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GMH

Artists Participating in
GMH Project

(Partial list. Full roster upon request.)

Janet Jackson Tyler-Lummer

Founder/Artistic Producer



Bio: Janet Jackson Tyler–Lummer

Ms. Jackson began her career as an Opera Singer while studying with renowned soprano Natalie Bodanya of the MET Opera in NYC. During that time Ms. Jackson received a scholarship from the legendary Founder and President of Atlantic Records, Ahmet Ertegun. It was the first scholarship ever given to a classical singer. Ms. Jackson later received a BA in Sociology at UCSB and her Masters in Vocal Performance at USC, under the tutelage of Natalie Limonick. In 1986 Ms. Jackson was cast as one of the Carmens in the New York Harlem Opera Ensemble's European tour of '[Carmen Jones](#),' which was performed in all the major opera houses of Europe. She remained in Europe.

In 1991 she was cast in Lord Andrew Lloyd Webber's '[The Phantom of the Opera](#)' as the Hofdame, in Hamburg, Germany. She was the first Black woman ever to be cast in this show. Many other productions and concerts followed which took her all over the world.

In 1993 Ms. Jackson founded PG Management, www.pg-management.com a musical theater agency that concentrates on helping artists maintain a high professional level, and focuses on finding them jobs to further their careers. Janet later created A.I.S. (Artists in Spirit) Triple Threat

Audition Workshop, a workshop series to help musical theater artists audition at their highest potential. The workshops enlisted the support of renowned teachers such as Peter Howard, [Baayork Lee](#), [Richard Lissemore](#), [Steven Markusfeld](#), [Thommie Walsh](#)...

The A.I.S. workshops ran for 10 years. Ms. Jackson then co-produced and played in the TV series 'Rita's Wunderbar' in Germany. She was the first Black American Woman to ever co-produce a television series in Germany (1996–97). Besides developing GMH since 2021, Janet is casting and

Producing 2 other very special projects. „Wer bin ich durch dich“, a mother/daughter, father/son documentary series for Austrian TV and

„California Sun“ an animated film about the Bobby Fuller 4 Band for BFF productions in Spain.

Ms. Jackson is also a vocal teacher and coach for many artists that are on the different voice casting shows in Germany, England, and Spain. In Alicante, Spain, Ms. Jackson was the creator, casting director and co-director for the musical "ALICANTE" (2014). Being Associate Casting Director for "Territory," (2019) a one-act play about immigration at the Edinburgh Fringe Festival was a pleasure for Janet because this play was so much more than just entertainment, it will be a learning tool for the world.

GMH will be her legacy for the world and to thank God for all the gifts and blessings he has given her.



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ADMINISTRATION

Meredith A. Murray

Associate Artistic Producer



Since 1988 Ms. Murray has been active in Musical Theater and the community as president of the Musical Theater Society at [Emerson College](#), where she received a Bachelor of Science in Drama as a learning medium.

Ms. Murray went on to cast, produce and direct musicals.

She was instrumental in the restoration of the historic Majestic Theater in the Boston theatre district in 1989.

She was involved in the Boston AIDS Benefit at the Boston Gardens as a Singer/Dancer. She also performed for Gregory Hines and Christopher Reeves at the Children 's Museum Benefit.

During her tenure as associate producer for Cooper Productions in Boston Ms. Murray had the privilege to be a part of the team organizing the entertainment for the Boston Aids Walk and the Boston Walk song "Race for Life".

Ms. Murray was dance captain as well as assistant director for the European tour of Jim Rado's [Hair](#) (musical), as well as being involved in numerous castings in London and New York for said tour.

Ms. Murray also served as Dance Captain for the [Hair](#) 25th Anniversary National Tour – Niko Associates. She is currently the general manager and in-house choreographer for the Musical Theater Agency PG Management in Munich, Germany.

Stan Ford

Music Supervisor



The American-Austrian pianist, Stan Ford, is a native of St. Louis, Missouri. Equally at home in solo and chamber music and accomplished as well in the fields of musicology and pedagogy, Mr. Ford attended [Southern Illinois University](#) at Edwardsville, where he majored in piano performance, chamber music, pedagogy, and music education and graduated with highest distinction in 1982 under the tutelage of [Ruth Slenczynska](#).

A two-year Fulbright scholarship afforded Mr. Ford for further study under [Hans Leygraf](#), [Alfons Kontarsky](#) and Christoph Lieske at the [Universität Mozarteum Salzburg](#) in Salzburg, Austria. Upon completion of his studies in 1986, Ford accepted a professorship on the piano faculty at the Mozarteum, where he continues to teach to this date.

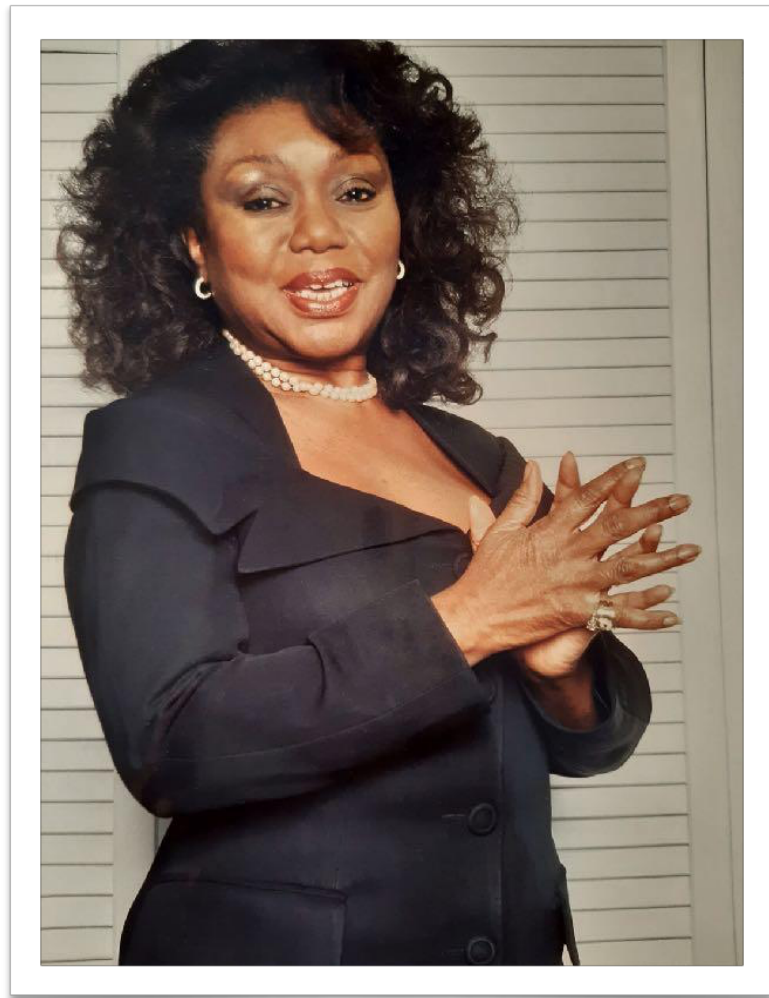
The International Biographical Centre of Cambridge bestowed an Honorary Doctorate upon Mr. Ford for outstanding achievement in both academia and in the arts.

