

Hidden Notes: The Impact and Legacy of Flutist, Educator, Administrator, and Advocate  
Dorothy Antoinette Handy

Lorin Green

A dissertation  
submitted in partial fulfillment of the  
requirements for the degree of

Doctor of Musical Arts

University of Washington  
2025

Reading Committee:  
Donna Shin, Chair  
David A Rahbee  
Mark Rodgers

Program Authorized to Offer Degree:  
Music

© Copyright 2025

Lorin Green

University of Washington

Abstract

Hidden Notes: The Impact and Legacy of Flutist, Educator, and Administrator

Dorothy Antoinette Handy

Lorin Green

Chair of the Supervisory Committee:

Donna Shin

Music

Dorothy Antoinette Handy was a Black female flutist, educator, and administrator. She taught at several Historically Black Colleges and Universities (HBCUs), she was one of the first Black musicians of the Richmond Symphony in Virginia, and she wrote books on Black musicians in both the classical and jazz fields. While serving as the Director of Music for the National Endowment for the Arts, Handy was responsible for having jazz nationally recognized and funded by that organization. Though she never considered herself a composer, she also

published one known piece for flute, *Hommage A Haute Savoie: Five Short Impressions for Solo Flute*, which stands out as an example of music by Black female composers from the 20th century.

Until now, scholarship has neglected Antoinette Handy's accomplishments, but they deserve to be celebrated. Her story is all the more extraordinary in light of her experiences as a Black woman who grew up in the south during Jim Crow and segregation. Her story also opens onto the rich history of a Black family's life in the south and her passion for accessibility in the arts. She did what many strive to do now: to have a rich and impactful career in the arts that offers variety and fulfilment. Antoinette Handy highlights the hitherto underrepresented role of Black women in classical music and arts administration prior to the 21st century.

This dissertation provides an overview of Handy's life with the intention of bringing awareness to her work, so that her career can serve as an inspiration to new generations of artists. Handy's story reveals a lifelong passion for accessibility and equity, which she channeled into a successful career in the face of myriad challenges. Throwing light on her life and career in this way also shows how Handy's legacy remains important today.

## Table of Contents

Table of Contents.....	v
Table of Figures.....	viii
Acknowledgements.....	x
Dedication.....	xi
Chapter 1 Introduction...../.....	1
Black Women in Music.....	3
Intersectionality.....	5
Critical Race Theory.....	8
Chapter 2 Early Life & Family History.....	9
Heritage.....	10
Values.....	14
Legacy.....	17
Chapter 3 Student Life & Education.....	18
Middle and High School.....	18
Spelman.....	21
New England Conservatory.....	22
Northwestern.....	24
Paris Conservatory.....	25
Chapter 4 Professional Performance Career.....	27
Europe.....	28
Tours.....	30

United States.....	32
Orchestras.....	33
Chapter 5 Trio Pro Viva.....	37
Management.....	41
Album.....	46
Chapter 6 Teaching Career.....	48
HBCUs.....	49
Public School.....	52
Public School Survey.....	55
Chapter 7 Advocacy.....	56
Black Representation in the Arts.....	58
Advocacy in Media.....	59
Jazz.....	61
National Endowment for the Arts.....	62
League of American Orchestras Involvement.....	64
Commissioning.....	67
Score Collection.....	68
Chapter 8 Authorship and Scholarship.....	68
Books.....	69
<i>BLACK MUSIC: Opinions &amp; Reviews</i> (1974).....	69
<i>Black Women in American Bands and Orchestras</i> (1981).....	72
<i>Black Conductors</i> (1995).....	78
<i>International Sweethearts of Rhythm</i> (1998).....	80

<i>Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr. (1999)</i> .....	84
Papers.....	85
Chapter 9 <i>Hommage A Haute Savoie: Five Short Impressions For Solo Flute (1955)</i> .....	87
Compositional Elements.....	89
Chapter 10 Conclusion.....	111
Past and Ongoing Projects.....	113
Library of Congress Archives.....	118
Contributions.....	118
Bibliography.....	121

