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