Furthermore, Dr. Ford is a welcomed guest adjudicator at national and international piano competitions. He has also become well known through numerous public TV appearances, radio broadcasts and publications as well as performing at music festivals such as the Bregenz and Salzburg Festivals.

It is with profound gratitude that the [Salzburg Global Seminar](#) Institute invited Dr. Ford to lead a series of chamber music concerts to raise money to help people in need.

Prof. Dr. Felicia Weathers

Supervisor of Master Classes



A native of St. Louis, Missouri, [Felicia Weathers](#) earned her BA, Masters, and two doctorates in Music and Voice Performance at Lincoln University, Washington University and Indiana University,

At IU Ms. Weathers studied with [Dorothee Manski](#), [Charles Kullman](#), and [Frank St. Leger](#). She has performed in Zurich, Vienna, Munich, Berlin, Hamburg, Paris, Oslo, Copenhagen, Stockholm, [The Royal Opera](#) in London, [La Scala](#) in Milan and [Metropolitan Opera](#), New York, just to name a few.

While performing at the Hamburg Opera she met Prof. Rolf Liebermann who introduced Ms. Weathers to the conductor [Herbert von Karajan](#), who became one of her ardent supporters. A personal highlight was when she was afforded the opportunity to work with Karajan at the Wiener Staatsoper, performing as Liù in [Turandot](#), with Brigit Nilsson and Franco Corelli. Ms. Weathers' other notable opera performances include the leading roles in [Salome](#), [Aida](#), [Madama Butterfly](#), and as Donna Anna in [Don Giovanni](#), Elisabeth in [Don Carlos](#), and many others.

Ms. Weathers has been the recipient of numerous international awards, e.g, in Italy, she was awarded the *Il Sagittario d'oro*. From the Norwegian [King Harald](#) she received a national award for her dedicated work for Norway. MS.Weathers also received an honorary doctorate in music from [Indiana University](#). And in the city of [Indianapolis](#), Indiana, February 13th is Felicia Weathers Day. In Germany, she received the [Deutscher Schallplattenpreis](#). In 2011, she was recipient of the National Opera Association's "Lift Every Voice" award. Additionally, Ms. Weathers directed [Madama Butterfly](#) for the Ebony National Opera in New York City and for the [Heidelberg Oper](#) in Germany. She directed [Il trovatore](#) in Philadelphia and [Porgy and Bess](#) in Rio de Janeiro.

Raymond del Barrio

Event Supervisor



Raymond Del Barrio has been in the industry for more than 40 years. He created the musical staging and choreography for the Oscar Winning Film Short, West Bank Story! As stage director and choreographer for the legendary Frankie Valli and The Four Seasons concert tour, his work was performed on Broadway at the Broadway Theater. The tour also performed at Royal Albert Hall, London.

He is director, choreographer, and co-producer for the musical [Sisterella](#), written and also directed by Larry Hart. Sisterella, which was executive-produced by Michael Jackson and Jerry Greenberg, won eight N.A.A.C.P. Theater Awards, including Best Musical, Best Director, Best Costume Design and Best Musical Staging and Choreography.

New York audiences saw Del Barrio most recently performing with legend Chita Rivera at Carnegie Hall, in her Broadway birthday performance for BC/EFA, "A Legendary Celebration," and in the benefit "A Concert for America" at Townhall. He created the role of Damon Runyon in the Broadway revival of [Guys and Dolls](#) and also performed in the Las Vegas production of [Jersey Boys](#).

Del Barrio also had the honor of working on Václav Havel's [Temptation](#) at the New York Shakespeare Festival for Mr. Joseph Papp. His tours include Chita Rivera: The Dancer's Life, the 30th-anniversary tour of West Side Story and Whitney Houston's "Moment of Truth" world tour.

His film and television appearances include Rob Schneider's CBS sitcom "Rob", "The Mambo Kings," "Sister Act 2," "Robin Hood: Men in Tights," "Footloose," Solid Gold Hits, the Oscars, Grammy and American Music award shows.

Michael Pinkerton

YAP Artistic Director



Michael Pinkerton, internationally recognized educator, stage director, producer, singer-actor, and coach, has been the head of the Voice and Opera department at the [Music and Arts University of the City of Vienna](#) (formerly Konservatorium Wien) in Vienna, Austria for the past ten years. Well-known for establishing an innovative Opera Studies Master's Program, Michael is highly respected for pioneering Musical Theatre and Opera productions and training institutions throughout German-speaking Europe.

His stage directing repertoire encompasses over 60 Operas and Musicals from Baroque to avant garde. Michael's productions are noted for their vivid characterizations, energetic stage movement, dynamic lighting, and clear story-telling. Michael was also a frequent soloist with the [Wiener Kammeroper](#) and the [Staatsoper Stuttgart](#). Highlights of his singing career include the classical character tenor roles, as well as numerous modern compositions.

Mr. Pinkerton enjoyed a 20 year association with [Vereinigte Bühnen Wien](#) beginning in 1989, when he assumed the leadership of the Theater an der Wien – Studio. He went on to become the Director of Artistic Production and later, the Artistic Director of Vereinigte Bühnen Wien - Musical Theater Division. Michael was also the Artistic Director for the German musical theater company Stella Entertainment. In this capacity, he served as the artistic leader of Stella Entertainment's collaboration with Walt Disney Theatrical Company for the co-production of the world premiere of *The Hunchback of Notre Dame* in Berlin.

Various educational projects have included initiating and directing the Stella Academy in Hamburg, and the "Musical Theater Workshop" for the International Youth Festival in Bayreuth, directing opera performances for the Fairbanks Summer Arts Festival in Alaska, and leading a series of master classes for the [FESNOJIV](#) Vocal Academy in Caracas, Venezuela.

At [August August Everding's](#) request, Michael Pinkerton helped conceive a comprehensive musical theater curriculum that laid the foundation for and the Bayerische Theaterakademie.

Bill Doggett

Historian / Diverse Recruiting



Bill Doggett is a Marketing Agent and Publicist for two of The United States' most well known contemporary African-American composers, [Adolphus Hailstork](#) and Anthony Davis. Since 2012, he has established a critical agency of awareness for Diversity, Equity and Inclusion in the classical performing arts for contemporary black composers and performers.

Mr. Doggett is also a well respected, published historian, scholar and archivist specializing in the understanding of Race and Race Consciousness through the lens of historical media and technology. (Nominated for the 2022 [Dan David Prize](#) for History.) He is a specialist in repertoire and festival programming and a recruiter for black performing artists of great artistic merit.

1994-1999, Doggett served as one of the founding board of directors of LA Opera's new Community Board division, African Americans for LA Opera with focus on diversity inclusion marketing and the presence of diversity on opera stages on The West Coast. Through this work, he developed a relationship with San Francisco Opera 1997-2000 during the [Lotfi Mansouri](#) era. He is also the 2012 recipient of The Culture Keepers Award by The Bay Area Friends of Negro Spirituals and board advisor for Friends of Negro Spirituals and Theater Bay Area.

From 2020-2021, Doggett has been an Artist Scholar for the [Manhattan School of Music](#) and was the 2021 [William Levi Dawson](#) annual lecture presenter for [Tuskegee University](#).

