



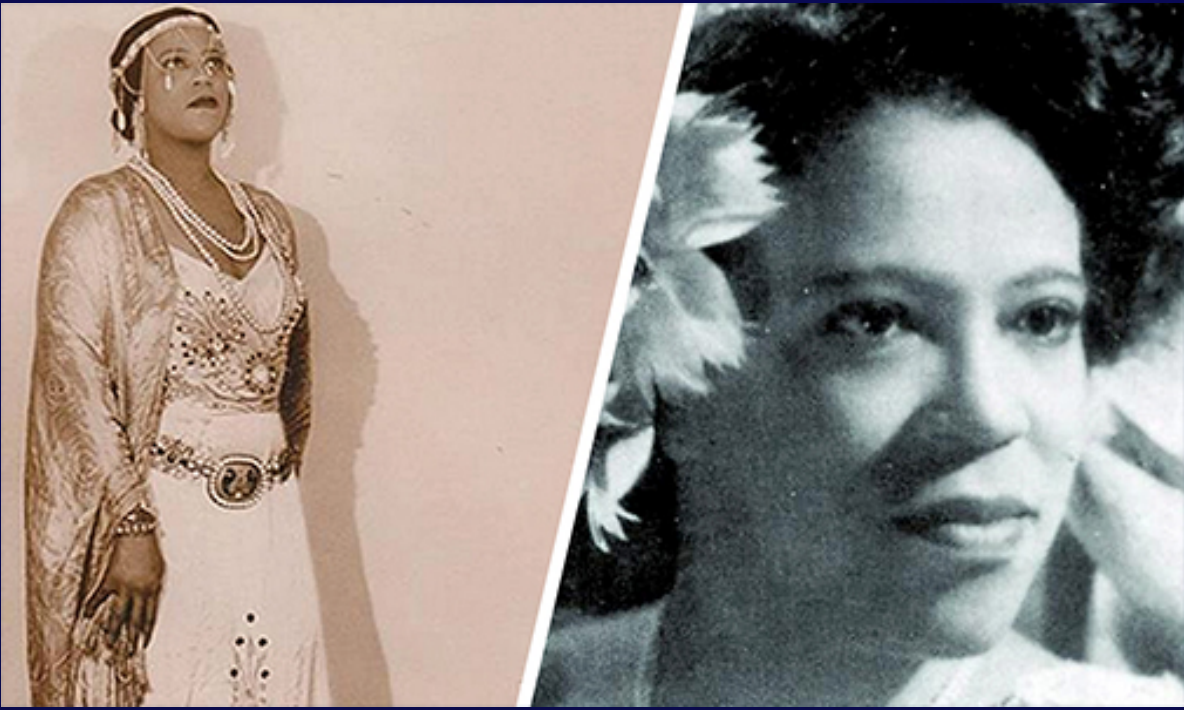
# Performers and Institutions

**Week 10 Opera and Race / Fall 2022**

**What does thinking about  
performers add to our story?**

**Special focus: mid-century performers**







# Elizabeth Taylor Greenfield





# Sissieretta Jones





# Marie Selika Williams





# Flora Batson





# Caterina Jarboro



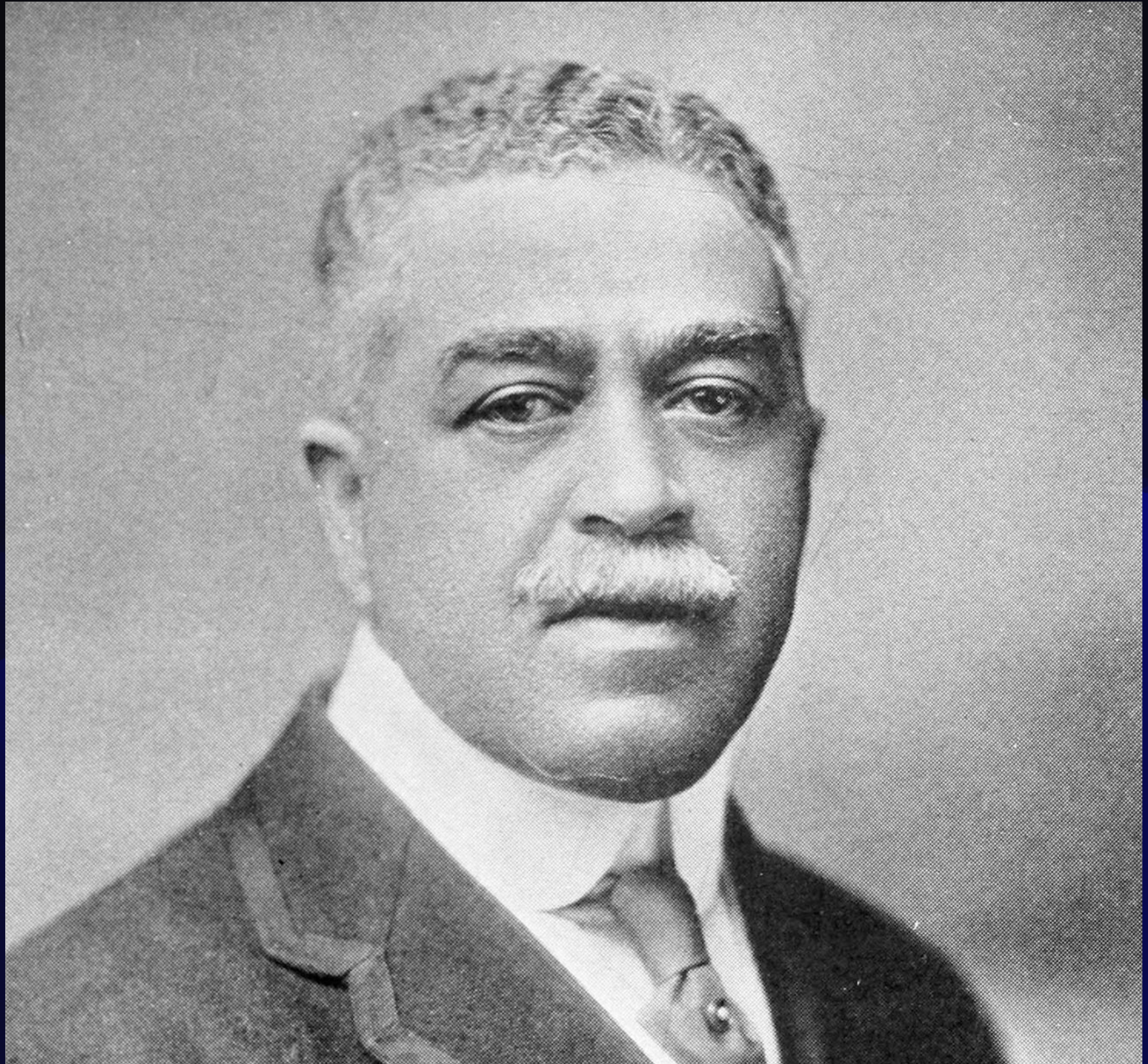


# Will Marion Cook





# Henry Thacker Burleigh





**R. Nathaniel Dett**



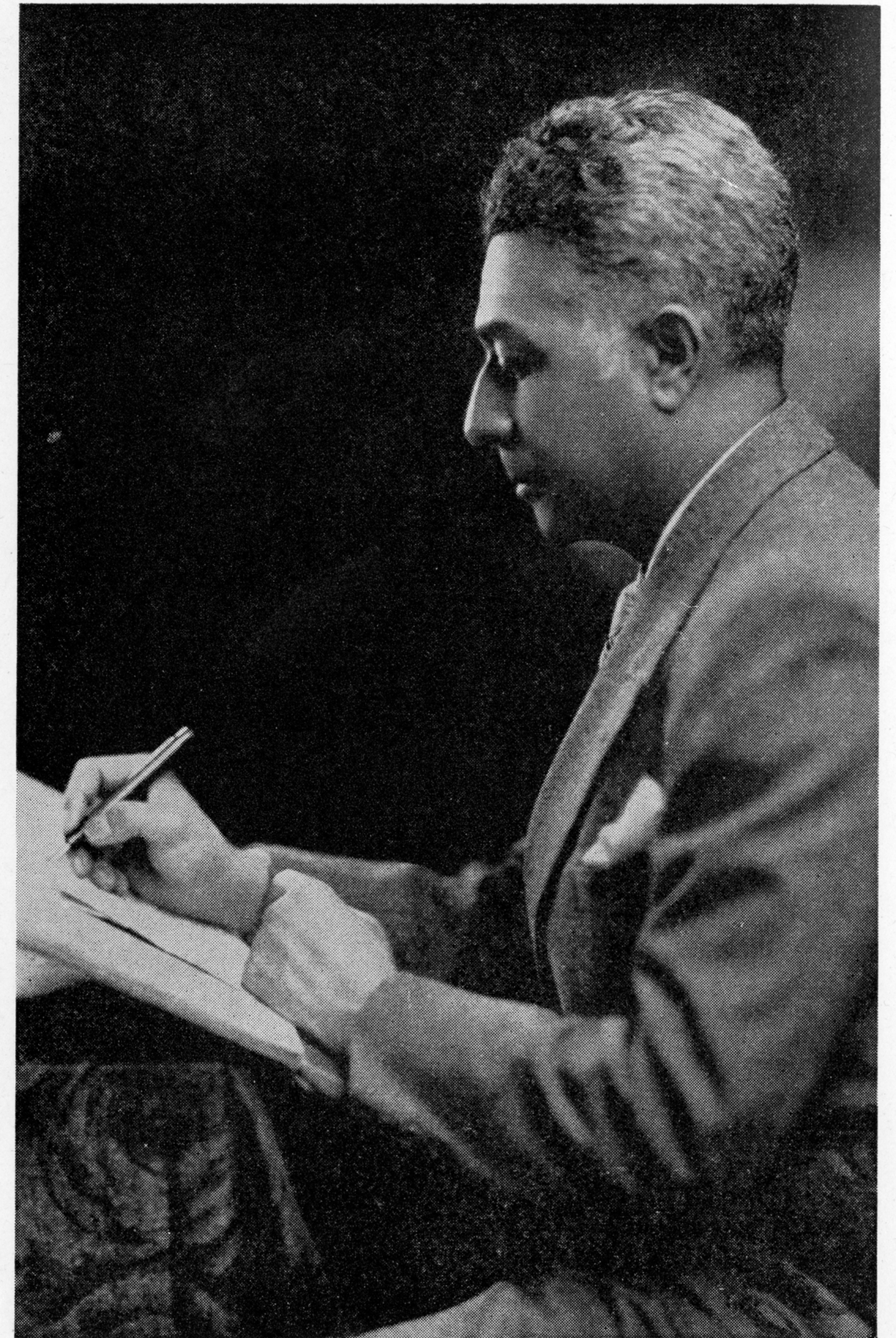


# Emma Azalia Hackley (1867-1922)





# Clarence Cameron White (1880-1960)



CLARENCE CAMERON WHITE



# Hal Johnson (1888-1970)





# Mid-century Performers



# Performers



Roland Hayes  
studio portrait



Gloria Davy  
*Aida*



Junetta Jones  
Concert performance



Reri Grist  
studio portrait



# Performers



Gloria Davy  
*Aida*

## Gloria Davy (1931-2012)

- born in Brooklyn (her parents were immigrants from Saint Vincent)
- spinto
- 1952: wins Marian Anderson award
- 1953: degree in vocal performance from Juilliard
- 1954: Broadway debut in *Four Saints in Three Acts*
- 1954-1956: international tour as Bess in *Porgy and Bess*
- 1957: her first performance as Aida in Nice (France)
- 1957: Aida with NY Philharmonic in Lewisohn Stadium
- 1958: Met debut as Aida (first Black Aida at the opera house)
- 1961: marries a Swiss citizen, so career mostly based in Europe after this point—sings at most of the major European opera houses

## Reri Grist (b. 1932...)

- born in NYC
- coloratura soprano
- BA degree from Queens College, City University of New York
- teens, performs on Broadway
