” (Introduction to the cluster, 171-176.)
- 2017 “*Carmen* in Africa: French Legacies and Global Citizenship,” special issue of *Opera Quarterly* on Opera and Citizenship, vol. 32, No.1 (Winter), 54-76.
- 2016 Guest Editor for Special Cluster of Five Articles: “New Voices in Black South African Opera,” in *African Studies*, vol. 76, No. 1 (April), 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), 1-9.
Naomi André, “Winnie, Opera and South African Artistic Nationhood,” in *African Studies*, vol. 76, No. 1 (April), 10-31.
- 2012 “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, 11-31.

- 2012 “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, 1-9.
- 2009 “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, 258-266.
- 2007 “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, 87-114.
- 2000 “Veiled Messages and Encoded Meanings: Exoticism, Verdi and Women’s Lower Voices.” *Ars Lyrica* vol. 11, 1-22.
- 2000 “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., 259-288.

ENCYCLOPEDIA ENTRIES, LINER NOTES, PROGRAM ESSAYS

- 2019 “Destructive Parents, Toxic Masculinity, and Bad Decisions: Verdi and Progressive Compositional Directions in *Rigoletto*,” Program Essay, Verdi’s *Rigoletto*, Seattle Opera stagebill (August, beginning of 2019-2020 season).
- 2019 “Engaging Verdi’s *La Traviata* Today,” Program Essay, Verdi’s *La Traviata*, Chicago Lyric Opera stagebill for winter 2019 performances.
- 2018 “‘I Loves You Porgy’: Reflections on the Complexities behind Loving *Porgy and Bess*.” Program Essay for the first production of the critical edition of Gershwin’s *Porgy and Bess*, Gershwin Initiative and the University Musical Society, Hill Auditorium, Ann Arbor, Michigan. February 17, included in their stagebill.
- 2015 “Immigration and the Great Migration: *Porgy and Bess* in the Harlem Renaissance,” *American Music Review*, vol. 45, no. 1 (Fall): 1-5.
- 2010 "Hisama, Ellie M." In *Grove Music Online. Oxford Music Online*, 26 May.
- 2010 “Gender, love, and death,” [Bizet’s *Carmen*].” *56th Season: Lyric Season Companion, 2010-11*. Chicago: Lyric Opera of Chicago, 15-18.
- 2009 “The Sacred, Secular, and the Dramatic,” [Puccini’s *Tosca*]. *55th Season: Lyric Season Companion, 2009-2010*. Chicago: Lyric Opera of Chicago, 3-5.
- 2008 Program notes for the Chicago Lyric Opera’s first production of Gershwin’s *Porgy and Bess*, Fall-Winter 2008-9 included in their stagebill.
- 2007 “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.
- 2005 “Entering the Present: Music Meets Race.” *Action, Criticism, Theory for Music Education*. (volume 4, no. 3, 1-12). [<http://mas.siue.edu/ACT/index.html>].
- 2003 “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.
- 1999 Review of *Verdi’s Middle Period: Source Studies, Analysis, and Performance Practice*, ed. Martin Chusid, *Notes, Quarterly Journal of the Music Library Association*, June, 912-914.
- 1999 “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, 46-51.
- 1999 “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, 887-892.

- 1994 "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).
- 1994 "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.