Mr. Doggett is the great-grandson of Richmond, Virginia slaves, Abbie and Henry Clarke who were two of the founders of Richmond's Civil War Era historic [Sixth Mount Zion Baptist Church](#) and the great nephew of Mary Frances Clarke, the first African American Registered Nurse in Richmond.

He is named after the legendary King of Rhythm and Blues jazz organ, Bill Doggett.

Mary Elizabeth Williams

Dramaturgy



Mary Elizabeth Williams' recent highlights include her debut at [Opera Vlaanderen](#) as Elisabeth in [Don Carlos](#) — the five-act French version, her debut with the [Israel Philharmonic Orchestra](#) in seven performances of Verdi's [Requiem](#) (under the baton of [Zubin Mehta](#)) and Michael Tippett's [A Child of Our Time](#) at [Festival de Saint-Denis](#), conducted by [Mirga Gražinytė-Tyla](#). Williams returned to her native USA to [Lyric Opera of Chicago](#) to prepare for another house and role debut as Guttrune in Wagner's '[Götterdämmerung](#),' part of the new [Ring](#) production by [Sir David Pountney](#), and made her debut at [Theatre an der Wien](#) as Serena in [Porgy and Bess](#), a role she sang at [La Scala](#) and at [Seattle Opera](#) in previous seasons. Past successes include performances at Opéra Dijon, where she revived the role of Abigaille in [Nabucco](#), a production she previously had inaugurated at [Opéra de Lille](#). She returned to [Welsh National Opera \(WNO\)](#) in the role of Amelia in [Un ballo in maschera](#). Other engagements include her debut as Desdemona in [Otello](#) with the Atlanta Symphony Orchestra; Elisabetta in [Maria Stuarda](#) at [Deutsche Oper am Rhein](#). At Welsh National Opera she appeared as Leonora in [La Forza del Destino](#) and in the title role of [Tosca](#).

After moving to Paris in 2002-2004, Williams became a member of the *Centre de Formation Lyrique* at the [Paris Opera](#) (Opéra National de Paris), where she won the Lyric Artist prize given every year by the Bastille's *Cercle Carpeaux*. Winning first prize at the Concours Clermont-Ferrand assured further French engagements, and she appeared as Lucy, in [Gian Carlo Menotti's The Telephone](#), Susanna in 'Il Segreto di Susanna,' Anna in Puccini's [Le Villi](#), and in the title role of 'Aida' at [Opéra en Plein Air](#) in Paris

She has an active concert career and sings much of the standard vocal symphonic repertoire. Future engagements include the title role in Aida, at Cincinnati Opera, and her debut as Isolde, in 'Tristan und Isolde' in a major US opera house, closely followed by her appearance in the role in France.

Originally from Philadelphia, Miss Williams is a graduate of Iowa's Luther College where she sang her first operatic role, the title role in Puccini's [Suor Angelica](#).

Richard Lissemore

Vocal Health Clinic Director



Richard Lissemore, an internationally acclaimed educator, researcher, and performer of voice, is equally adept at techniques for classical as well as popular vocal styles such as musical theater, rock, pop, R&B, and jazz. He has taught hundreds of students who perform on Broadway, at [Carnegie Hall](#), at New York's [Radio City Music Hall](#), in both American and international touring productions and in theaters throughout the world. He is especially well known for his innovative master classes in vocal technique and performance, which have been presented regularly in New York, Canada, Korea, Mexico, and Germany. As a guest speaker and clinician, he has taught workshops and masterclasses in voice pedagogy and performance for The Voice Foundation, the [National Association of Teachers of Singing](#), The [British Voice Association](#) at London's Royal Academy of Music, The New York Singing Teachers Association, and multiple colleges, conservatories, and universities.

Educated at The [Juilliard School](#) (Oren Brown), Cincinnati's College-Conservatory of Music (Andrew White), and Rutgers University (Valorie Goodall), Mr. Lissemore enjoyed a varied performance career that encompassed opera, music theater, orchestra concert, oratorio, and voiceover for radio and television.

Presently an Adjunct Assistant Professor of Speech Language, Hearing Sciences at [Lehman College](#), he is a Ph.D. candidate in Speech, Language, Hearing at The City University of New York ([CUNY](#)) Graduate Center and is expected to defend his dissertation, *Articulatory Activity of the Tongue, Jaw, and Lips During the Second [Passaggio](#) Acoustic Transition of Female Singers*, in the Fall of 2022.

His research interests are centered around articulatory effects on vocal tract transfer functions in professional singers. Additionally, he serves as Director of Donald Gray Miller's Singing Voice Science Workshop, an annual gathering of voice researchers, singing teachers, and speech-language pathologists who continually investigate and evaluate the use of the VoceVista feedback system as a teaching tool in the singing voice studio.

Dr. Phyllis Lewis-Hale

HBCU Audition Coordinator



A native of Jackson, Mississippi, Ms Lewis-Hale has performed/presented in Italy, Japan, Taiwan, Germany, Austria, Bermuda and throughout the United States. Career highlights would include receiving several performance awards, such as winner of the IBLA Grand Prize in the International *Monteverdi Choral Competition*, held in Italy; a winner in the New Jersey Association of *Verismo Opera Vocal Competition*, held in New York. She has performed with such opera companies as Indianapolis Opera, Opera Memphis, Mississippi Opera, Opera Ebony, Houston Ebony Opera, OPERA/SOUTH of Jackson, MS. She recorded the [Songs of Separation](#), by [William Grant Still](#), for WGUC Radio in Cincinnati, Ohio.

Her most recent publication, "From Old Creole Days: Sampling the Afro-Creole Folk Song of Louisiana of the Late Nineteenth through the Twentieth Centuries" was published in the National Association of Teachers of Singing, *Journal of Singing*. She also presented a lecture-recital on the same topic at the 55th NATS National Conference which was held in Las Vegas, Nevada.

Ms Lewis-Hale received Masters and Doctoral degrees from the University of Cincinnati College-Conservatory of Music and the Bachelor of Music Education degree for Jackson State University in Jackson, Mississippi. She currently serves as an Assistant Professor of Voice and the Director of the Opera Workshop at Jackson State University. She has served as the Mississippi District Governor and President of the National Association of Teachers of Singing. She recently received a Mississippi Humanities Council Grant in support of a project entitled "*From Delta Blues to Opera News: A Mississippi Musical Exposition*" which was produced in October, 2021.

Ms Lewis-Hale was the Coordinator of the first Annual HBCU Intercollegiate Opera Forum, which was held on March 4, 2021 via Zoom. This very important event culminated in major, sustainable operatic collaborations between the participating institutions.

Dorin Rossi

Architectural Design Supervisor



I received my Master in Architecture – Architectural Design , at one of Europe’s preeminent academic institution, Politecnico di Milano (Italy), Department of Civil Architecture. During the course of my master studies, I have had the opportunity to develop my skills as a professional in architectural design. That entailed a great deal of independent research, requiring initiative, self-motivation, and a wide range of skills.

I find the most important thing when you approach a new project is the attention for the detail, i think that an architecture without it can not be considered a good one, as Luigi Caccia Dominioni said “from the spoon to the city” , meaning that the architect must pay attention from the most little issues to those at the urban scale.