- 1957: Consuelo in premiere of *West Side Story*
- 1960: hired by Bernstein to sing Mahler *Symphony No. 4* with NY Phil (lots of major concert performances follow)
- 1959: Santa Fe opera debut
- 1960: premiere in Europe at Cologne opera; appearances follow in Zurich, Covent Garden, Vienna State Opera
- 1966: Met debut as Rosina in *Barber of Seville* (she'll appear at the Met for 13 seasons)
- 1991: ends singing on stage
- taught voice at Indiana University and Hochschule für Musik in Munich



Reri Grist  
studio portrait



# Performers



Robert McFerrin Sr.  
studio portrait



Martina Arroyo  
Queen Elizabeth, *Don Carlos*



Grace Bumbry  
*Carmen*



Gwendolyn Killebrew  
Studio portrait



# Performers



Robert McFerrin Sr.  
studio portrait

Robert McFerrin Sr (1921-2006)

- born in Marianna, Arkansas
- baritone
- sang lots of different musical styles  
growing up: gospel choir, vocal harmony  
trio w/siblings, hymns, spirituals, choir,
- middle school moves to St. Louis
- 1940: goes to Fisk University, later transfers  
to Chicago Musical College (had to serve  
in WWII in the midst of school)
- 1948: moves to NYC, works with Hall  
Johnson
- 1949-1951: appears at Tanglewood, New  
England Opera Theater, New York City  
Opera, Broadway, etc
- 1953: wins Met Opera Auditions of the Air  
(first Black performer to win the auditions  
of the Air)
- 1955: Met stage debut (first Black man to  
sing at the Met, sang Amonasro in *Aida*)
- sings at Met for 3 years
- moves to California for Hollywood and  
vocal studio teaching
- teaches at multiple colleges in CA and  
Missouri
- father of Bobby McFerrin...