REFEREED CONFERENCE PAPERS

- 2019 "Activist Operatic Spaces in Puccini's *La Bohème* with South Africa's *Breathe Umphefumlo* and Larson's *Rent*," annual meeting of the American Musicological Society, Boston, Massachusetts, November 3.
- 2019 "In between Voices: A Legacy Marian Anderson Embodied on Classical Music Stages," Feminist Theory and Music 15&IAWM, Berklee College of Music, Boston. June 7.
- 2015 "Across the Atlantic: Women's Voices and Lives Portrayed in Opera." 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." Restaging the Harlem Renaissance, Columbia University, New York, June 26.
- 2017 "Embodying Race, Gender, and Performance on Stage," annual meeting of the American Musicological Society, Rochester, New York, November 11.
- 2014 "The Embodied Voice: Queering Gender and Race in Opera." LGBTQ session of the annual meeting of the American Musicological Society, Milwaukee, Wisconsin, November 17.
- 2014 "Beyond Discipline Envy: Voice, Body, Gender and Race," annual meeting of the American Musicological Society, Milwaukee, Wisconsin, November 18.
- 2012 "Adaptations of Bizet's *Carmen* in millennial Africa: *Karmen Gei* and *U-Carmen eKbayelitsha*," annual meeting of the American Musicological Society, New Orleans, Louisiana, November 1.
- 2011 "Millennial Carmen in Africa: Race, Class, Sexuality and Power in *Karmen Gei* and *U-Carmen eKbayelitsha*," annual meeting of the Society for Ethnomusicology. Philadelphia, Pennsylvania, November 19.
- 2009 "What is *Africa* to William Grant Still?" Society for American Music. Denver, Colorado. March 14. 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.
- 2006 "Representing Blackness in Verdi's *Aida* and *Otello*: Beyond Exoticism and Orientalism," biannual meeting of the Interdisciplinary Nineteenth-Century Studies conference, University of Durham, Durham, England. July 6-9.
- 2005 "Singing 'Blackface': The look and sound of 'Blackness' in opera." Paper presented at "Orientalism, Post-Coloniality, and the Crisis of Representation" symposium at UCLA, May 13-14.
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.
- 2005 "British Queens on the Early Nineteenth-Century Italian Opera Stage," 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," Michigan Women's Studies Association: Grassroots Activism and the Academy, Oakland University Rochester, Michigan. April 2.

INVITED PAPERS, KEYNOTES, AND ENDOWED LECTURES

- 2020 "Legacies behind seeing People of Color in Opera or, What I would like you to think about before seeing People of Color in Opera." Communication conversation around Equity and

- Diversity in the Arts, Long Beach Opera, June 14.
<https://www.facebook.com/longbeachopera/videos/952869035186206/>
- 2020 “Working Catfish Row: Writing, Teaching, and Singing *Porgy and Bess*,” Invited Lecture, Cornell University, February 27.
- 2020 “Engaging Opera as Popular Culture and Social Justice,” Invited Keynote lectures:
 Midwest Graduate Music Consortium conference, University of Iowa, March 7.
 Opera and Popular Culture after 1900 conference, Texas Christian University, Fort Worth, Texas, February 8.
- 2020 Atlanta Opera Residency, Talks given around their production of *Porgy and Bess*, February 22-24.
Porgy and Bess: A Black Perspective, symposium, “*Porgy and Bess: Opening Up the Issues*” (20 min talk) and panel moderator. Auburn Avenue Research Library on African American Culture and History, co-sponsored with the Baton Foundation, February 23.
 “Engaging Opera as Popular Culture and Social Justice,” (40 min talk to Atlanta Opera *Porgy and Bess* cast and administrators), February 24.
- 2020 “A Sense of Belonging: Engaged Opera, Activism, Justice, and Community,” Endowed Shoemaker Lecture, Westtown School (Quaker high school, Westtown, Pennsylvania), January 21.
- 2019 “Engaged Opera: South Africa, Social Justice, and the Isango Ensemble,” invited lecture for Colloquium Lecture Series, Music Department, Case Western Reserve University, Cleveland, Ohio, November 15.
- 2019 “Engaged Opera: Activism, Justice, Community,” Invited Keynote lectures:
 Opera and Race: Celebrating the Past and Building the Future,” conference at Memphis Opera and Rhodes, College, Memphis, Tennessee, September 13.
 Reflecting on the Past... Reaching Toward the Future (New Conversations in Opera), conference at the School of Music, Theater, and Dance, University of Michigan, September 14.
- 2019 “Engaged Opera, Representation, and Models for Social Justice,” Invited Keynote lectures:
 “Women’s #HerStory Month: Women’s Music, Diversity and Leadership” conference at San Diego State University, March 30.
 University of Toronto Graduate Music Conference, Toronto, Canada. March 16.
 Long Beach Opera, *Community Conversations: Equity and Diversity in the Arts*, Museum of Latin American Art, Los Angeles, California. March 10.
- 2019 “Black Opera: Music and Engaged Social Change,” invited lecture and panel participation sponsored by the Glenn Gould Foundation in honor of a lifetime achievement award for Jessye Norman. Toronto Reference Library, Toronto, Canada. February 16.
- 2019 “Working Catfish Row: Writing, Teaching, and Singing *Porgy and Bess*,” Invited Lecture, School of Music, DePauw University, Greencastle, Indiana, February 6.
- 2018 “Music and Social Change,” invited lecture and panel participation sponsored by the Baton Foundation and the Atlanta Opera, Auburn Research Library on African American Culture and History, Atlanta, Georgia, December 9.
- 2018 “In-between Voices: A Legacy Marian Anderson left Black Singers on the Opera Stage,” for the *Sound, Gender, and the Color Line* symposium honoring the 25th anniversary of the death of Marian Anderson (1897-1993). University of Pennsylvania Department of Music and Penn Library, Kislak Center. Invited paper, October 26.
- 2018 “Black Opera and Verdi: Otello, Ulrica, and Aida” Italian Studies Center, University of Pennsylvania. Invited Lecture, October 25.
- 2018 “Engaging Opera with New Narratives, *Winnie: The Opera*” Symposium and Workshop: South African Opera after Apartheid. Iwalewahaus, Universität Bayreuth, Germany. Invited lecture, October 18.