So definitely the three words that can characterize my approach to a new work are for sure these: quality, beauty and attention.

The field of application of my works ranges from residential interventions, to retail and commercial. Such as the Brooks Brothers store in Scalo Milano, the DBH Hotel in Como, the Da Pietro Resturant the project for The Palais Royal du cinema et Congres in Marrakesh and few private home from Florence to Milan and lake Como. As temporary architecture I proudly mention the Spazio Bianco Pavillion at “Orticolario” a annually flower fair in Villa Erba on Lake Como.

https://issuu.com/dorinrossi/docs/portfolio_12_09_16.compressed

<http://www.dorinrossi.com>

Toni Scott

Theater Artistic Designer



Ms Scott's exhibitions and installations weave together artistically powerful stories presented through installations, multi-media, photography, painting, sculpture, and digital ingenuity, often referencing fraught histories. *"Learning of my multicultural family heritage has inspired me to give life to the lost images and stories of history..."* said Ms Scott. Her work has been awarded and celebrated internationally. In 2012, she created a solo mixed media installation, *Bloodlines*, for the California African American Museum.

In 2015, Ms Scott was selected as the solo artist for the Dame Jillian Sackler International Artists Exhibition Program, a prestigious invitation to install and exhibit her work in the Arthur M. Sackler Museum of Art and Archaeology at Peking University, in Beijing China. In 2016, she was featured as the First International Artist to exhibit a solo exhibition at the [Changzhou Museum](#) in Jiangsu Province of China. In 2018, Ms Scott exhibited a solo exhibit, "As Warm With The Spirits of All Ages Here," at [The University of North Carolina at Chapel Hill](#), Sonja Haynes Stone Center. Her work is also currently on exhibit at the [Arthur M. Sackler Museum at Peking University](#), China for the 25th Anniversary of the Sackler Museum. Ms Scott is also featured in the recently published book "[Creative Souls: African American Artists in Greater Los Angeles](#)," by UCLA Professor Paul Von Blum and on exhibit at the [Watt's Towers Art Center](#) in Los Angeles.

Later in 2018, Ms Scott was selected as *Artist-in-Residence* at the [Squire Foundation in Santa Barbara, CA.](#), and the prestigious CCS Artist in Residence, at UCSB. Knowledge acquired from the [University of Southern California](#) and [Otis College of Art and Design](#), along with her natural talent and skills, have made Ms Scott the internationally renowned artist she is today.

Ms Scott holds an MFA from the [University of California at Santa Barbara](#), 2018. She is a Citizen of the [Muscogee Creek Nation](#), and part of a global traveling exhibition of Muscogee Creek Artists.



GMMH

CONDUCTORS

Michael Ellis Ingram



Michael Ellis Ingram is a conductor, composer, educator, and diversity advocate based in northern Germany. He led the Collegium Musicum Leipzig from 2010 until 2012, when he was appointed First Kapellmeister of Theater Nordhausen. Since 2016, Mr. Ingram has served as Kapellmeister and Répétiteur of the [Mecklenburg State Theatre](#) in Schwerin. He has conducted concerts and operas with numerous orchestras throughout Germany, including the [MDR Leipzig Radio Symphony Orchestra](#), [Hofer Symphoniker](#), Anhaltische Philharmonie Dessau, and the Bergische Symphoniker.

As a pianist and conductor, Mr. Ingram has collaborated with composers [Peter Ruzicka](#), Steven Kazuo Takasugi, [Frank Proto](#), [Iris ter Schiphorst](#), and Dominik Argento. He has brought contemporary classical music to new audiences at a variety of non-traditional venues.

Mr. Ingram is quietly working to diversify the classical canon by creating new editions of repertoire by under-represented composers. His editions of music by [Chevalier de Saint-Georges](#) and Emilie Mayer have recently been performed by the Wheeling Symphony Orchestra and recorded by the Mecklenburgische Staatskapelle. His numerous original compositions for the *Mecklenburgisches Staatstheater* represent the first Black works ever performed in that institution's 450-year history.

In addition to his conducting career, Mr. Ingram serves as a diversity consultant at the Mecklenburgisches Staatstheater. He has given presentations on music and race both in the United States and Europe.



GMMH

COMPOSERS

Anthony Davis



Bio: Anthony Davis

Opera News has called Mr. [Anthony Davis](#), “A National Treasure,” for his pioneering work in opera. His music has made an important contribution not only in opera, but in chamber, choral and orchestral music. He has been on the cutting edge of improvised music and Jazz for over four decades. Mr. Davis continues to explore new avenues of expression while retaining a distinctly original voice. Mr. Davis has composed seven operas. [X, The Life and Times of Malcolm X](#), with a libretto by [Thulani Davis](#), which had its world premiere at the New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy nomination for music composition. [Michigan Opera Theater](#) is scheduled to present a new production of ‘X’ in May 2022. [Under The Double Moon](#), with a libretto by Deborah Atherton, premiered at the Opera Theatre of St. Louis in 1989 and TANIA, an opera based on the kidnapping of Patty Hearst with a libretto by [Michael John La Chiusa](#), premiered at the American Music Theater Festival in 1992 was recorded and released for KOCH International in October of 2001 and received its European premiere in Vienna in November, 2003. His fourth opera, *Amistad*, premiered at the [Lyric Opera of Chicago](#) on November 29th, 1997. AMISTAD was created in collaboration with librettist Thulani Davis and was directed by [George C. Wolfe](#). A new production of the opera, directed by Sam Helfrich, debuted at the [Spoleto Festival USA](#) ,in Charleston, South Carolina in May, 2008. A recording of [Amistad](#) was released on [New World Records](#) in 2008.

Mr. Davis’ opera [Wakonda’s Dream](#), with a libretto by [Yusef Komunyakaa](#), had its world premiere with [Opera Omaha](#) in March 2007. [Lilith](#), an opera about Adam’s first wife based on [Allan Havis’](#) acclaimed play with a libretto by the playwright, debuted in 2009, followed by [Lear On The 2nd Floor](#), an opera inspired by [King Lear](#), in March 2013. His most recent opera, [The Central Park Five](#), with a libretto by [Richard Wesley](#) was presented at [Long Beach Opera](#) in 2019 and received the Pulitzer Prize in Music in 2020. The opera will be presented at [Portland Opera](#) in March 2022 and at the [Delacorte Theater](#) in Central Park co-produced by [New York City Opera](#) and the Public Theater in the summer of 2022.

Additionally, Mr. Davis has two works in development, *Shimmer*, a musical theater work about the [McCarthy Era](#), with Sarah Schulman and Michael Korie; and TUPELO, a musical theater work about the life of Elvis Presley written with [Arnold Arnold Weinstein](#). His other works include the music for the critically acclaimed Broadway production of Tony Kushner's [Angels In America: Millennium Approaches](#) (Part One); which premiered in May, 1993, and *Angels in America Part Two, Perestroika*; which debuted in November of 1993.

A graduate of Yale University in 1975, Mr. Davis is currently distinguished professor of music at the [University of California, San Diego](#). In 2021, he was elected as a member of the [American Academy of Arts & Letters](#).