## Table of Figures

Figure 1.1	Photo of Young Dorothy Antoinette Handy with Flute.....	1
Figure 1.2	Intersectionality.....	7
Figure 2.1	Photo of Handy Heights.....	11
Figure 2.2	Photo of Dorothy Antoinette Handy and Siblings.....	12
Figure 2.3	Photo of Dorothy Antoinette Handy and Family.....	13
Figure 2.4	Dorothy Antoinette Handy High School Bio.....	15
Figure 3.1	Dorothy Antoinette Handy High School Graduation Photo.....	20
Figure 3.2	Dorothy Antoinette Handy New England Conservatory Yearbook Photo.....	22
Figure 3.3	Article on Dorothy Antoinette Handy’s NEC Graduation.....	23
Figure 3.4	Article Announcing Dorothy Antoinette Handy’s Departure to Paris.....	26
Figure 4.1	Dorothy Antoinette Handy’s New Orleans Philharmonic Debut Photo.....	28
Figure 4.2	Dorothy Antoinette Handy on European Tour Photo .....	29
Figure 4.3	Dorothy Antoinette Handy and Geneva European Tour Photo .....	29
Figure 4.4	Amerikan Haus Tour Program .....	31
Figure 4.5	Amerikan Haus Tour Photo .....	32
Figure 4.6	Article on Symphony of the Air Integration .....	34
Figure 5.1	Photo of Trio Pro Viva Photo.....	38
Figure 5.2	Trio Pro Viva Photo.....	39
Figure 5.3	Trio Pro Viva Photo.....	40
Figure 5.4	Trio Pro Viva Recital Program.....	41
Figure 5.5	Trio Pro Viva Workshop Program.....	43
Figure 5.6	Trio Pro Viva New Orleans Philharmonic Debut Photo.....	44
Figure 5.7	Trio Pro Viva New Orleans Philharmonic Debut Program.....	45
Figure 5.8	Trio Pro Viva Album Cover Photo.....	47
Figure 6.1	Photo of Dorothy Antoinette Handy with Student.....	50
Figure 6.2	Photo of Dorothy Antoinette Handy with Student.....	50
Figure 6.3	Photo of Dorothy Antoinette Handy Teaching Choir.....	52
Figure 6.4	Article on Dorothy Antoinette Handy in Public Schools.....	54
Figure 6.5	“Attitudes Concerning Minority Participation” Survey.....	55
Figure 7.1	Antoinette Handy’s 1986 NEA Distinguished Service Award.....	63
Figure 7.2	Excerpt from “Americanizing the American Orchestra”.....	65
Figure 8.1	Cover of <i>BLACK MUSIC: Opinions &amp; Reviews</i> .....	70
Figure 8.2	Inclusion Survey for <i>Black Women in American Bands and Orchestras</i> .....	73
Figure 8.3	Cover of <i>Black Women in American Bands and Orchestras</i> .....	75
Figure 8.4	Cover of <i>Black Conductors</i> .....	78
Figure 8.5	Cover of <i>International Sweethearts of Rhythm</i> .....	80
Figure 8.6	Cover of <i>Jazz Man’s Journey</i> .....	84
Figure 9.1	Dorothy Antoinette Handy Interview Transcript.....	89
Figure 9.2	<i>Hommage A Haute Savoie</i> Manuscript.....	91
Figure 9.3	Excerpt of <i>Hommage A Haute Savoie</i> Movement 1, m.1.....	92
Figure 9.4	Excerpt of <i>Hommage A Haute Savoie</i> Movement 1, mm.21-22.....	92
Figure 9.5	Excerpt of <i>Hommage A Haute Savoie</i> Movement 1 mm.4-15.....	93
Figure 9.6	Excerpt of <i>Hommage A Haute Savoie</i> Movement 2, m.4.....	94

Figure 9.7	Excerpt of <i>Hommage A Haute Savoie</i> Movement 2, m.1.....	94
Figure 9.8	Excerpt of <i>Hommage A Haute Savoie</i> Movement 2, m.4.....	95
Figure 9.9	Excerpt of <i>Hommage A Haute Savoie</i> Movement 3, m. 32.....	95
Figure 9.10	Excerpt of <i>Hommage A Haute Savoie</i> Movement 3, mm.1-4.....	96
Figure 9.11	Excerpt of <i>Hommage A Haute Savoie</i> Movement 3, m.7.....	96
Figure 9.12	Excerpt of <i>Hommage A Haute Savoie</i> Movement 4, mm.8-13.....	97
Figure 9.13	Excerpt of <i>Hommage A Haute Savoie</i> Movement 4, m. 12.....	97
Figure 9.14	Excerpt of <i>Hommage A Haute Savoie</i> Movement 4, m.1.....	98
Figure 9.15	Excerpt of <i>Hommage A Haute Savoie</i> Movement 5, mm.1-10.....	99
Figure 9.16	Excerpt of <i>Hommage A Haute Savoie</i> Movement 5, mm.31-35.....	99
Figure 9.17	<i>Hommage A Haute Savoie</i> Full Reproduced Manuscript.....	101
Figure 10.1	Correspondence from Portia Maulsby to Antoinette Handy.....	111
Figure 10.2	Photo of “Them Handy Sisters” Exhibition.....	113
Figure 10.3	Photo of Ashley Teamer’s Sculpture <i>Tambourine Cypress</i> .....	114
Figure 10.4	Promotional Material for Scott Douglass’ Webinar on Antoinette Handy.....	115
Figure 10.5	Promotional Material for Lorin Green’s Lecture Recital on Antoinette Handy...	116

## **Acknowledgements**

Thank you to everyone who has supported me through this project. Thanks to Patrice Jones, Antoinette Handy's great niece, for sharing her family's history and your time with me for this project. Thanks to both Sultana Isham and Dr. Scott Douglas for sharing their own specialized research on Dorothy Antoinette Handy. Thanks to Dr. Uzoma Miller, Antoinette Handy's son, for sharing stories of his mother and her human side. And thank you, of course, to my professor Donna Shin for being with me every step of this process.

## **Dedication**

*To all the Black women who have paved the way and all the stories that remain hidden.*

## Chapter 1 Introduction

Flutist, educator, and administrator Dorothy Antoinette Handy, also known as D. Antoinette Handy-Miller once she married, wore many hats and often at the same time (see Figure 1.1).<sup>1</sup>



Figure 1.1 Young Dorothy Antoinette Handy with flute, date unknown. Handy Family Archives.