- 2018 James W. Pruett Lecture, Carolina Symposia in Music and Culture, University of North Carolina at Chapel Hill. Invited Lecture and Seminar for Graduate Students, October 12-13.
- 2018 “*Princess Magogo* and the context of 21st century Opera across the Atlantic,” Symposium on the Intellectual Legacy of Professor James Steven Mzilikazi Khumalo, University of South Africa, Pretoria. August 14-15.
- 2018 “Working Catfish Row: Writing, Teaching, and Singing *Porgy and Bess*,” Six Invited Lectures.
Bowling Green State University, Bowling Green, Ohio, April 13.
Peabody Conservatory, Johns Hopkins University, Baltimore, Maryland, April 23-25.
Part of a 3-day residency that also included a panel for students “Gender, Race, and Inclusion in Music Schools” and guest lecture “Teaching Opera in a Women’s Prison” for a class on music and community engagement.
St. John’s College, Oxford University, Seminar in Ethnomusicology and Sound Studies, May 10.
<https://ethnomusicologyandsoundstudies.wordpress.com/2018/01/21/upcoming/>
University of North Carolina, Chapel Hill, October 12.
University of Bayreuth, Bayreuth, Germany. October 19.
American Association of University Women, Ann Arbor, Michigan. November 14.
- 2017 “Embodying Race, Gender, and Performance on Stage.” Invited Lecture for African-American Art Song Alliance, Claire Trevor School of the Arts—University of California, Irvine. February 9-12; Invited Lecture Embodiment and Emancipation symposium, Helsinki Collegium for Advanced Studies, Helsinki, Finland. April 6-7.
- 2017 “From *Bobème* to *Rent*: Portrayals of Women and Realism in Operas and Musicals,” invited paper for *Feminist to the Core* panel, sponsored by the Institute for Research on Women, Gender, and Sexuality and the Department of Music, Columbia University, New York City, October 5.
- 2017 “New Experiences, New Narratives: Black South African Opera.” *Performance Arts and Political Action*, Workshop at the University of the Witwatersrand, Johannesburg, South Africa, June.
- 2016 “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.
- 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.
- 2013 “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, April 16-17.
- 2012 “African Musics in Sub-Saharan Africa,” University of Michigan panel discussion on musical laments in Tanzania (Kelly Askew, Director African Studies Center), choral and court music in Ghana (Kwasi Ampene, Director Center for World Performance Studies), and opera in South Africa (Brenda Mhlambi and Donato Somma from the University of Witwatersrand, Johannesburg, South Africa), moderated by Daniel Herwitz (Director Institute for the Humanities), April 3.
- 2012 “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.
- 2011 “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 "Otello, Verdi and Chocolate." Invited paper presented to Brigham Young University, School of Music Lecture Series. February 10.
- 2009 "Theorizing Blackness and Blackface in Opera," Center for Afro-American and African Studies Faculty Brownbag Series. University of Michigan, March 11.
- 2008 *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.
- 2007 "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.
- 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 "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.
- 2004 "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.
- 2003 "'Blackface' in Opera and the Politics of Viewing." Paper presented to the Feminist Music and Theory 7 conference, Bowling Green, Ohio. July 17-20.
- 2002 "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.
- 2001 "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.
- 2000 "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.
- 1999 "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.
- 1998 "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.
- 1997 "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.