Gwendolyn Killebrew (1941-2021)

- born in Philadelphia
- contralto and mezzo-soprano
- 1963: BM in music education from  
Temple (she sings and plays  
piano and horn as well)
- teens, performs on Broadway
- 1965: Aspen Musical Festival
- 1966: wins Met Opera National  
Council Auditions
- 1967: Met Opera debut in  
Wagner's *Die Walküre*
- multiple other opera companies:  
San Francisco, Boston, Brussels,  
Munich
- 1971: opens new Kennedy Center
- tons of other work, including US  
and European houses, and  
concert and recital work as well
- retires from stage in 1980s and  
works as music educator and  
private teacher



Gwendolyn Killebrew  
Studio portrait



# Performers



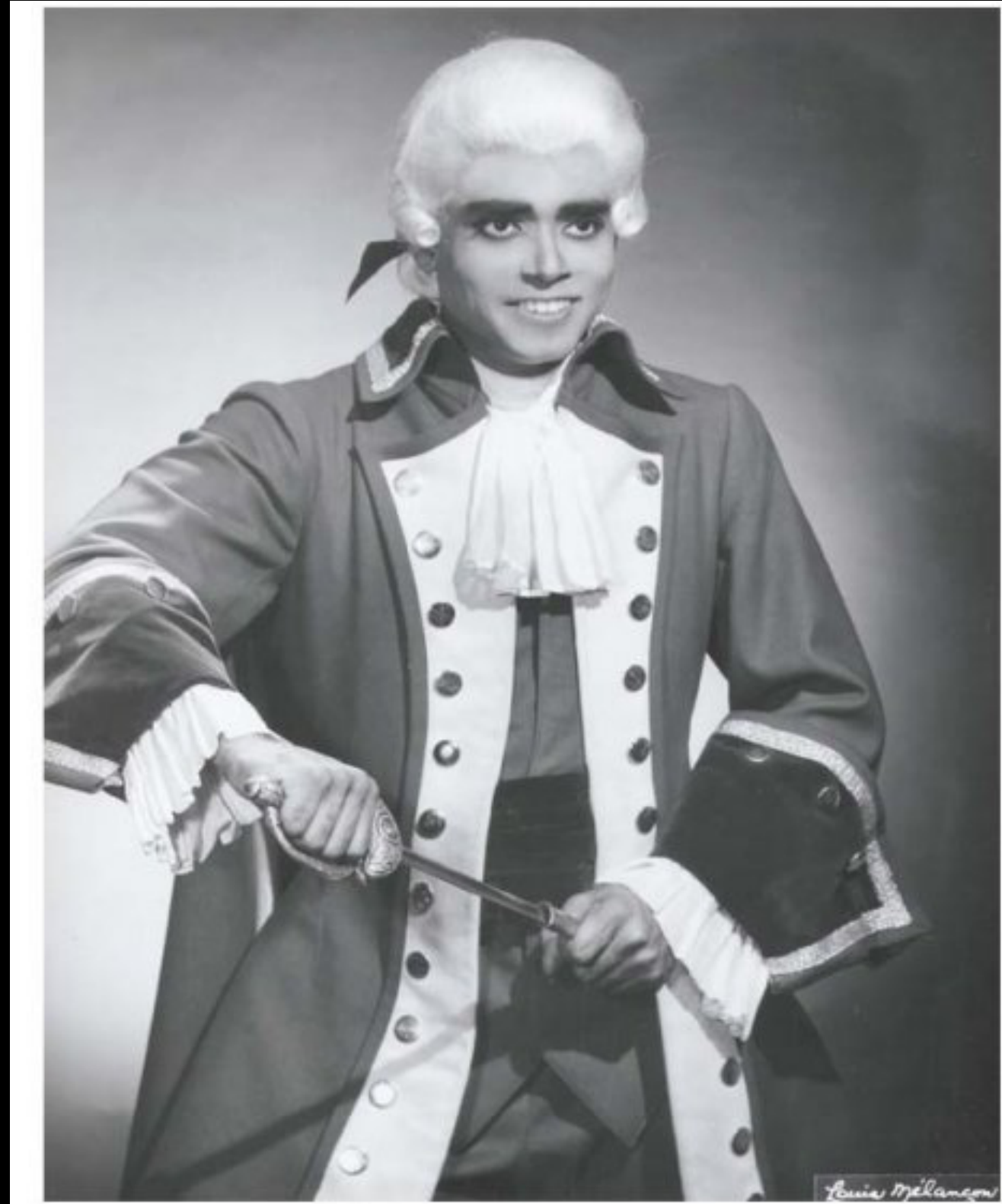
Mattiwilda Dobbs  
studio portrait



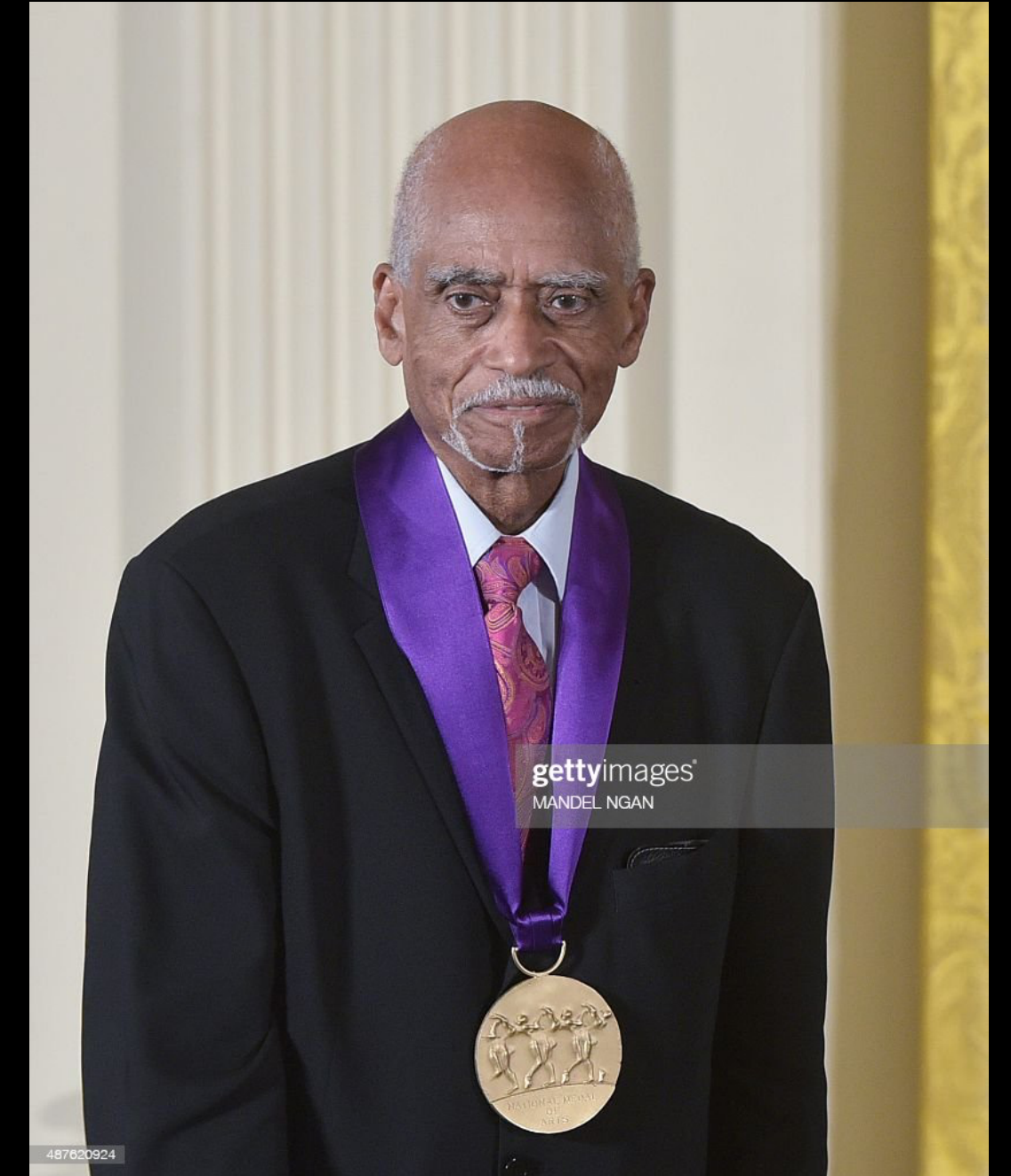
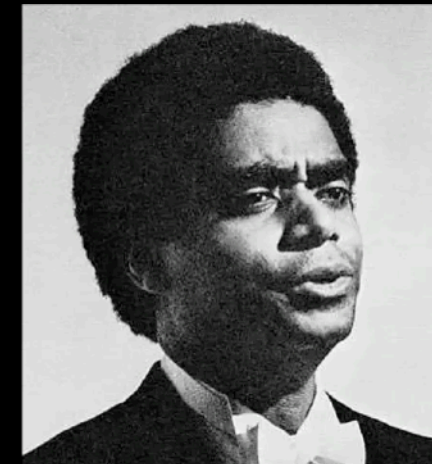
Felicia Weathers  
Studio portrait



Shirley Verrett  
Eboli, *Don Carlos*



George Shirley  
Ferrando, *Così fan tutte*



<https://www.operaamerica.org/industry-resources/2022/oral-history-project/an-oral-history-with-george-shirley/>





## Radcliffe: Marian Anderson and the Desegregation of the American Concert Stage

Date: Wednesday, September 28, 2016, 4:00pm  
Location: Knafel Center, 10 Garden Street, Cambridge, MA



Part of the 2016–2017 Fellows' Presentation Series  
Lecture by Carol J. Oja RI '17

Free and open to the public.

[Please register and join us.](#)

We welcome walk-in attendees on the day of the event whenever space is available. If the event reaches capacity, then the information on this page will be updated. Thank you.

Hailed as one of the greatest singers of the 20th century, Marian Anderson used her talent and celebrity to advance civil rights. Her 1939 concert at the Lincoln Memorial defied a ban excluding African American performers from Constitution Hall in Washington, DC, and her 1955 debut at the Metropolitan Opera ended the Met's exclusion of African American singers in starring roles. This lecture—which includes audio and video of Anderson in performance—repositions those landmarks as part of the little-discussed history of institutional segregation in the classical music business.