Her family shared that during her life, she preferred to go by either D. Antoinette Handy or Antoinette Handy. Her name alongside her achievements deserve to be known by more people, therefore, she will primarily be referred to as Antoinette Handy throughout this paper. In addition to performing, teaching, and doing administrative work, Antoinette Handy was also an author—writing books, papers, and articles centered on Black artists, composers, conductors, and Black art.

---

<sup>1</sup> “Dorothy Antoinette Handy,” prabook.com, 1983, <https://prabook.com/web/dorothy.handy/3774572>.

She also was an advocate and used her various interests and endeavors to highlight and uplift Black music and artists. She was active in the fight for equality for Black artists as seen in her work with the League of American Orchestras known then as the American Symphony Orchestra League.<sup>2</sup> Later in her life she also worked for the National Endowment for the Arts and served as its Director of Music for almost four years. Although she never considered herself a composer, Antoinette Handy published one composition: an unaccompanied flute work titled *Hommage A Haute Savoie: Five Short Impressions For Solo Flute* that is being now performed more often due to recent pushes within the music field to program works by underrepresented composers.

Antoinette Handy was unafraid of being seen as more than just a flutist or an educator or an administrator. She saw the opportunity to position herself as all of those things during a time where representation was so important for Black Americans in the arts. Advocacy was woven throughout every aspect of her professional career and should be taken into consideration when studying her and her work—work that is just beginning to resurface twenty years after her passing.<sup>3</sup>

Throughout the late 20th and 21st century, works by female composers and composers of color began to be rediscovered or attributed to their correct creators. This has led to more performances of works by women and men of color, but discovery and performances of works by Black women are still moving at a much slower pace to this day.<sup>4</sup> A handful of Black women

---

<sup>2</sup> "Wikipedia: League of American Orchestras," Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/League\\_of\\_American\\_Orchestras](https://en.wikipedia.org/wiki/League_of_American_Orchestras).

<sup>3</sup> Clarke Bustard, "D. Antoinette Handy," *Richmond Times-Dispatch*, February 7, 2003, [https://richmond.com/d-antoinette%20handy-handy/article\\_b9802ad1-128b-5888-a6ce-622eb8e895ab.html](https://richmond.com/d-antoinette%20handy-handy/article_b9802ad1-128b-5888-a6ce-622eb8e895ab.html).

<sup>4</sup> Rob Deemer and Cory Meals, "2023 Orchestra Repertoire Report," Fredonia, NY: Institute for Composer Diversity, 2023.

composers have begun to become more familiar names on concert and recital programs, but as we are seeing with Antoinette Handy, there are still many more to discover.

These artists, including Antoinette Handy, who were pushing for inclusion and working towards fulfilling careers in the arts, faced many factors that gave them less than impossible odds to have successful careers or obtain the level of influence that many of them had during their lifetime. Patrice Jones, Antoinette Handy's grandniece, is an important archivist for Antoinette Handy's life and legacy. When discussing how Antoinette Handy, a Black woman, born in the 1930s eventually went on to play in American symphony orchestras, travel around Europe, and become the Director of Music for the National Endowment for the Arts, Jones' answer was simple: "She never thought that she couldn't."<sup>5</sup> The limitations and structures that were put in place to stop Antoinette Handy from ever reaching her potential were not a factor for her dreams.

Although Antoinette Handy was able to reach the heights that she did, these systemic obstacles were still very present within her life and career. And, as a Black woman, she faced many unique obstacles. By understanding the unique perspective of Black women in symphonic, orchestral, and concert music within the framework of both intersectionality and critical race theory, the significance of Antoinette Handy's life and work can be seen and understood in a holistic way.

### *Black Women in Music*

While the bulk of Dorothy Antoinette Handy's work was centered on Black artists, she also centered Black women specifically within her writings and in interviews. She saw the need for more works by Black women composers to align with the progression of uncovering the voices of Black women within society and the growing rate of Black women musicians. Existing

---

<sup>5</sup> Patrice Jones, interview by Lorin Green, October 2024.

on the intersection of race and gender, Black women have a unique perspective within the world. This positioning often places them lower in society than most groups. While there are other factors that make them unique from each other such as ethnicity, sexuality, wealth, education level, and other attributes, the boundaries they must overcome to be seen as equal to others is something many, if not all Black women including Antoinette Handy, face at some point in their lives.

Identity as an individual as well as within a community is an identifiable quality within the art of Black women. Black women composers and artists such as Antoinette Handy have historically used their platforms and music to give space to the traumas, beauty, and nuance of the Black woman identity. And with the rising number of Black women artists within the professional music field, more of this work is needed and will be a significant part of not only music history but the history of Black art. Many of Antoinette Handy's colleagues praised her as a strong and confident woman, but what has not been often discussed is the emotional toll that being constantly seen as strong and confident can take on a person and what effect it had on Antoinette Handy personally. There is a stigma of resiliency that is projected onto Black women in the face of constant adversity and discrimination. The complex identities of Black women have brought about physical health and mental health related issues due to the oversight and stigmatizing of these identities.<sup>6</sup>

New discoveries within music therapy—which Antoinette Handy spent some time participating in projects for—along with music and emotion have brought about more discourse