FELLOWSHIPS AND AWARDS

- 2020 Irving Lowens Book Award for *Black Opera: History, Power, Engagement*. Society for American Music.
- 2018 African Heritage Initiative Faculty Seed Grant for “*The Intellectual Legacy of Professor James Stephen Mzilikazi Khumalo*” with Thomas Pooley (University of South Africa), Brenda Mhlambi (Wits), and Donato Somma (Wits). African Studies Center, University of Michigan.
- 2018 Center for World Performance Studies Faculty Summer Funding Grant for a collaborative research trip “*Past and Present: Opera Centers in Cape Town, South Africa*” with Brenda Mhlambi (Wits), University of Michigan.
- 2018 *Feminist Research Seminar*, May 31-June 3.
Co-organizer with Tammy Kernodle (Miami University) “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 14 scholars for three days to create a “think tank” and plan publications and a conference.
- 2018 *Shirley Verrett Award*, February 12
This award is given annually to a faculty member whose work—teaching, performance, and scholarship or service—has significantly contributed to the success of female students or faculty in the arts who come from diverse cultural and racial backgrounds. Women of Color in the Academy Project, Center for the Education of Women, University of Michigan.
- 2017 *Publication Subvention*, Manfred Bukofzer Endowment of the American Musicological Society, for *Black Opera: History, Power, Engagement*.
- 2017 *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.
- 2016 *19th-Century Performance Reconstructions: African American and Women Artists*, Proposal Development Grant with Anita Gonzales, and Jay Cook. Humanities Collaboratory, University of Michigan, May-June.
- 2016 *Faculty Communities for Inclusive Teaching Fund*, University of Michigan.
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.
- 2015 *LSA Faculty Dialogue Institute*, University of Michigan.
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.
- 2014 *LSA Associate Professor Support Fund*, University of Michigan.
Funding to work on monograph *Black Opera: Staging African-American and South African Experience in Opera*.
- 2014 *Joining Theory and Empiricism in the Remaking of the African Humanities: A Transcontinental Collaboration*, University of Witwatersrand (Johannesburg, South Africa), May 5-19.
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.
- 2012 *Michigan Humanities Award*, University of Michigan.
One-semester relief from teaching to work on new monograph, *Black Opera*.
- 2011 *Center for World Performance Studies*, University of Michigan.
Artist/Scholar Residency Award to bring 2 South African scholars to the UM.
- 2011 *Publication Subvention*, American Musicological Society, for *Blackness in Opera*, July.
- 2011 *Faculty Seed Grant*, National Center for Institutional Diversity, University of Michigan, July