Carol J. Oja, the William Powell Mason Professor of Music at Harvard, is the 2016–2017 Frieda L. Miller Fellow at the Radcliffe Institute. While at Radcliffe, Oja continues her work on “Black Virtuosos and Civil Rights,” which aims for a cultural history of a breakthrough generation of African American performing artists in classical music. Racial practices at the Metropolitan Opera and New York Philharmonic are the primary focus.



### Performing Lieder, Hearing Race: Debating Blackness, Whiteness, and German Identity in Interwar Central Europe.



Author: Kira Thurman  
Date: Fall 2019



From: Journal of the American Musicological Society (Vol. 72, Issue 3)  
Publisher: University of California Press



Document Type: Article  
Length: 17,744 words  
Lexile Measure: 1620L  
DOI: <http://dx.doi.org/10.1525/jams.2019.72.3.625>.





## Marian Anderson (1897-1993)

- Born in Philadelphia
- early 1900s: very active in singing at Union Avenue Baptist Church (Anderson paid to perform vocal solos even when very young, sang in the church choir)
- 1907: joins People's Chorus of Philadelphia conducted by Emma Azalia Hackley
- 1910s: goes to grammar school—though her family cannot afford formal music lessons, Anderson learns in a lot of musical contexts. Her pastor and other community leaders raise money for Anderson to have singing lessons and go to South Philadelphia High School
- 1919: Chicago, performance at at National Association for Black musicians (hugely important, but also a difficult experience)

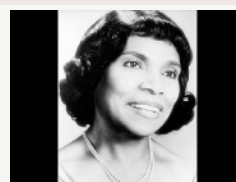


# Marian Anderson



Marian Anderson  
Herbert H. Heimlich, photographer  
Marian Anderson Collection, University of  
Pennsylvania Libraries