In 2020, Mr. Davis was awarded the Pulitzer Prize in Music for the opera *The Central Park Five*. In 2008 he received the [“Lift Every Voice” Legacy Award](#) from the [National Opera Association](#), acknowledging his pioneering work in opera. In 2006, Mr. Davis was awarded a fellowship from the [John Simon Guggenheim Foundation](#). Mr. Davis has also been honored by the American Academy of Arts and Letters, the New York Foundation of the Arts, the [National Endowment of the Arts](#), the Massachusetts Arts Council, the Carey Trust, Chamber Music America, Meet-the-Composer Wallace Fund, the MAP fund with the Rockefeller Foundation and Opera America.

Mr. Davis has also been an artist fellow at the [MacDowell Colony](#), [Civitella Ranieri Foundation](#) and at the [Rockefeller Foundation’s Bellagio Center](#), in Italy.

Richard Thompson



Richard Thompson is a performer and composer whose work encompasses jazz and [Third Stream](#) composition. Originally from Aberdeen, Scotland, Mr. Thompson made his debut as a pianist at the Purcell Room, [Queen Elizabeth Hall](#) in London, in 1984. Mr. Thompson's orchestral appearances include concerts with the [Orchestra Nova San Diego](#), [San Diego State University Symphony Orchestra](#), the [Glasgow Chamber Orchestra](#); and the [Aberdeen Chamber Orchestra](#).

In 1999 Mr. Thompson was awarded the first Individual Artist Award for classical music composition from the Brooklyn Arts Council. His piece, *Legend of the Moors*—a musical depiction of the presence and influence of the Moors in Spain during the Middle Ages—was premiered at the Brooklyn Conservatory.

Mr. Thompson's recordings include the 2006 release [Poetry Prelude](#), a CD of original compositions on the Visionary Records label, distributed by [Albany Records](#). *Poetry Prelude* includes his two song cycles: settings of the poetry of Langston Hughes (*Dream Variations*) and of Paul Laurence Dunbar (*The Shadow of Dawn*). In 2006 Arabesque Records released [Swing Low, Sweet Chariot](#), a collection of Mr. Thompson's arrangements of well-known spirituals recorded with his New York based jazz group, *Mirage*.

Mr. Thompson's chamber opera, [The Mask in the Mirror](#)—a dramatization of the courtship and marriage of poet [Paul Laurence Dunbar](#) to [Alice Ruth Moore](#)—was premiered in 2012 by [Trilogy: An Opera Company](#), based in Newark, New Jersey, under the artistic directorship of [Kevin Maynor](#). The studio recording of this work was released by [Parma Records](#) in 2019. It is currently being distributed by Naxos.

Mr. Thompson's latest work, [Five Aspects of Othello](#), for the operatic bass Kevin Maynor and chamber orchestra, premiered in July 2020. In January 2021 The Royal Scottish National Orchestra, conducted by Anna-Maria Helsing, premiered his Mask Suite as part of their online concert series.

Two songs from his song cycle, *Dream Variations*, were performed by [Lawrence Brownlee](#), accompanied by Joseph Joubert, as part of an online concert celebrating Black art song and the poetry of Langston Hughes. It was curated by Thomas Hampson. The concert was broadcast from the [Elbphilharmonie](#), Hamburg.

Mr. Thompson earned his undergraduate degree in music from the [University of Edinburgh](#), Scotland, his Master's Degree from [Rutgers University](#), in New Jersey, and a jazz diploma from [Berklee College of Music](#) in Boston. While at Rutgers, Mr. Thompson studied jazz piano with [Kenny Barron](#) and classical piano with [Theodore Lettvin](#).



GMMH

DIRECTORS

Baayork Lee



Ms. [Baayork Lee](#) has performed in a dozen original Broadway shows. She created the role of Connie in [A Chorus Line](#) while continuing the legacy of [Michael Bennett](#) directing companies around the world, most recently, [Antonio Banderas](#)' company in Spain.

Her directing and choreography credits also include [The King and I](#) and [Bombay Dreams](#) (national tours), Rodgers and Hammerstein's [Cinderella](#) (NYC Opera), [Barnum](#) (Australia), [Carmen Jones](#) (Kennedy Center), [Porgy and Bess](#), [Jesus Christ Superstar](#) (European tours), [Gypsy](#) and [A New Brain](#). She has also choreographed [Miss Saigon](#) (Kansas City Starlight), [Mack and Mabel](#) (Shaw Festival), [Animal Crackers](#), [South Pacific](#) (Helen Hayes nominations,) [The Cocoonuts](#), [Camelot](#), and [Damn Yankees](#) —all at [Arena Stage](#) in Washington, D.C.

Through her nonprofit [National Asian Artists Project](#) (NAAP). Ms. Baayorks' vision includes educating, cultivating, and stimulating audiences and artists of Asian descent through the many outreach programs the company offers. The organization has produced *Oklahoma!*, *Carousel*, *Hello Dolly!*, *Oliver!* and *Honor* (in collaboration with *Prospect Theater Company*) with all Asian-American casts. With these classic shows, NAAP has demonstrated that famous works can speak to all audiences and ethnicity is no longer a barrier.

She has been the recipient of numerous awards for her work, including the 2017 [Isabelle Stevenson Tony Award](#), 2014 [Paul Robeson Award](#) from [Actors Equity Association](#); the Asian Woman Warrior Award for Lifetime Achievement from Columbia College; Asian/Pacific American Heritage Association Achievement in Arts Award; and the Dynamic Achiever Award from OCA Westchester.

Schele Williams



*Schele Williams is a Broadway director committed to cultivating new musicals and devised work. She is directing the upcoming Broadway revivals of [Aida](#) (Disney Theatrical Group) as well as the premieres of [Mandela, the Musical](#) and *Indigo*. Ms. Williams has directed at regional theaters and festivals across the country and has a long history of work on Broadway, in [Rent](#), *Aida*, and [Motown: The Musical](#).*

Passionate about pairing social justice with the Arts, Ms. Schele is on the steering committee of *We Stand United* and is a founding member of [Black Theatre United](#), an organization committed to dismantling systemic racism on our streets and stages.