- Funding for Cultural Studies, the Arts, and Social Change.
- 2011 *LSA Faculty Grant*, College of Literature, Science, and Art, University of Michigan for research on South African opera.
- 2011 *Faculty Grant*, Office of the Vice Provost for Research, University of Michigan for research on South African opera.
- 2011 African Heritage Initiative Faculty Seed Grant for *South African Operas on Winnie Madikizela Mandela and Princess Magogo* with Brenda Mhlambi (Wits) and Donato Somma (Wits). Collaboration 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.
- 2011 *Faculty Seed Grant*, Institute for Research on Women and Gender, University of Michigan. Collaboration about opera in South Africa with colleagues at the University of Witwatersrand (Johannesburg).
- 2010 *Research and Travel Grant*, African Studies Center, University of Michigan, November. Grant awarded for Research and Travel to Johannesburg and Pretoria, South Africa (April 2011).
- 2007 *Public Goods Grant*, University of Michigan, Fall. 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).
- 2004 School for Criticism and Theory, Cornell University, June-July.
- 1998-9 American Association of University Women, Post-Doctoral Fellow.
- 1998-9 Career Development Award, University of Michigan.
- 1998-9 Faculty Award for Research and Creative Projects, University of Michigan.
- 1998-9 Faculty Fellowship Enhancement Award, University of Michigan.
- 1998-9 Institute for Research on Women and Gender, Faculty Seed Grant, University of Michigan.
- 1998-9 Rackham Grant and Fellowship, University of Michigan.
- 1998-9 School of Music, Faculty Research Fund, University of Michigan.
- 1995-6 Josephine de Kármán Fellowship Trust, San Dimas, CA.
- 1993-6 Resident Music Tutor, Winthrop House, Harvard University.

POPULAR PRESS AND MEDIA

- 2020 “Life Every Voice and Sing: US Anthems in History and Performance,” moderated panel with Louise Toppin and Mark Clague. *UM Record*, July 4. <https://record.umich.edu/> and <https://www.youtube.com/watch?v=NpqTZ6tzn54&feature=youtu.be>
- 2020 “Five Minutes That Will Make You Love Mozart,” *The New York Times*, July 1. <https://www.nytimes.com/2020/07/01/arts/music/classical-music-mozart.html>
- 2020 “Being the First: Naomi André,” Alumna profile, N. Jamiyla Chisholm. June 15. <https://barnard.edu/news/being-first-naomi-andre-89>
- 2020 “Add these Iconic Albums by Black Women to Your Playlist Now,” N. Jamiyla Chisholm, *Colorlines*. Invited to contribute to the Zora Music Canon, 100 influential records that span 70 years. June 16. <https://www.colorlines.com/articles/add-these-iconic-albums-black-women-your-playlist-now>
- 2020 “Seattle Opera may have the country’s only opera scholar in residence, helping make the art form more diverse and relevant.” Gemma Alexander, *The Seattle Times*, February 12. <https://www.seattletimes.com/entertainment/classical-music/seattle-opera-may-have-the-countrys-only-opera-scholar-in-residence-helping-make-the-art-form-more-diverse-and-relevant/>
- 2019 “Porgy and Bess’s Promise for the Future of Opera,” Heather O’Donovan. WQXR blog, October 29. <https://www.wqxr.org/story/porgy-and-bess-promise-future-opera/>

