

# Contents

Acknowledgments vii

- 1 Engaged Opera 1
- 2 Black Opera across the Atlantic:  
Writing Black Music History and Opera's Unusual Place 27
- 3 Haunted Legacies: Interracial Secrets  
*From the Diary of Sally Hemings* 55
- 4 Contextualizing Race and Gender  
in Gershwin's *Porgy and Bess* 85
- 5 *Carmen*: From Nineteenth-Century France  
to Settings in the United States and South Africa  
in the Twentieth and Twenty-First Centuries 120
- 6 *Winnie*, Opera, and South African Artistic Nationhood 167  
Conclusion: Engaged Musicology, Political Action,  
and Social Justice 193

Notes 209

Bibliography 239

Index 255