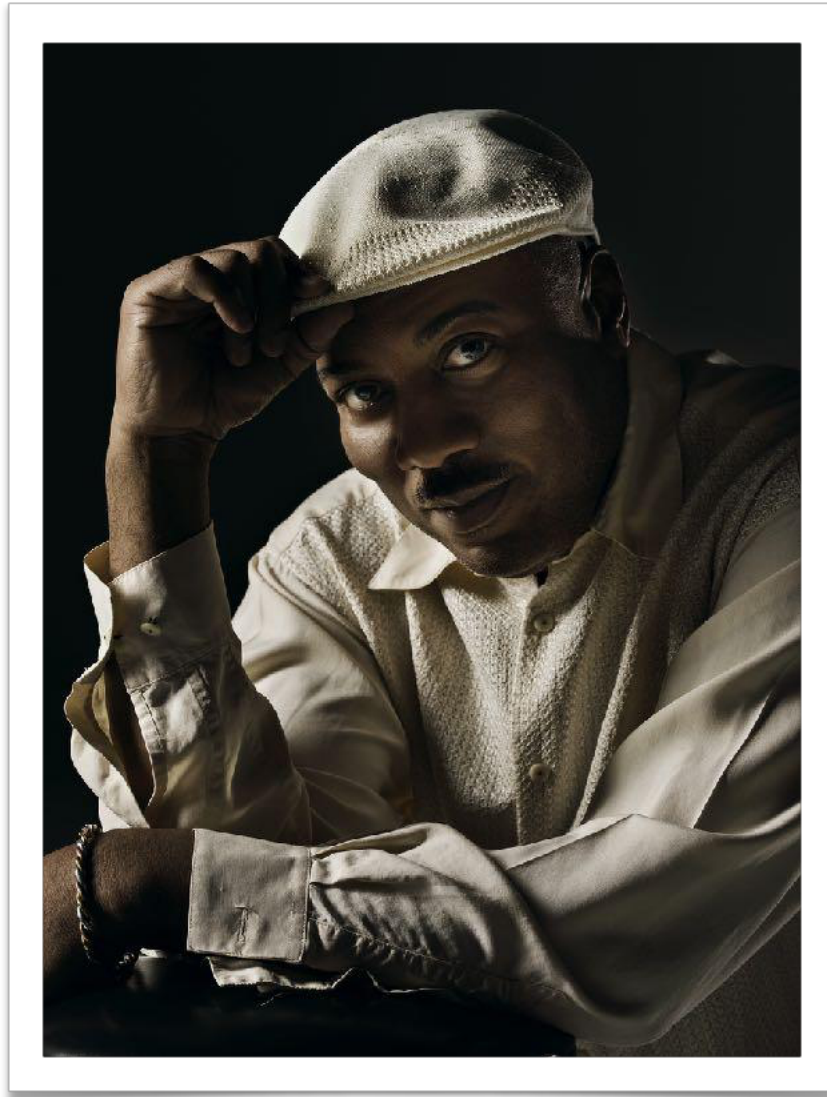
Ms. Schele has been a member of *Broadway Inspirational Voices* for over two decades and serves as Chairperson of the Board.



GMMH

CHOREOGRAPHER

Alonzo King



RJ Muna, Photographer.

Mr. [Alonzo King](#) has been referred to as a visionary choreographer, who is altering the way we look at ballet. King calls his works “thought structures,” created by the manipulation of energies that exist in matter through laws which govern the shapes and movement directions of everything that exists. Named by the [New York Times](#) as a choreographer with “astonishing originality,” Mr. King’s [Lines Ballet](#) has been guided by his unique artistic vision since 1982.

Mr. King has works in the repertoires of the [Royal Swedish Ballet](#), Frankfurt Ballet, [Béjart Ballet](#), [Les Ballets de Monte-Carlo](#), [Joffrey Ballet](#), [Alvin Ailey American Dance Theater](#), [Hong Kong Ballet](#), [San Francisco Ballet](#), [Hubbard Street Dance Chicago](#) and many others. He has collaborated with distinguished visual artists, musicians, and composers across the globe, including legendary jazz saxophonist [Pharaoh Sanders](#), [Hamza El Din](#), [Pawel Szymański](#), [Jason Moran](#), [Charles Lloyd](#), Mezzo soprano [Maya Lahyani](#), architect Chris Haas, and tabla master [Zakir Hussain](#).

Mr. King was honored with a Dance Magazine Award in 2020. In 2019, he received an Honorary Doctorate from The [Juilliard School](#), in recognition of his significant contribution to the field of dance. Renowned for his skill as a teacher, Mr. King was also honored with the Lifetime Achievement Award by the [Corps de Ballet International](#) Teacher Conference in 2012. An internationally acclaimed ballet master, his training philosophy informs the educational programming at the Alonzo King Dance Center of San Francisco, which includes the pre-professional Training Program, Summer Program, and the BFA Program at [Dominican University of California](#).



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STAGE SUPERVISOR

Lisa Dawn Cave



Ms. Dawn Cave is currently the Production Supervisor for Disney's [Frozen](#) both Nationally and Internationally. She mounted the Sydney, Australia Production and supervised the Tokyo production. Stage Management is Ms. Cave's second career. She began her studies as a dancer/singer and worked professionally in that role for 10 years. She then transitioned into stage management and has been working consistently for over 25 years.

Her other credits include the Broadway productions: [Shuffle Along](#), [Fun Home](#), [Rocky](#), [The Humans](#), [Cat On A Hot Tin Roof](#), [Bring It On](#), [West Side Story 2009](#), [Come Fly Away](#), [The Color Purple](#), [Hot Feet](#), [The Caine Mutiny](#), [Court Martial](#), [The Woman In White](#), [Julius Caesar](#), [Caroline or Change](#), [Hollywood Arms](#), [Into the Woods](#), [Wild Party](#), [Parade](#), and [Smokey Joe's Café](#).

Ms. Cave has worked with creatives, amongst them, the legendary [Hal Prince](#), and also, [George C. Wolfe](#), [James Lapine](#), [Jerry Zaks](#), [Kenny Leon](#), [Lin-Manuel Miranda](#), Thomas Kail, Sam Gold, Daryl Waters, Jeanine Tesori, Lynn Ahrens and Stephen Flaherty, Alex Lacamoire, Tom Kitt, Jason Robert Brown, Lisa Kron,, Maurice Hines, Rob Ashford, Andy Blankenbuehler, Alex Timbers, Hope Clark, Savion Glover and Christopher Gattelli to name a few.

Ms. Cave is on the board of Broadway Cares/Equity Fights Aids and a founding member of Black Theatre United and Broadway & Beyond: Access for Stage Managers of Color. She is an Advisor for the Prince Fellowship, and an elected Council for [Actors Equity Association](#).



GMMH

SOUND AND LIGHT
SUPERVISOR

Carin Ford



Carin Ford, sound engineer, received her Bachelor of Arts degree in Speech and Theater from [St. Olaf College](#) in Northfield, MN. Immediately after graduating, she moved to New York City and attended [The Paley Center for Media](#) to study audio engineering, and the [Juilliard School](#) to participate in an internship program for technical theater. After completing the Juilliard program, Ms. Ford took over the FOH mixing duties on the tour of [The Search for Signs of Intelligent Life in the Universe](#), starring [Lily Tomlin](#), written and directed by [Jane Wagner](#).

Following that tour, Ms. Ford worked on over 30 shows including national tours of [Mamma Mia!](#), [Beauty and the Beast](#), [Les Les Miserables](#), and [City of Angels](#).

Her Broadway credits include the most recent production of [Who's Afraid of Virginia Woolf](#). In addition, Ms Ford sound-mixed the recent revivals of *Carousel*, and *Hello Dolly*, starring Bette Midler; along with *Shuffle Along*, *An American In Paris*, *Bullets Over Broadway*, *Big Fish*, *Bring It On*, *La Cage Aux Folles*, *Finian's Rainbow*, *Young Frankenstein*, *The Color Purple* (original company), *Caroline or Change*, *Thoroughly Modern Millie*, *Sussical The Musical*, and *Ragtime* (the original company).

Ms. Ford has worked with sound designers Scott Lehrer, Jon Weston, Jonathan Deans, Peter Hylinski, Tom Gibbons, Brian Ronan, and Peter Fitzgerald. She has also worked with prominent directors such as George C. Wolfe, Jerry Zaks, and Susan Stroman, to name a few.