- 2019 “Jessye Norman: A Legacy” blog post for Seattle Opera, October 4.
<https://www.seattleoperablog.com/2019/10/jessye-norman-legacy.html>
- 2019 Cincinnati Opera, Opera Raps panel with Morris Robinson and moderated by Evans Mirageas, May 16.
- 2019 “Decolonizing Allure: Women Artists of Color in Conversation,” Moderator for public panel, Seattle Opera, Tagney Jones Hall, Seattle, Washington, April 26.
- 2019 “Beyoncé’s *Homecoming*: Why the Opera World Should Take Notes,” *CNN Style*, April 22.
<https://www.cnn.com/style/article/beyonce-homecoming-opera/index.html>
- 2018 *Marian Anderson: The Whole World in Her Hands*, Consultant for PBS documentary film, directed by Philip Gittelman. [5-minute promotional link]
<https://drive.google.com/file/d/1rAvMZxRcCKioUkMV2yIPrLdBM6B6rgFv/view>
- 2018 *Breaking Glass*, Panelist on 4 National Forums (Ann Arbor, Michigan in April; Seattle Opera, in July <http://www.seattleoperablog.com/2018/07/breaking-glass-panelist-naomi-andre.html>; Cooperstown, NY in August; Opera America NYC, in September) and a series of podcasts. Glimmerglass Opera sponsored panels on new directions in opera, *Blue* (scheduled to premiere in 2019) and *Stomping Ground* (2017) two new operas on African-Americans, the police, legal matters and race today. <https://glimmerglass.org/breaking-glass/>
- 2018 “Introducing the *Summer King*,” April 22. North Rosedale Park Community House, Detroit. Moderator for Michigan Opera Theater sponsored panel for new opera (by Daniel Sonenberg) on American Negro League baseball player Josh Gibson.
- 2018 *Porgy and Bess Symposium*, Gershwin Initiative, University of Michigan February 16-18. Planning committee, symposium panelist and moderator, pre-concert talk for performance.
- 2017 Episode #3 Featuring Naomi André on Black and Haitian opera, *Woy Magazine*. Posted October 4, 2017.
<http://woymagazine.com/2017/10/04/epizod-3-featuring-naomi-andre-english/>
- 2016 “*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/>
- 2016 Moderator, “*Love, Life, and Loss*,” Michigan Theater, Ann Arbor, Michigan, October 24. 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 of black men (Michael Brown, Trayvon Martin, Oscar Grant, Eric Garner, Kenneth Chamberlain, and Amadou Diallo) said before they were killed by the police.
- 2013 “Opera, African Americans, and the Making of American Music.” March. 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.
- 2013 “Castrati and the Beautiful In-Between,” *CR: Fashion Book*, (Fall/Winter 2013, issue 3): 154-155 in English, translated into Italian, pages 156-157.

Interviews on Race in Opera: Blackface and Yellowface, Opera in Prison

- 2018 Diane De Beer, “A Mighty Man and His Music—Professor Mzilikazi Khumalo” also appeared as “Author Interview: Exploring SA’s black opera and the unsung heroes at centre stage. Collaboration between SA and US academics unearths a rich history,” September 26.
<https://www.businesslive.co.za/bd/life/arts-and-entertainment/2018-09-26-author-interview-exploring-sas-black-opera-and-the-unsung-heroes-at-centre-stage/>
- 2018 William Robin, *New York Times*, August 17. “Classical Music: Exploring Diversity in Opera at Glimmerglass.” <https://www.nytimes.com/2018/08/17/arts/this-week-in-arts-afropunk-regina-hall.html>
- 2018 Christy Karras, *Seattle Times*, August 8. “Beloved yet problematic: Seattle Opera tackles the cultural controversies behind *Porgy and Bess*.”

- <https://www.seattletimes.com/entertainment/classical-music/problematic-yet-beloved-seattle-opera-tackles-the-cultural-controversies-behind-porgy-and-bess/>
- 2018 “Naomi André: Engaging Black Experience in Opera,” interview by Lara Pellegrinelli for *National Sawdust Log*. Posted August 8.
<https://nationalsawdust.org/thelog/2018/08/08/naomi-andre-engaging-black-experience-in-opera/>
- 2018 “Naomi André, *Black Opera: History Power, Engagement*,” interview by Kristen Turner for New Books Network. Posted August 8, 2018.
<http://newbooksnetwork.com/naomi-andre-black-opera-history-power-engagement-u-illinois-press-2018/>
- 2018 “Racial Diversity in Opera,” interview by Polly Hansen Hansen for Viewpoints Radio. This show was aired on August 5 (18-31, segment 2) to over 600 radio stations in the US.
<https://viewpointsonline.net/>
- 2018 “Behind the Book, *Black Opera: History, Power, Engagement*,” *The Call Out*, Newsletter of the University of Illinois Press, Summer, issue 3, page 11.
https://www.press.uillinois.edu/about/Callout3_07-2018.pdf
- 2018 Ryan Ebright, *New York Times* May 4. “Beethoven’s 200-Year-Old *Fidelio* Enters Today’s Prisons”
<https://www.nytimes.com/2018/05/04/arts/music/beethoven-opera-fidelio.html>
- 2018 Christy Karras, *Seattle Times* April 26. “Seattle Opera’s *Aida* spurs discussion of ways black people are misrepresented—or not represented—in opera”
<https://www.seattletimes.com/entertainment/classical-music/seattle-operas-aida-spurs-discussion-of-ways-black-people-are-misrepresented-or-not-represented-in-opera/>
- 2017 Robin Amer, *Chicago Reader* December 13. “*Turandot* isn’t just problematic—it’s complicated”
<https://www.chicagoreader.com/chicago/turandot-lyric-opera-puccini-orientalism-yellowface/Content?oid=36522180>
- 2015 August-September: six 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.
- “As the Met Abandons Blackface, a Look at the Legacy of African Americans in Opera,” by Alison Kinney, *Hyperallergic* August 3.
 <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.
 <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.
 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*, September 18.
 <http://huff.lv/1NuqFhm>
- 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.
 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.