---

<sup>6</sup> Cheryl Woods-Giscombe, Millicent Nicolle Robinson, Dana Carthon, Stephanie Devane-Johnsob, Giselle Corbie-Smith, "Superwoman Schema, Stigma, Spirituality, and Culturally Sensitive Providers: Factors Influencing African American Women's Use of Mental Health Services," *Journal of Best Practices in Health Professions Diversity* 9, no.1 (2016): 1124-1144, <https://pmc.ncbi.nlm.nih.gov/articles/PMC7544187/>.

on the relation of identity to music.<sup>7</sup> For Black women composers, music is a tool of freedom and expression to show their feelings and unique struggles in a way that is authentic to them as individuals. What can be seen throughout history and within Antoinette Handy's story is how Black women have been essential in the solidification of the Black community through their efforts in policy and advocacy as well as within culture building.<sup>8</sup>

A society is defined by its treatment of its most neglected members, and often Black women are positioned at the lowest point of society based on gender and race. Art has always been a tool of expression and used to depict challenges and progression within a community. Black culture has played a prominent role throughout history, especially within the United States. The progression of various musical genres have occurred due to the talent and contributions of many Black artists. Not only is the progression, expansion, and preservation of works by Black composers and artists ideal for the music community and arts community, but it is vital to the world as the ultimate community. With this progression and the need for more works by Black female composers and artists whose work and stories have been inequitably hidden throughout history, their identity as individuals and as a community will become more known, highlighted, and celebrated.

### *Intersectionality*

Living as both Black and a woman gave Dorothy Antoinette Handy a unique and rare perspective within the symphonic and orchestral music field. Often in both educational and professional symphonic music spaces, Black people have been the least represented group. Black

---

<sup>7</sup> Codi Yhap, "The Shape of You: Music's Impact on Identity," *Music Summer Fellows 2*, 2019, [https://digitalcommons.ursinus.edu/music\\_sum/2](https://digitalcommons.ursinus.edu/music_sum/2).

<sup>8</sup> Elliott H Powell, "Black Arts, Black Women, Black Politics," *American Literary History* 34, no. 2, (2022): 596–605, <https://doi.org/10.1093/alh/ajac070>.

women face both the societal obstacles of existing and being socially treated as both Black and as women which has led them to be even less represented in these spaces.

In the 2023 League of American Orchestras' "Racial/Ethnic and Gender Diversity in the Orchestra Field" report, it was recommended that there be more intentional work towards both people of color and women in top executive and governance roles and people of color in orchestras in general.<sup>9</sup> What was not pointed out in this report were the percentages of growth of women of color, particularly Black women, in American orchestras. This could be seen as an unintentional oversight or as a pattern within a system that fails to recognize women of color as their own group and community who face their own unique set of obstacles and challenges.

Kimberlé Williams Crenshaw is an American civil rights advocate and a scholar of critical race theory who specializes in race and gender issues.<sup>10</sup> In Crenshaw's 2016 TED Talk "The Urgency of Intersectionality," she discussed an instance where a Black woman's court case of hiring discrimination was thrown out due to the employer having a history of hiring both women and Black people. What was discovered, however, was that the company did not have a history of hiring Black women specifically.<sup>11</sup>

This is intersectionality—formally defined as “a sociological analytical framework for understanding how groups' and individuals' social and political identities result in unique combinations of discrimination and privilege” (see Figure 1.2).<sup>12</sup>

---

<sup>9</sup> Karen Yair, Cuyler Consulting, LLC (Antonio C. Cuyler, & Evan Linett), and James McCain, Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023, (New York, NY: League of American Orchestras, 2023), 6.

<sup>10</sup> “Kimberlé W. Crenshaw,” Columbia Law School, accessed April 11, 2025, <https://www.law.columbia.edu/faculty/kimberle-w-crenshaw>.

<sup>11</sup> Kimberlé Crenshaw, “The urgency of intersectionality,” TED Talks, 2016, [https://www.ted.com/speakers/kimberle\\_crenshaw](https://www.ted.com/speakers/kimberle_crenshaw).

<sup>12</sup> “Wikipedia: Intersectionality,” Wikimedia Foundation, accessed April 11, 2025, <https://en..org/wiki/Intersectionality>.

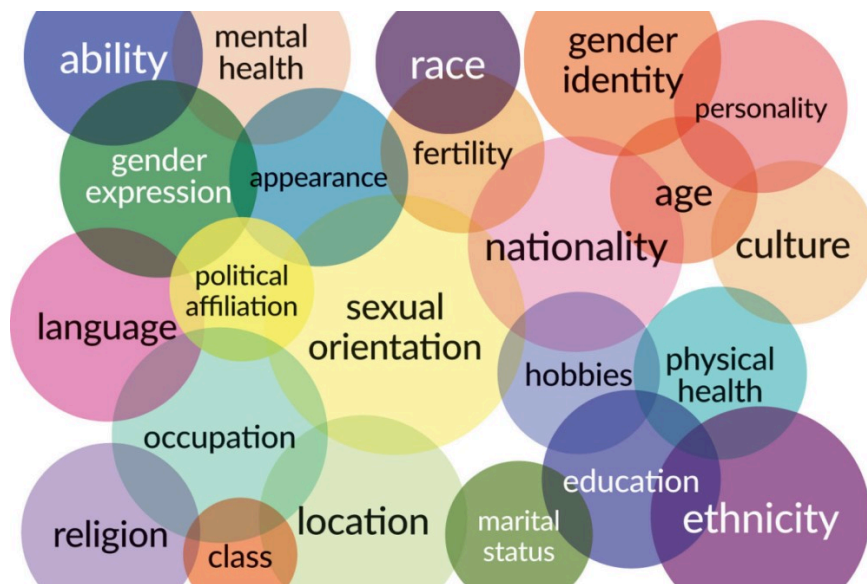


Figure 1.2 Intersectionality, 2024. Syracuse University Libraries.  
<https://researchguides.library.syr.edu/fys101/intersectionality>