GMIH

MAKE UP AND HAIR
SUPERVISOR

Timothy Harvey



Supervisor of Make up and Hair, Mr. Harvey is a graduate of the IBS School of International Hairstyling and Barbering. His credits include Broadway, Opera, TV, Motion Pictures, and Commercials.

His talents were noticed by Oscar-winning [Mia Neal](#) ([Ma Rainey's Black Bottom](#)) who brought him into the business in 2006. Mr. Harvey then began his career in earnest, working on Broadway shows such as [The Color Purple](#) (2006-2008), which was then followed by the show [Cry-Baby](#) (2008). After Broadway he was hired as a full time hairstylist and make up artist at the [MET](#) in NYC (2008-2018).

Upon leaving the MET, Mr. Harvey was immediately was hired to work on numerous TV series, such as:

The [Amy Sedaris](#) Show (2 seasons), NBC's [The Village](#) (season 1), [POSE](#) (FX – 3 seasons), where he was twice awarded EMMY nominations for Best Period and/or Character Hair Styling.

Mr. Harvey was a recipient of an [MUAHS](#) Award (Make-up Artist & Hair Stylists Guild) in 2020 for Best Period hairstyling for a commercial.

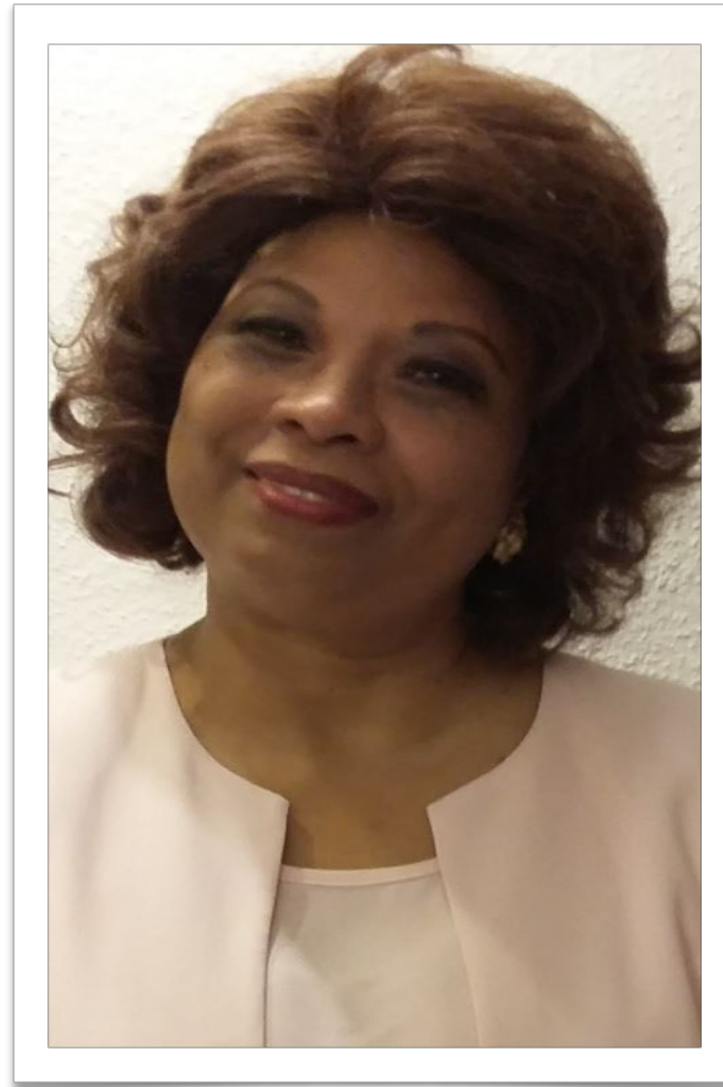
Other credits include shows such as: Netflix's [The Politician](#) (season 2), NBC's [The Wiz Live!](#) as principal hairstylist. Soon to be released: Tyler Perry's motion picture [Jazzman Blues](#).



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TEACHERS

Lona Culmer-Schellbach



Bio: Lona Culmer-Schellbach

Born in Florida, USA, Ms. Culmer-Schellbach received her Bachelors and Masters Degree in Voice (soprano) from [Florida State University](#). In the following years, she was engaged at the [University of Kansas](#) as Assistant Professor for Voice. She had also taught English, Chorus and Piano at [Miami Northwestern Senior High School](#) in Florida, and was Instructor of Voice at the [Wichita State University](#) in Kansas. After having lived and studied in New York for two years, Ms. Culmer-Schellbach decided to come to Europe to participate in some competitions.

After having won the *Mélodie Française* prize in Paris, France, and Barcelona, Spain, Ms. Culmer-Schellbach was invited to give an all French recital in the [Mozarteum](#) in Salzburg which she sang in 1982. She enrolled in the [Mozarteum](#) in 1984, where she immersed herself in the German Opera and Song repertoire under Prof. Paul Schilhawsky and the renowned opera singer, [Wilma Lipp](#). She received her Opera diploma with honors in 1986.

Immediately after having finished, Ms. Culmer-Schellbach made her European opera debut at the [Salzburg Festival](#) and the [Vienna State Opera](#) in the world premiere of *The Black Mask* by [Krzysztof Penderecki](#), with [Harry Kupfer](#) as Stage Director. Ms. Culmer-Schellbach would later say, *"To have started my career working with HaKupfrry er was the best education in stage practice that I could ever receive."*

She later sang this role at the [Santa Fe Opera](#) Festival in New Mexico, and at the [Théâtre du Châtelet](#) in Paris, France. After having sung the role of Venus in *Tannhäuser* at the [Semperoper](#) (Dresden Opera), and also singing the title role in *Salome* at [Staatstheater Darmstadt](#) (the Darmstadt State Theater). Ms. Culmer-Schellbach sang and portrayed major roles at the Staatstheater Kassel ([Kassel State Theater](#)) in Germany.

The more than 90 roles that Ms. Culmer-Schellbach performed during her engagement at the Staatstheater Kassel from 1989-2020, include [Donna Elvira](#) (Mozart); [Elsa](#), [Ortrud](#), [Kundry](#), [Brangäne](#), (Wagner); [Tosca](#), [Suor Angelica](#), [Manon Lescaut](#), [Madame Butterfly](#) (Puccini); [Amelia](#), [Leonora](#), [Abigaille](#), [Lady Macbeth](#), [Princess Eboli](#) (Verdi); [Salome](#) and Herodias, [Ariadne](#), the [Marschhallin](#) , [Chrysothemis](#) und [Klytaemnestra](#) (Richard Strauss); [Marie](#) (Berg), [Katerina Izmailova](#) (Shostakovich), [Santuzza](#) (Mascagni), [Carmen](#) (Bizet), [Goneril](#) (Reimann), [Mrs. Grose](#) (Sir Benjamin Britten), [Kostelnička Buryjovka](#) (Janacek), [Filippyevna](#) (Tchaikovsky), [Marina](#) (Mussorgsky).

Additionally, Ms. Culmer-Schellbach has guested in major opera houses across Europe.