http://www.theguardian.com/music/2015/sep/22/otello-metropolitan-opera-scraps-blackface?CMP=edit_2221

SERVICE

International

- 2018 External Reviewer, Dissertation, Oxford University. May 5-12.
2015-19 American Academy in Berlin. Reviewer for Academy Fellows—Music.

National

- 2019-2023 Editorial Board, *Journal of the Royal Musical Association*, published by Taylor and Francis.
2018-2022 Editorial Board, *Journal of the American Musicological Society*, published by the University of California Press.
2014-20 Editorial Board, *Women and Music: A Journal of Gender and Culture*, published by University of Nebraska Press. (Reappointed for second 3-year term.)
2015-17 Editorial Board, *Journal of the Society for American Music*, published by Cambridge University Press.
2017-present *Music and Social Justice* series, University of Michigan Press, founding Advisory Board member. <https://www.musicandjustice.com/>
2007 Feminist Theory and Music 9 Conference Program Committee, McGill University, Montreal June.
2004-7 Fulbright Senior Specialist Program, Council for the International Exchange of Scholars. Reviewer for US studies—Music.
1998-2012 Harvard Graduate Alumni Association Council.

American Musicological Society

- 2018-20 Ruth A. Solie Award Committee. Award for best edited collection.
2016-17 Committee on Race and Ethnicity in the Profession. Inaugural committee established by President to further address issues of diversity and inclusion.
2010-13 Howard Mayer Brown Fellowship Committee. Award to support underrepresented graduate students in musicology.
1998-2005 Committee on Cultural Diversity (Co-chair 2002-2005). Committee to recruit underrepresented graduate students and administer travel fund to conference.
2003-5 Committee on Membership and Professional Development.
2001-4 AMS Council. (Council Nominating Committee, 2002-2003.)

Society for American Music

- 2018-21 Committee on the Conference.
2014-16 Nominating Committee.
2004-6 Program Committee. (Program Chair, 2006 Chicago national meeting.)
2005-8 H. Earle Johnson Book Publication Subvention.
2006-7 Honors and Awards Committee.
2004-8. Membership Committee.
2005-8 Committee on Cultural Diversity.

University *All at the University of Michigan*

- 2019-23 Senior Fellow, Michigan Society of Fellows (appointed by UM President Schlissel.)