This specific definition is very fitting as it uses the word “unique” which is very accurate to situations like Antoinette Handy’s where many artists and composers from marginalized identities have fallen in the cracks of history and have remained hidden due to the intersectionality of their identities. In her talk on intersectionality, Crenshaw discussed “pulling the rug up” on these instances of prejudice where unique identities are hidden and not considered.<sup>13</sup> By exposing these unique instances of discrimination based on a combination of identities, they can be more easily looked for in future occurrences. Racial and gender discrimination were present before and during Antoinette Handy’s life, and intersectionality is a framework that can be used to highlight systemic barriers for women, people of color, and other disenfranchised communities.

---

<sup>13</sup> Kimberlé Crenshaw, “The urgency of intersectionality.”

## *Critical Race Theory*

Representation and the pursuit of equality was something that Dorothy Antoinette Handy prioritized within her work. She understood that these instances of inequity and discrimination were not random occurrences, but results of a flawed system. Critical race theory has been a topic of interest within American society since being developed in the 1970s. This topic has become especially more prevalent during recent years with the increase and spotlight on the inequitable treatment, abuse, and murder of Black and Brown people in America. This is not a new phenomena, but something that has been in play well before even Antoinette Handy.

Stephen Sawchuk, an assistant managing editor for *Education Week*, said critical race theory's core idea was “that race is a social construct, and that racism is not merely the product of individual bias or prejudice, but also something embedded in legal systems and policies.”<sup>14</sup> The 2023 League of American Orchestras’ “Racial/Ethnic and Gender Diversity in the Orchestra Field” report also included key findings that demonstrated the social systems that Critical race theory highlights:

“Continuing a longstanding trend, Black or African American musician representation improved at a slower rate than that of any other racial/ethnic group, increasing only very slightly during the ten-year period.”<sup>15</sup>

Throughout her education, career, and life, Antoinette Handy experienced the effects of a system in which discriminated against people of color, but she never let this hold her back from what she knew was hers to have and achieve. She came from a good family whose members all deserve deeper respect and acknowledgement for their contributions to their various fields. She

---

<sup>14</sup> Stephen Sawchuk, “What Is Critical Race Theory, and Why Is It Under Attack?,” *Education Week*, 2021, <https://www.edweek.org/leadership/what-is-critical-race-theory-and-why-is-it-under-attack/2021/05>.

<sup>15</sup> Yair, et al., *Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023*, 4.

also attended some of the most prestigious music conservatories, was one of the first Black musicians in many American orchestras, and her advocacy work for jazz at the National Endowment for the Arts provided musicians with more funding opportunities and national recognition for jazz masters including Wynton Marsalis.<sup>16</sup>

Stories like those of Antoinette Handy's to this day that remain hidden, lost, or have been forgotten over time and due to factors such as gender bias and racial discrimination. Both intersectionality and Critical race theory are frameworks that can be used to understand how bias and discrimination affected the lives of artists such as Antoinette Handy. Within the symphonic music world, what remains lost or hidden not only includes the musical compositions, but also the stories of the composers themselves. On account of the resurfacing of materials from various sources and the work of researchers in addition to the Handy family, Antoinette Handy's story will no longer be hidden, but instead celebrated.

## **Chapter 2 Early Life & Family History**

A lot can be learned and understood about an artist through knowing how their family history and early upbringing influenced their life as an artist. For Dorothy Antoinette Handy, family played a significant role in her life as an artist from start to finish. It is also important to note the historical aspect of this time specifically for southern American states. Antoinette Handy was born during Jim Crow where Black Americans were treated as second class citizens. Segregation was also in effect during her life and is still present even today within systemic

---

<sup>16</sup> Mark Bauerlein with Ellen Grantham, "NATIONAL ENDOWMENT FOR THE ARTS: A HISTORY, 1965-2008," (Washington, DC: National Endowment for the Arts, 2009), 69.

practices.<sup>17</sup> These systems and structures were put in place to discourage and disenfranchise Black Americans, but the Handy family was an exception to these efforts.

### *Heritage*

Dorothy Antoinette Handy was born in New Orleans, Louisiana on October 29, 1930. During this time in American history, the Great Depression had just begun. In Louisiana, farms were being financially impacted including the Handy family farm, Handy Heights in Hazlehurst Mississippi.<sup>18</sup> New Orleans was hit significantly hard during the Great Depression due to the lack of foreign trade they were able to do as a port city and the impacts to their agricultural and oil industries.<sup>19</sup> Antoinette Handy and the Handy family dealt with many different crises during their lifetime, but their legacy highlights how much they were able to overcome and achieve despite these obstacles.