Eytan Pessen



Pianist and voice teacher Eytan Pessen studied at the [Tel Aviv University](#), the [Curtis Institute of Music](#) in Philadelphia, and the [Juilliard School](#) in New York, where he worked as a coach for the [Metropolitan Opera](#) Young Artists Program. He has collaborated as pianist, coach, and chamber musician with many of the world's greatest conductors, directors and singers.

Mr. Pessen was also artistic and casting consultant to the [Teatro Massimo](#) in Palermo and [Teatro di San Carlo](#), in Napoli. Before that, he was the opera director of the [Semperoper](#) (Dresden), casting director of the [Staatsoper Stuttgart](#) (Stuttgart State Opera) and artistic advisor to the [Ruhr.2010](#), earning Ruhr the recognition as a [European Capital of Culture](#).

Mr. Pessen now teaches voice and piano at the Opera Academy of the [Grand Theater](#) in Warsaw. Since 2007 he has been teaching at the [Theaterakademie](#) (Bayerische Theaterakademie August Everding) in Munich, since 2008 at the Frankfurt Opera and since 2014 at the IOS in Zürich.

Mr. Pessen often presents masterclasses for singers, pianists and accompanists, for instance at the Académie of the [Paris Opera](#), the [Scuola dell'Opera](#) in Bologna, [San Francisco Opera](#), [University of North Carolina School of the Arts](#), The [Israeli Opera](#), the [Mikhailovsky Theatre](#) in Saint Petersburg, the theatres of Stuttgart and Dresden, in Japan, Colombia, Mexico, Norway and Finland. In addition, Mr. Pessen has also been a jury member of many competitions worldwide including the [International Hans Gabor Belvedere Singing Competition](#), the [Moniuszko Vocal Competition](#) in Warsaw and [Aslico Competition](#) in Italy.

Diane Bolden-Taylor

Professor of Music/Voice



Bio: Diane Bolden-Taylor

Dr. Diane Bolden-Taylor spent 17 years in Europe performing as a soprano in recitals, operas, and concerts. European opera houses where she was under contract to include theaters in Bonn, Trier, Stuttgart, Berlin, Hof, Mannheim, Dortmund, Munich, Hamburg, Trier, and Cologne in Germany; Basel, and Zurich in Switzerland; as well as Lille, Le Touquet and Assisi, in France. She has performed as a lyric soprano soloist with orchestras such as the [Vienna Philharmonic](#) and the symphony orchestras of [Berlin](#) and Palma di Mallorca. Ms. Bolden-Taylor's opera and concert engagements have taken her throughout the United States, Europe, India, Israel and West Africa. Lyric soprano roles she has performed include Cio-Cio-san ([Madame Butterfly](#)), Nedda ([Pagliacci](#)), Mimi ([La Bohème](#)) and Fiordiligi ([Così fan tutte](#)).

Dr. Bolden-Taylor is frequently invited to sing Art Songs in vocal recitals that include the works of well-known European composers (Schumann, Schubert, Mozart, Wolf, et al) as well as those of lesser-known Black composers such as [William Grant Still](#), [Harry "H.T." Burleigh](#), [Margaret Bonds](#), and [Hall Johnson](#). A vocal master class clinician here in the US and abroad, Ms. Bolden-Taylor also recently performed [Mozart's Coronation Mass](#) with the [Vienna Boys Choir](#) in Salzburg, Austria.

Of her many honors she is most proud to have been the recipient of the *Distinguished Educator of the Year Award*, which is presented to Black Educators in the state of Colorado who exemplify high standards of excellence in education. All awards are presented by Colorado Legislators.

Committed to *giving back* to the community where she grew up and attended K-12 schools, Dr. Bolden Taylor founded, coordinated and was the principal vocal instructor of the [Diane Bolden-Taylor Summer Vocal Workshop](#), held in East St. Louis, Il, during several summers.

In May, 2018, Dr. Bolden-Taylor retired from the [University of Northern Colorado](#) after having served for 25 years as a voice and foreign language diction professor, as well as the Chair of the Voice Department. In addition to performing vocal recitals and lecture recitals on the Art Songs of African/African American composers, she will continue to teach voice and diction lessons in her private studio.

Dr. Michael Austin

Dramatic Tenor



Bio: Dr. Michael Austin

Michael Austin is one of the most renowned African-American 'Othello's' of his time, and has made a reputation for himself in the role having appeared as the dark Moor on numerous occasions. He made his debut as Turiddu in [Cavalleria Rusticana](#) with [StaatstheaterStaatstheater Stuttgart](#). His immense success led to performances of Nemorino in [L'elisirL'elisir L'elisir d'amore](#), Narraboth in [Salome](#), Radames in [Aida](#), B.F. Pinkerton in [Madame Butterfly](#), Gabriele Adorno in [Simon Simon Boccanegra](#), Max in [Der Der Freischütz](#), Jimmy Mahoney in the "Rise and Fall of the City of Mahagonny" ([AufstiegAufstieg und Fall der Stadt Aufstieg und Fall der Stadt Mahagonny](#)), Admetus in Gluck's [Alceste](#), and the title role in Wagner's [Parsifal](#).

Mr. Austin has been a frequent guest on the stages of Hamburg and Bilbao in [Nabucco](#); in Berlin, Brünn (the Czech Republic), Prague, Met, and Karlsruhe as Pinkerton ([Madame Butterfly](#)); in Regensburg, as Turiddu in [Cavalleria rusticana](#); in St. Petersburg and Moscow as Narraboth ([Salome](#)), and in Basel and Bern as Mario Cavaradossi ([Tosca](#)).

In America, his many operatic appearances include the world premiere of Philip Glass' [Akhmaten](#), which also served as the vehicle for his [New York City Opera](#) debut. Mr. Austin has also performed as Enzo Grimaldo in [La Gioconda](#), the title role in [Ernani](#), and Avito in Montemezzi's rarely heard [L'amoreL'amore L'amore deiL'amore dei L'amore dei treL'amore dei tre re](#), with [Florida Grand Opera](#). He reprised his role as Narraboth in [Salome](#) with the [Houston Grand Opera](#) (HGO), and the New Orleans Opera. Mr. Austin made his South American debut in Rio de Janeiro as Pinkerton in [Madama Butterfly](#) and has also sung Ismaele ([Nabucco](#)) with [Opera de Puerto Rico](#). He debuted in Canada as Alfred in [La Traviata](#) with Opera Hamilton.

Mr. Austin is frequently heard in concert. Most prominent is the Verdi 'Requiem,' which he has performed in Cologne, Helsinki, Rome, Marseille and Bern. He has also performed [Das Lied von der Das Lied von der Erde](#) with [Brigitte Brigitte FassbaenderBrigitte Fassbaender](#) and the [Royal Philharmonie Orchestra](#) conducted by [Vladimir Ashkenazy](#), as well as with the Cologne Philharmonic and London's Wigmore Hall. He subsequently made his Salzburg Festival recital debut at the Große Aula (Festspielhaus, [University of Salzburg](#)). Mr. Austin made his English national Opera debut as Joe in the Bizet/Hammerstein production of [Carmen Jones](#), directed by [Simon Callow](#), under the musical direction of [the late] [Henry Lewis](#). That particular production was subsequently recorded and released by EMI.

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