2019-21 Executive Committee, Department of Afroamerican and African Studies.
2019-21 Executive Committee, African Studies Center.
2015-9 African Heritage Initiative Advisory Board, African Studies Center, Elected, Co-Chair 2017.
2018-9 Graduate Certificate Program, Department of Afroamerican and African Studies.
2018-9 Undergraduate Curriculum Committee, Department of Afroamerican and African Studies.
2011-9 Center for World Performance Studies, Advisory Committee.
2016-8 Executive Committee, Institute for Research on Women and Gender (also 2005-2007).
2015-8 College of Literature, Science, and the Arts Curriculum Committee, Elected.
2017 Conference Coordinator, "Performance Arts and Political Action," Workshop at the University of the Witwatersrand, Johannesburg, South Africa, June. Funded by the Mellon Foundation through the African Studies Center at the University of Michigan and the Wits Institute for Social and Economic Research.
2016-7 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.
2011-17 Women of Color in the Academy Project, Steering Committee (also on committee 1999-2005).
2016 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.
2015-6 Merit Review Committee, Women's Studies.
2015 Search Committee for Assistant Professor in Digital Studies and the Humanities, (Residential College and American Cultures), Winter.
2014 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 (also served 2011).
2012-4 Executive Committee, African Studies Center, Elected.
2010 Undergraduate Committee, Women's Studies (also served 2004-2006; Chair, 2004-2005).
2008-10 Executive Committee. Women's Studies, Elected. (Also served Winter 2012 as a replacement and 2003-2005).
2010-13 Executive Committee. Residential College. Elected.
2011-13 Women's Studies Concentration Advisor, Women's Studies. (Also served 2003).
2011 Search Committee for the Director for the Center for World Performance Studies and Professor in the Center for African and African-American Studies.
2011 Search Committee, for Professor in Women's Studies and English, Winter.
2010-1 Bouchet Honor Society, Selection Committee.
2011 Promotions and Review Committee, Women's Studies (also served 2006-2007).
2008-11 Faculty Senate, Elected representative (college-wide election): College of Literature, Science, and Art (also served for School of Music, 2002-2003).
2005-7 President's Advisory Committee on Women's Issues.
2006 Steering Committee, Diversity Summit.
2005-7 Academic Judiciary Committee.
2000-3 Barbour Fellowship Committee, Chair 2003.
2000-3 Music Concentration Advisor to LSA students, School of Music (also served 1996).
1997-9 Resolution Officer, Office of Student Conflict Resolution.

Community

- 2017-9 Faculty Forum Lecturer, Camp Michigania (July 20-27 2019, June 16-23, 2018, July 29-August 5, 2017).
- 2013-6 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).
- 2014-19 Panelist and Lecturer, University Musical Society, Ann Arbor, Michigan (and in 1999-2003).
Pre-concert lectures for South African Isango Ensemble productions of *Impempe Yomlingo* (adaptation of Mozart’s *Magic Flute*) and *A Man of Good Hope* (adaptation of Jonny Steinberg’s book of same title), October 2019. 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).
- 2014-16 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).
- 2008-15 Opera Lecturer, University Senior Living: Assisted Living 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.
- 2006-14 American Friends Service Committee, Criminal Justice Steering Committee.
- 2004-7 Women’s Studies Instructor, Michigan Women’s Prisons, 2004-2007.
Huron Valley Women’s Correctional Facility, February-May 2006, Feb-June 2007
Western Wayne Women’s Correctional Facility February-June 2004, February-June 2005,
- 2000-1 Conversation Group Leader for ESL learners, Washtenaw Literacy Project.
- 1999-2005 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

- 2017-Present Our Own Thing Chorale (Spirituals, Gospel, African-American art music), director Willis Patterson, (also sang with group in fall 2010, 2005-2008).
Chorus sang in UMS production of *Porgy and Bess* (Gershwin Initiative debuting new critical edition of the score), Hill Auditorium, February 17, 2018.
- 2015 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.
- 2015 Host and Emcee for Ann Arbor Symphony Orchestra Youth Concert, Hill Auditorium, March 18.
Host and narrator for two educational concerts for nearly 5000 elementary school children (two shows) with the Ann Arbor Symphony Orchestra.

- 1995-2001 Ann Arbor Cantata Singers, Singer and Board Member (European classical and American art music), also in 2003.
- 1999-2000 Kethuck and Kempyang player, Javanese Gamelan Ensemble, University of Michigan.
- 1997-8 Singer and Faculty Advisor, El Mariachi Michicano, University of Michigan.