- 1919: “Erbarme dich”
- 1923: makes recordings for Victor company
- 1924: “Deep River”
- 1924: Town Hall recital in NYC
- **1925: singing appearance with NY Phil**
- 1927: “Der Tod und das Madchen”
- 1935: famous (and dangerous) concert in Salzburg





# Marian Anderson



- 1927: “Der Tod und das Madchen”
- 1929: receives some funding to go study and work in Europe (and she’s following some precedents set by her illustrious predecessor Roland Hayes, who was making \$100,000 a year singing in Europe)
- 1933: debut in Europe in London
- extraordinarily successful career in Europe in early 1930s, singing German lieder, opera arias, and concert arrangements of spirituals.
- 1935: famous (and dangerous) concert in Salzburg

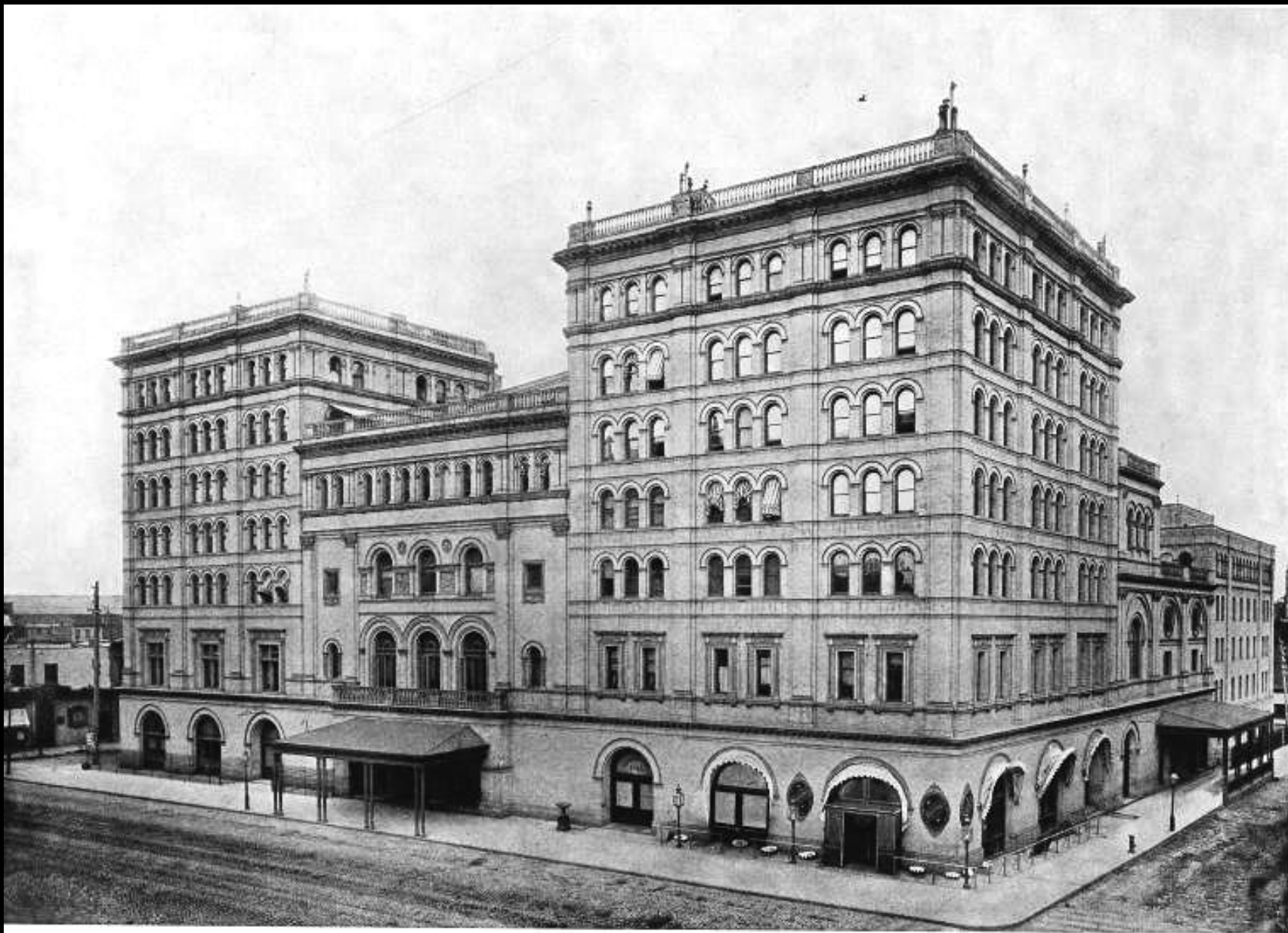




1939







THE METROPOLITAN OPERA HOUSE





# Pathways to Desegregating the Metropolitan Opera

- 1943: Marian Anderson's manager starts a concerted effort of renting the Met hall for concert performances [strategic!]
- More Anderson concerts at Met in 1945, 1946, 1947 [Easter Sunday!]  
— often standing room only in the 4,000 seat Met auditorium, and often a majority Black audience. More Easter concerts in 1948 and 1949
- January 1951: Duke Ellington benefit concert at the Met for NAACP
- March 1951: Fred Thomas, Black baritone, is among 3 winners of the Metropolitan Opera of the Air auditions
- October 1951: Janet Collins signed as one of the premiere dancers at the Met
- November 1951: The bar/restaurant at the Met (Sherry's) is desegregated
- November 1951: 4 Black choral members join the chorus of *Cavalleria rusticana* [breaks *Aida* pattern]
- April 1953: Robert McFerrin wins Metropolitan Opera of the Air auditions
- Spring 1954: Sylvia Olden Lee hired as a vocal coach becoming the first Black artistic staff member at the Met
- October 1954: Rudolf Bing and Marian Anderson reach an agreement for her debut at the Met in January 1955
- January 1955: both Marian Anderson and Robert McFerrin make Met stage debuts





# 1955





1950-1972:

Rudolph Bing’s era as Metropolitan Opera manager

- 22 seasons of Bing’s tenure: The Met averages 245 performances/year
- 22 seasons of Bing’s tenure=5,429 performances in total
- January 1955: first credited performance by a singer of color during a main season opera [Marian Anderson, Verdi’s *Un ballo in maschera*]
- 1955-1972: at least 733 performances by credited singers of color

|                | Date       | Singer           | Work (Role)                          | Venue<br>(if <b>not</b> Metropolitan Opera House)     | Met Broadcast? |
|----------------|------------|------------------|--------------------------------------|-------------------------------------------------------|----------------|
|                | 1/11/1965  | Marian Anderson  | <i>Un Ballo in Maschera</i> (Ulrica) | Academy of Music, Philadelphia                        |                |
|                | 1/27/1955  | Robert McFerrin  | <i>Aida</i> (Amonasro)               |                                                       |                |
|                | 2/26/1955  | Marian Anderson  | <i>Un Ballo in Maschera</i> (Ulrica) |                                                       |                |
|                | 4/6/1955   | Robert McFerrin  | <i>Aida</i> (Amonasro)               |                                                       |                |
|                | 11/26/1955 | Marian Anderson  | <i>Un Ballo in Maschera</i> (Ulrica) |                                                       |                |
|                | 12/10/1955 | Marian Anderson  | <i>Un Ballo in Maschera</i> (Ulrica) |                                                       |                |
|                | 12/26/1955 | Marian Anderson  | <i>Un Ballo in Maschera</i> (Ulrica) |                                                       |                |
|                | 2/16/1956  | Robert McFerrin  | <i>Faust</i> (Valentin)              |                                                       |                |
|                | 3/2/1956   | Robert McFerrin  | <i>Aida</i> (Amonasro)               |                                                       |                |
|                | 3/16/1956  | Robert McFerrin  | <i>Rigoletto</i> (Rigoletto)         |                                                       |                |
|                | 3/23/1956  | Robert McFerrin  | <i>Rigoletto</i> (Rigoletto)         |                                                       |                |
|                | 4/17/1956  | Marian Anderson  | <i>Un Ballo in Maschera</i> (Ulrica) | Boston Opera House, Boston                            |                |
|                | 4/21/1956  | Robert McFerrin  | <i>Aida</i> (Amonasro)               | Boston Opera House, Boston                            |                |
|                | 4/24/1956  | Marian Anderson  | <i>Un Ballo in Maschera</i> (Ulrica) | Cleveland Public Auditorium, Cleveland                |                |
|                | 5/19/1956  | Robert McFerrin  | <i>Aida</i> (Amonasro)               | University of Minnesota, Northrop Memorial Auditorium |                |
| 1956-57 season | 11/9/1956  | Mattiwilda Dobbs | <i>Rigoletto</i> (Gilda)             |                                                       |                |
|                | 11/12/1956 | Mattiwilda Dobbs | <i>Rigoletto</i> (Gilda)             |                                                       |                |
|                | 12/1/1956  | Mattiwilda Dobbs | <i>Rigoletto</i> (Gilda)             |                                                       |                |
|                | 12/6/1956  | Mattiwilda Dobbs | <i>Rigoletto</i> (Gilda)             |                                                       |                |
|                | 12/25/1956 | Robert McFerrin  | <i>Aida</i> (Amonasro)               |                                                       |                |
|                | 1/31/1957  | Robert McFerrin  | <i>Aida</i> (Amonasro)               |                                                       |                |
| 1957-58 season | 12/21/1957 | Mattiwilda Dobbs | <i>Lucia di Lammermoor</i> (Lucia)   |                                                       |                |
|                | 1/20/1958  | Mattiwilda Dobbs | <i>Lucia di Lammermoor</i> (Lucia)   |                                                       |                |
|                | 1/20/1958  | Mattiwilda Dobbs | <i>Lucia di Lammermoor</i> (Lucia)   |                                                       |                |



- Broadcasts: typically twenty operas per season (roughly 8% of the overall season)
- 22 seasons of Bing’s tenure=429 broadcasts
- 1955-1972: at least 72 broadcasts featuring a credited singer of color (Arroyo, Price and Shirley account for 2/3 of these broadcasts)