Antoinette Handy's great-great grandfather was Ephraim G. Peyton, Mississippi Supreme Court justice and a white slave owner.<sup>20</sup> Having members of the family who were white and/or were slave owners at some point was common among Black southern families. The intermixing of races during chattel slavery in the United States, primarily due to white slave masters raping enslaved Black women, resulted in the term "mulatto" which refers to mixed race people. This in particular plays a major role for the future generations of Handys and leads to familial wealth.

Antoinette Handy's great grandfather was Emanuel Handy, an African American politician and member of the Mississippi House of Representatives. Her great grandmother was Florence Geneva, daughter of Ephraim G. Peyton Jr., a Copiah County, Mississippi judge, and an

---

<sup>17</sup> John R. Logan, "The Persistence of Segregation in the 21st Century Metropolis," *City Community* 12, no. 2, (2013): 168, <https://doi.org/10.1111/cico.1202>.

<sup>18</sup> "Home," Handy Heights, 2025, <https://handyheights.org/>.

<sup>19</sup> Matthew Reonas, "Great Depression in Louisiana," 64 Parishes, 2023, <https://64parishes.org/entry/great-depression-in-louisiana-adaptation>.

<sup>20</sup> "About," Handy Heights, 2025, <https://handyheights.org/about/>.

enslaved woman named Isabella. Existing as a mulatto and the daughter of Ephraim Jr., the Peytons recognized Florence as their offspring and raised her in their family home after her mother Isabella was freed due to the Emancipation Proclamation of 1863. It is not known whether or not Florence was ever in contact with her mother Isabella following her emancipation.

Florence married Emanuel Handy Jr. who asked her father Ephraim Jr. for help purchasing forty acres of land for a cotton farm in Hazlehurst, Mississippi. Ephraim Jr. agreed, and Emmanuel Jr. and Florence grew this land into 116 acres known today as Handy Heights (see Figure 2.1).



Figure 2.1 Photo of Handy Heights, 2022. Handy Family Archives.

On this land, they raised their eleven children who all, thanks to the success of the land, were able to either go to college or trade school. The Handy family noted how significant this was for a time where Black farm owners were losing their land due to unethical laws and procedures being implemented and carried out by the United States Department of Agriculture.

One of Emanuel Jr. and Florence's children was Reverend Dr. William Talbot Handy was a prominent United Methodist minister and singer—notably singing with the Tuskegee singers and at Booker T. Washington's funeral. He wrote a book titled *Up From Gallatin* that discussed his life and work in ministry. W.T. Handy then married music teacher Darthney Pauline Pleasant and they had four children: William Talbot Jr., Geneva, Ephraim Adair who died at the age of thirteen in 1942 before their own passings, and, of course, Dorothy Antoinette Handy (see Figures 2.2 and 2.3).<sup>21</sup>



Figure 2.2 Photo of Dorothy Antoinette Handy and Siblings, 1940. Handy Family Archives. (Pictured: William Talbot Jr., Geneva, Ephraim Adair, and Dorothy Antoinette Handy).

---

<sup>21</sup> Alfred L. Norris, "DR. WILLIAM TALBOT HANDY, SR.," *Journal Louisiana Conference UMC* (Baton Rouge, LA: Louisiana Conference of The United Methodist Church): 1983, 188-189, <https://www.la-umc.org/obituary/1547371>.



Figure 2.3 Photo of Dorothy Antoinette Handy and Family, 1946. Handy Family Archives. (Pictured from Left to Right: Reverend Dr. William Talbot Handy, Darthney Pauline Pleasant, Dorothy Antoinette Handy, William Talbot Jr., and Geneva).

Antoinette Handy married political scientist Dr. Calvin Miller and they had three children together: Zanda Michelle, Blaine Talbot, and Uzoma. Zanda, whose middle name is inspired by Antoinette Handy's time in Paris, currently works as a violence intervention specialist for Virginia Commonwealth University's "Bridging the Gap: Injury and Violence Prevention Program." When Zanda spoke of her mother, she admitted to not appreciating the exposure to music Antoinette Handy provided for her at a young age. She, like many children of influential people throughout history, wanted more time with her mother just as her mother and not a flutist or scholar or educator. Antoinette Handy was noted to be more stoic and not overly affectionate which could have been a challenge for her children and specifically for her daughter.

Due to the timing of Antoinette Handy's life and career, Dr. Uzoma Miller, the youngest of Antoinette Handy's three children, shared that he was able to spend more time with his mother than his older siblings which resulted in him being closer to her career-wise than his other siblings. He spoke of attending concerts with his mother, including one of Miles Davis, and remembers the informal and unfiltered reviews that she would share with him. Dr. Uzoma Miller is currently a professor at Ohio University's College of Arts and Sciences with degrees from Morehouse College where his father studied, Jackson State University where both his parents taught, and the California Institute of Integral Studies in San Francisco. While their experiences with her may have been different and unique in their own ways, Antoinette Handy's legacy lives on through her children.

### *Values*

The Handy family valued education which is evident within the individual successes of the family in their various fields. While Dorothy Antoinette Handy also valued education, she was considered a rebel amongst her family in how she chose to live her life; as much of a rebel a Black child could be to be born during Jim Crow and segregation in the South. Though this was not a limitation for Antoinette Handy and her dreams. Growing up, everyone in Antoinette Handy's family learned piano at the age of five and violin at the age of six as documented in a paper she wrote in high school that is currently in her collections at the Library of Congress (see Figure 2.3).

time, I was a mere puppet being guided around by others. The only time I can go back into this stage is when I am carried back through the memories of others.

