

## Call for proposals: Black Identities on the Operatic Stage

Opera has a lengthy history as a vehicle for the expression of political ideologies, national identities, and the dynamics of race, class, sexuality, and gender. Black composers, librettists, and performers have embraced opera despite its roots in whiteness and colonialism. Yet most operatic institutions have resisted embracing them back. Black opera practitioners and audiences have faced challenges accessing the operatic stage, but have nonetheless found ways to make opera their own.

Following the symposium “Black Identities on the Operatic Stage” (UNC Greensboro, 2022), Oxford University Press invited the organizers to submit a proposal for an anthology of essays on this topic. The collection will be edited by Naomi André, Elizabeth L. Keathley, and Kristen M. Turner.

We seek proposals for essays about Black opera in its most capacious sense. We welcome proposals on all aspects of the composition, social context, production, performance, history, reception, and criticism of Black opera and the experiences of its practitioners (composers, librettists, impresarios, stage directors, choreographers, performers, critics, companies, theaters, etc.)

Essays might address such topics as these (not an exhaustive list):

- Opera and the Black Atlantic
- Individual operas by Black composers and/or librettists
- The critical and/or historical reception of Black operas and/or performers
- Black opera’s interaction with its social and political contexts
- Gender and sexuality in Black opera
- Patronage and support networks for Black opera
- Migration and geographies of Black opera, e.g., the loci of traditions or institutions
- Technologies of Black opera

*We especially encourage proposals concerning Black opera beyond U.S. borders.*

Submit an abstract of **no more than 500 words** on or before **15 May 2023** using this Google form: <https://forms.gle/VkQZHp2vKVKqD1Hs7>

The proposal should clearly state what previous research, if any, the essay builds on, the main argument, and the most important supporting evidence.

If the abstract is accepted, we will ask you to submit an essay of **8,000 to 10,000 words** on or before **18 September 2023**. Essays should be well written, original, and include footnotes and a bibliography. Any images, musical examples, etc., should be indicated and sketched in if possible. If appropriate, indicate photographs, video clips or other material that would be suitable for a possible companion website.

Please address questions to Elizabeth Keathley, [elkeathl@uncg.edu](mailto:elkeathl@uncg.edu), Kristen Turner, [turnerk1@bellsouth.net](mailto:turnerk1@bellsouth.net) or Naomi André, [nandre@unc.edu](mailto:nandre@unc.edu)