| 1955-56 season                 | 1956-57 season                 | 1957-58 season          | 1958-59 season                 | 1959-60 season                 | 1960-61 season     | 1961-62 season         | 1962-63 season                         | 1963-64 season                 | 1964-65 season                  | 1965-66 season                        | 1966-67 season                 | 1967-68 season                | 1968-69 season                 | 1969-70 season                        | 1970-71 season                 | 1971-72 season                 |
|--------------------------------|--------------------------------|-------------------------|--------------------------------|--------------------------------|--------------------|------------------------|----------------------------------------|--------------------------------|---------------------------------|---------------------------------------|--------------------------------|-------------------------------|--------------------------------|---------------------------------------|--------------------------------|--------------------------------|
| Les Contes d'Hoffman           | Lucia di Lammermoor            | Aida                    | Carmen                         | Aida                           | Nabucco            | Lucia di Lammermoor    | El Amor Brujo, Atlantida               | Aida Price                     | Lucia di Lammermoor             | Il Trovatore                          | Antony and Cleopatra Price     | Le Nozze di Figaro            | Rigoletto                      | Aida Price                            | Don Pasquale Grist             | Luisa Miller                   |
| Un ballo in Maschera Anderson  | Madama Butterfly               | Eugene Onegin           | Die Zauberflöte Davy           | Der Zigeunerbaron              | Manon Lescaut      | Das Rheingold Arroyo   | Ernani Price                           | Götterdämmerung                | Rigoletto Jones                 | Don Carlo Arroyo                      | Turandot                       | Falstaff                      | Simon Boccanegra Shirley       | Tosca                                 | Tosca                          | Tristan und Isolde             |
| Così Fan Tutte                 | Les Contes d'Hoffman           | Don Giovanni            | Die Fledermaus                 | Manon                          | Tannhäuser         | Die Walküre Arroyo     | Cavalleria Rusticana/Pagliacci Shirley | Manon                          | Der Rosenkavalier               | Arabella                              | Elektra                        | La Ventana; Hänsel und Gretel | La Sonnambula                  | Die Zauberflöte                       | Norma                          | Hänsel und Gretel              |
| Lohengrin                      | Ernani                         | Il Barbiere di Siviglia | Otello                         | Faust                          | L'Elisir d'Amore   | La Forza del Destino   | Aida                                   | Don Giovanni                   | Samson et Dalila                | La Périhole                           | Die Frau ohne Schatten         | La Traviata                   | Die Meistersinger von Nürnberg | La Bohème                             | Aida Arroyo/Bumbry             | Carmen                         |
| Aida                           | Rigoletto                      | Andrea Chénier          | Madama Butterfly               | Der Rosenkavalier              | Rigoletto          | La Fanciulla del West  | Der Rosenkavalier                      | Faust                          | Le Nozze di Figaro              | Madama Butterfly                      | Faust                          | Die Zauberflöte               | Don Giovanni Arroyo            | Der Fliegende Holländer Shirley       | Fidelio                        | Samson et Dalila Bumbry        |
| Tosca                          | Carmen                         | Faust                   | Cavalleria Rusticana/Pagliacci | Macbeth                        | Boris Godunov      | Siegfried Arroyo       | Pelléas et Mélisande                   | La Traviata                    | Les Sylphides; Don Pasquale     | La Fanciulla del West                 | Lucia di Lammermoor            | Tosca                         | Il Barbiere di Siviglia        | Cavalleria Rusticana/Pagliacci Bumbry | Orfeo ed Euridice Bumbry       | Die Meistersinger von Nürnberg |
| Lucia di Lammermoor            | La Périhole                    | Le Nozze di Figaro      | La Gioconda                    | Tristan und Isolde             | Don Giovanni       | La Bohème              | Die Meistersinger von Nürnberg         | Il Trovatore Price             | Turandot                        | The Queen of Spades                   | Die Fledermaus                 | Aida                          | Faust                          | Don Carlo Bumbry                      | Die Frau ohne Schatten         | Così Fan Tutte                 |
| Carmen                         | Das Rheingold                  | Orfeo ed Euridice       | Manon Lescaut                  | Pelléas et Mélisande           | Arabella           | Götterdämmerung Arroyo | Un ballo in Maschera Dobbs             | Die Zauberflöte Shirley/Jones  | Falstaff Shirley                | Fidelio Shirley                       | Die Meistersinger von Nürnberg | Der Fliegende Holländer       | La Bohème                      | Turandot                              | La Périhole                    | Pelléas et Mélisande           |
| Die Meistersinger von Nürnberg | Die Walküre                    | La Forza del Destino    | La Traviata                    | Le Nozze di Figaro             | Le Nozze di Figaro | Madama Butterfly       | Don Giovanni Price                     | Lohengrin                      | Simon Boccanegra Shirley        | Don Giovanni                          | Lohengrin                      | Martha                        | Lucia di Lammermoor            | Der Rosenkavalier                     | Un ballo in Maschera Arroyo    | Rigoletto                      |
| Faust                          | Arabella                       | Vanessa                 | Lohengrin                      | Cavalleria Rusticana/Pagliacci | Il Trovatore Price | La Périhole            | Fidelio Shirley                        | The Last Savage                | La Forza del Destino            | Andrea Chénier                        | Don Giovanni                   | Lohengrin Arroyo              | Der Rosenkavalier Grist        | Madama Butterfly Arroyo               | Carmen                         | La Forza del Destino Price     |
| Don Pasquale                   | Siegfried                      | Gianni Schicchi, Salome | Les Contes d'Hoffman Dobbs     | Carmen                         | Alceste            | Salome                 | Ariadne                                | Otello                         | Der Fliegende Holländer Shirley | Aida Price                            | La Bohème                      | Luisa Miller                  | Tosca                          | La Fanciulla del West                 | Cavalleria Rusticana/Pagliacci | L'Elisir d'Amore               |
| Der Rosenkavalier              | Aida                           | La Bohème               | Don Giovanni                   | Fidelio                        | Simon Boccanegra   | Turandot               | Adriana Lecouvreur                     | Rigoletto Jones                | Così Fan Tutte Price            | Lucia di Lammermoor                   | Peter Grimes                   | Die Walküre Killebrew         | Das Rheingold                  | La Traviata                           | Il Barbiere di Siviglia        | Faust                          |
| Rigoletto                      | Götterdämmerung                | La Traviata             | Macbeth                        | Die Walküre                    | Martha             | Aida                   | Der Fliegende Holländer Shirley        | Eugene Onegin Price            | Les contes d'Hoffman            | Un ballo in Maschera Price            | Il Trovatore Arroyo            | La Gioconda                   | Die Walküre Killebrew          | Ariadne Grist                         | Elektra Killebrew              | Werther                        |
| Die Zauberflöte                | Die Zauberflöte                | Tristan und Isolde      | Un ballo in Maschera           | Il Trovatore                   | Turandot           | Orfeo ed Euridice      | Tristan und Isolde Shirley             | Don Carlo Jones                | Die Walküre                     | L'Elisir d'Amore                      | Aida Price/Bumbry              | La Forza del Destino Price    | Die Frau ohne Schatten         | Norma                                 | La Bohème                      | Fidelio                        |
| Boris Godunov                  | Il Trovatore                   | Otello                  | Die Meistersinger von Nürnberg | Der Fliegende Holländer        | La Bohème          | Un ballo in Maschera   | Andrea Chénier                         | La Bohème                      | Salome Shirley                  | Manon Lescaut                         | Die Zauberflöte Shirley        | L'Elisir d'Amore              | Carmen                         | Le Nozze di Figaro                    | Il Trovatore Arroyo/Verrett    | Salome                         |
| La Forza del Destino           | Tosca                          | Tosca                   | Wozzeck                        | La Forza del Destino           | Tristan und Isolde | Macbeth                | Il Barbiere di Siviglia Shirley        | Falstaff                       | Aida                            | Il Barbiere di Siviglia Shirley/Grist | Otello                         | Manon Lescaut                 | Turandot Arroyo                | Roméo et Juliette                     | Don Giovanni                   | La fille du régiment           |
| Parsifal                       | La Bohème                      | Der Rosenkavalier       | Boris Godunov                  | Tosca                          | Elektra            | La Gioconda            | La Traviata                            | Verdi Requiem Price            | Madama Butterfly                | Tannhäuser                            | Madama Butterfly Shirley       | Madama Butterfly              | Il Trovatore Price/Bumbry      |                                       | Werther                        | Falstaff                       |
| Manon Lescaut                  | La Traviata                    | Madama Butterfly        | Rigoletto                      | Andrea Chénier                 | La Gioconda        | Tosca Price            | Otello                                 | Macbeth                        | Vanessa                         | Parsifal                              | La Traviata                    | Un ballo in Maschera Price    | Peter Grimes                   |                                       | Parsifal                       | Otello                         |
| Le Nozze di Figaro             | Cavalleria Rusticana/Pagliacci | Lucia di Lammermoor     | Don Carlo Arroyo               | Simon Boccanegra               | Wozzeck            | Così Fan Tutte Shirley | La Sonnambula                          | Cavalleria Rusticana/Pagliacci | Ernani Price                    | Faust                                 | Mourning becomes Electra       | Roméo et Juliette             | Wozzeck                        |                                       | Les Contes d'Hoffman           | Der Freischütz                 |
| Il Trovatore                   | La Gioconda                    | Samson et Dalila        | Tosca                          | Parsifal                       | Don Carlo Arroyo   | La Traviata            | Boris Godunov Shirley                  | Tosca                          | Tosca                           | La Bohème                             | Rigoletto                      | Carmen Bumbry                 | Adriana Lecouvreur             |                                       | Madama Butterfly Shirley       | Don Carlo Bumbry               |
|                                |                                |                         |                                | Madama Butterfly               |                    |                        | Die Fledermaus                         |                                |                                 |                                       | La Gioconda                    |                               |                                |                                       |                                |                                |