Within my mind, as well as in the minds of my sister and two brothers, lingers a very important stage; the <sup>second</sup> period between the ages of five and seven, when we all begin the first study of music. I was taught my first notes on the piano, at five. My sister, Geneva, was then ten, my brothers Talbot, twelve, and Adair, seven. Talbot and Adair's time was primarily being devoted to the Violin, while Geneva was then striving to become a pianist. Consequently, my piano instructor varied from Mother to Geneva.

The following year, I was elevated to a stage wherein I could begin learning the violin. After continuous practice on my part, we were then able to play together and form what we considered a string ensemble, playing only for our own amusement.

When I search through my storehouse of

Figure 2.4 Dorothy Antoinette Handy High School Bio, 1948. Library of Congress Archives.

In this same paper, she shared the joys of learning to play music with her siblings and how they even formed their own string ensemble for fun. Her mother Darthney and sister Geneva would trade off acting as her piano teacher while her brother William Talbot Jr. and Ephraim played stringed instruments. Only “classical” music and gospel were allowed to play in their home. With her music teacher mother and minister father, it is not surprising that Antoinette Handy and her siblings were all musicians or ministers. Gospel having been placed alongside classical music within their home showed how they valued the genres similarly and saw them equally worthy of performance and enjoyment.

After learning all the band instruments in high school, notably the trumpet, Antoinette Handy chose the flute for herself around the age of thirteen—stepping outside of family tradition. The introduction of her first book *Black Music: Opinions and Reviews* mentioned that she received her first ever flute at the age of eleven when she attended Booker T. Washington High School in Dallas, Texas. The flute was given to her by her trumpet teacher A. Stephen Jackson III, uncle of former Atlanta, Georgia Mayor Maynard Jackson.<sup>22</sup>

This was not the only instance of rebellion that Antoinette Handy displayed as later in her years, she had an afro, she smoked cigarettes, and she listened to jazz music. At the time for her family, that was unheard of and possibly discouraged as they only listened to “classical” musics such as symphonic or orchestral and spirituals. Despite stepping outside of familial tradition, Antoinette Handy still had her family’s support which played a crucial role in her individual success.

---

<sup>22</sup> “Wikipedia: Maynard Jackson,” Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/Maynard\\_Jackson](https://en.wikipedia.org/wiki/Maynard_Jackson).

## *Legacy*

In addition to all of Dorothy Antoinette Handy's achievements, those of her sister Dr. Geneva Handy-Southall have also begun to be rediscovered and celebrated. Dr. Handy-Southall was the first woman to get a Ph.D in piano performance and later became the chair of the Afro-American Studies department at the University of Minnesota. During her time at the university, she advocated for increased racial diversity.<sup>23</sup> Dr. Handy-Southall was a scholar and author of books on Blind Tom Wiggins, a Black composer and pianist born blind and into slavery. She left behind a rich legacy that her granddaughter Patrice Jones, Antoinette Handy's great niece, continues to this day.

Jones is a significant archivist of both Dr. Handy-Southall and Antoinette Handy's lives. In 2020, she made Handy Heights a 501 (c)(3) family run non-profit with the intention of preserving her ancestral land.<sup>24</sup> Due to the land being vacant and neglected for about fifteen years, Jones began planning and working on a restoration project so that Handy Heights could continue to serve as a "space for healing, safety, and resources for Black, Indigenous, and people of color in the community and beyond."<sup>25</sup> She has also begun working to preserve their small pecan orchard in hopes to begin farming it. In terms of preserving their legacy, they have begun working to create an archival space on their land. The Handy family legacy lives on today, and Antoinette Handy's own contributions should not only be remembered within their family history but also within music history.

---

<sup>23</sup> "Geneva H. Southall, Musician, Author, and Teacher born," African American Registry, accessed April 11, 2025, <https://aaregistry.org/story/dr-geneva-h-southall-musician-teacher-and-civil-rights-educator/>.

<sup>24</sup> "Why we need your help," Handy Heights, 2025, <https://handyheights.org/2022/12/27/why-we-need-your-help/>.

<sup>25</sup> Handy Heights, 2025.

### Chapter 3 Student Life & Education

Dorothy Antoinette Handy attended schools that are still known today for their high caliber of music education including the New England Conservatory, Northwestern University, and the Paris Conservatory. Acceptance into these programs as a Black woman during the late 40s and 50s is a testament to how Antoinette Handy's merit and skill level gained her access into spaces that she otherwise would not have been allowed into. Education and training are very important aspects of an artist's career and development as these are the times where their individual personalities, values, and artistic beliefs are shaped and molded.

This is not to say that artists do not change after education; in fact, it is quite common for artists to go through multiple shifts and changes throughout their careers as they grow and respond to the world around them. In Antoinette Handy's case, her education afforded her access to institutions most people of color would never have been admitted into or able to attend for reasons including not limited to accessibility and affordability. Her presence in these more exclusive predominantly white institutions (PWIs) shaped the majority of her early playing career, but this was also the time where she was able to chase her dreams and make them a reality.<sup>26</sup>

#### *Middle and High School*

Due to the ministry ambitions of Dorothy Antoinette Handy's father, Dr. William Talbot Handy, the Handy family including Antoinette Handy relocated frequently when she was in middle and high school.<sup>27</sup> She referred to herself as "a mere puppet being guided around by

---

<sup>26</sup> Kofi Lomotey, "Predominantly White Institutions," in *Encyclopedia of African American Education*, (New York, NY: SAGE Publications, 2010), 524-526, <https://doi.org/10.4135/9781412971966.n193>.