# So You Want To Be An Opera STAR



SHERWIN WILLIAMS METROPOLITAN OPERA AUDITION

Name: Heidi Kral Age: 24 Voice Classification: S

Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

Selections: *Belena Act I*  
*Last Rose of Summer*

Range of Voice: *Exc.* Highest Tone: *good* Quality: *good* Volume: *good*  
Lowest Tone: *med* Quality: *good* Volume: *med*

Quality of Voice: In Room: *Good* On Air: *Good*  
Round: *Rich* Resonant: *Brilliant* Dark: *Golden* White: *White*  
Dark: *Brilliant* Hollow: *Throaty* Nasal: *Medial*

Intonation: Good ☒ Bad ☐ Sharp ☐ Flat ☐  
Vibrato: *None* Slow ☐ Fast ☐ Wide ☐ Narrow ☐  
Tremolo: ☐

Enunciation: In English: *Good* French: *Good* Italian: *Good* German: *Good*  
Breath: Controlled: *Yes* Not Controlled: ☐ Excellent: ☐ Bad: ☐

Musicality: Good ☒ Bad ☐ Uncertain ☐

Appearance: Tall ☐ Short ☒ Medium ☒ Thin ☐ Stout ☐ Medium ☒  
Hair: *Auburn* Next ☒ Looks: *good* Weight: *med*

Personality: Attractive ☒ Unattractive ☐ Positive ☒ Negative ☐

Experience: *Yes*

Style: *good*

Vocal Needs: *to even up scale*

Remarks: \_\_\_\_\_

REPORT  
Acceptable: *Yes*  
Possibility if Needed: ☐  
To Follow: ☐  
To Hear Again: ☐  
Signature: *Calvin Sells*

WELL—BY THE grace of the "Metropolitan Opera Auditions" and the NBC Red network, Sunday, 5-5:30 p. m. E.S.T., you'll be one. There are thousands like you, singers all, who come to New York with but one thought—to debut at the Metropolitan. The way to achieve it? Simple. Just follow . . .



FIRST YOU DISCUSS the music you will sing for the audition in NBC Studio 8D, (Upper Right). Then, with your back to the committee in the control room, (Upper Left), you sing. In the control room, (Left), Maestro Pelletier of the Metropolitan will grade you (Above).



Met Opera Audition Winners Heidi Kral, Marie Trafaeante and Robert McFerrin and Manager Rudolph Bing

Jet, 16 December 1954

## Selected List of Met Audition Winners:

- Fred Thomas, 1951
- Robert McFerrin, 1953
- Felicia Weathers, 1957
- Robert Mosley, 1957
- Grace Bumbry, 1958
- LaVergne Monette, 1960
- Billie Lynn Daniel, 1961
- George Shirley, 1961
- Shirley Verrett, 1961
- Junetta Jones, 1963
- Gwendolyn Killebrew, 1966
- Jessye Norman, 1968



During my early childhood years, certain tunes lingered around the house as a result of the Saturday afternoon broadcasts of the Metropolitan Opera Company. My mother listened to them on the radio... she frequently found herself humming while doing her household chores.....

Willis Patterson, *Introduction to Dialogues on Opera and the African-American Experience*, ed. Wallace Cheatham (Lanham: Scarecrow, 1997).



Surely, those early years marked the beginning of my abiding love of music—all kinds of music. And this was most revelatory on Saturday afternoons, when it was time for my weekly chores. There was cleaning to be done in the kitchen and in my own room..I made my duties stretch the entire length of the opera broadcast that I discovered on that magic box, my radio. My program of choice: the Saturday-afternoon broadcasts of the Metropolitan Opera...

One of the first operas I recall hearing was *Lucia di Lammermoor*, in the late 1950s. This would have been with Roberta Peters in the lead, and other times with Mattiwilda Dobbs. Later, in the early 1960s, the role of Lucia was taken over by a soprano new to me: the great Joan Sutherland. The well-known ensemble from this luscious opera stayed in my mind, and I remember humming the melody to myself rather often.

Jessye Norman, *Stand Up Straight and Sing!* (New York: Houghton Mifflin, 2014).



# MARCH ON WASHINGTON FOR JOBS AND FREEDOM

AUGUST 28, 1963

## LINCOLN MEMORIAL PROGRAM

- 1. The National Anthem** *Led by Marian Anderson.*
- 2. Invocation** *The Very Rev. Patrick O'Boyle, Archbishop of Washington.*
- 3. Opening Remarks** *A. Philip Randolph, Director March on Washington for Jobs and Freedom.*
- 4. Remarks** *Dr. Eugene Carson Blake, Stated Clerk, United Presbyterian Church of the U.S.A.; Vice Chairman, Commission on Race Relations of the National Council of Churches of Christ in America.*
- 5. Tribute to Negro Women Fighters for Freedom**  
Daisy Bates  
Diane Nash Bevel  
Mrs. Medgar Evers  
Mrs. Herbert Lee  
Rosa Parks  
Gloria Richardson
- 6. Remarks** *John Lewis, National Chairman, Student Nonviolent Coordinating Committee.*
- 7. Remarks** *Walter Reuther, President, United Automobile, Aerospace and Agricultural Implement Workers of America, AFL-CIO; Chairman, Industrial Union Department, AFL-CIO.*
- 8. Remarks** *James Farmer, National Director, Congress of Racial Equality.*
- 9. Selection** *Eva Jessye Choir*
- 10. Prayer** *Rabbi Uri Miller, President Synagogue Council of America.*
- 11. Remarks** *Whitney M. Young, Jr., Executive Director, National Urban League.*
- 12. Remarks** *Mathew Ahmann, Executive Director, National Catholic Conference for Interracial Justice.*
- 13. Remarks** *Roy Wilkins, Executive Secretary, National Association for the Advancement of Colored People.*
- 14. Selection** *Miss Mahalia Jackson*
- 15. Remarks** *Rabbi Joachim Prinz, President American Jewish Congress.*
- 16. Remarks** *The Rev. Dr. Martin Luther King, Jr., President, Southern Christian Leadership Conference.*
- 17. The Pledge** *A Philip Randolph*
- 18. Benediction** *Dr. Benjamin E. Mays, President, Morehouse College.*

**"WE SHALL OVERCOME"**