<sup>27</sup> Dorothy Antoinette Handy, "My Life As I See It," Library of Congress, 1948.

others” which illustrates how she may have felt resentful or regretful that her father’s ambitions and personal goals took priority over her own during this time of her life.

The Handy family at this point including Antoinette Handy, her mother Darthney Pauline Pleasant, her father WT, and her brother Ephraim who she referred to as Adair, moved to Dallas, Texas in 1941 and faced many hardships. Her father was not given his salary for weeks, and they experienced the effects of discrimination and segregation at a deeper level than they had before. However, the most impactful of these hardships was the death of her brother Ephraim Adair who passed away unexpectedly at only 13 years old in 1942 when Antoinette Handy was only 11 years old. His last words to her were “I’ll play with you in a little bit.”<sup>28</sup> In this letter, she shared that she saw her mission and life’s task also as a continuation of his. It would have been understandable for grief to overtake her after experiencing such great loss at an early age, but it pushed her to achieve her goals and live for Adair as well. Her ambitions became larger than hers alone as she now saw family legacy as equally important as her own goals.

With this new objective in life, Antoinette Handy studied flute privately and played in band at school in Dallas, Texas. In 1944, her family returned to New Orleans where she finished high school (see Figure 3.1).

---

<sup>28</sup> Handy, “My Life As I See It.”



Figure 3.1 Dorothy Antoinette High School Graduation Photo, 1948. Handy Family Archives.

This was when she heard the New Orleans Philharmonic for the first time, known today as the Louisiana Philharmonic Orchestra. She asked their principal flutist Frank Ribitsch for lessons and he agreed—leading to Antoinette Handy’s solo debut with the New Orleans Philharmonic as a teenager and studying music in college. In her first book, *Black Music: Opinions and Reviews* the introduction mentioned how Antoinette Handy broke family tradition by not attending Dillard University in New Orleans which is Louisiana’s oldest HBCU.<sup>29</sup> She also chose to go to Northwestern University for her graduate studies over another conservatory as she wanted a broader university experience which indicated her interest in other fields outside of orchestral performance.

---

<sup>29</sup> “Home,” Dillard University, accessed April 11, 2025, <https://www.dillard.edu/>.

## *Spelman*

Dorothy Antoinette Handy's college education began at Spelman College in 1946 where she studied with the notable Black musicians Kemper Harreld and Willis Lawrence James. Spelman is a private, historically Black, women's liberal arts college in Atlanta, Georgia, also referred to as a Historically Black College or University (HBCU).<sup>30</sup> There are currently 107 colleges that the United States Department of Education recognizes as HBCUs with three of those institutions currently closed. Today, Spelman is considered one of the finest HBCUs as a Southern Association of Colleges and Schools Commission on Colleges or SACSCOC accredited university with a 76% graduation rate.<sup>31</sup>

Antoinette Handy chose to study briefly at Spelman and received education from a university whose sole purpose was to provide education to Black students. While Spelman among many other HBCUs has been successful over time in their education of Black students, they have faced many hardships and challenges primarily due to lack of funding and resources.<sup>32</sup> This deficiency affects the ability to hire quality professors and provide well-functioning technology and equipment for students which directly affects accreditation and graduation rates. For these reasons, many Black students feel like HBCUs are not an option for them as they need funding and degree programs that predominantly white institutions (PWIs) offer—leading to much discourse on the future of HBCUs.<sup>33</sup> Despite HBCUs not being able to provide the same quality of education that conservatories or PWIs could offer, Antoinette Handy still chose to be

---

<sup>30</sup> "HBCU Listing," The Hundred Seven, 2025, <https://www.thehundred-seven.org/hbculist.html>.

<sup>31</sup> "About Us," Spelman, 2025, <https://www.spelman.edu/about/index.html>.

<sup>32</sup> Ivory A. Toldson, "The Funding Gap between Historically Black Colleges and Universities and Traditionally White Institutions Needs to Be Addressed\* (*Editor's Commentary*)," *The Journal of Negro Education* 85, no. 2 (2016): 97–100, <https://doi.org/10.7709/jnegroeducation.85.2.0097>.

<sup>33</sup> Keonya C. Booker and Gloria Campbell-Whatley, "Student Perceptions of Inclusion at a Historically Black University," *The Journal of Negro Education* 88, no. 2 (2019): 146–58, <https://doi.org/10.7709/jnegroeducation.88.2.0146>.

in a place where she could learn from and be around her own people. This illustrates the significance of being in community for young Antoinette Handy.

For many Black students, HBCUs have been a safe haven to learn and be around their own community. These institutions offer Black students educational opportunities and cultural resources that they may otherwise not have access to at a PWI.<sup>34</sup> This may have been Antoinette Handy's reason for initially attending Spelman. At the time, the college only offered a Bachelor of Arts degree rather than a Bachelor of Music degree and her musical goals required her to have more advanced study.

### *New England Conservatory*

After attending Spelman, Dorothy Antoinette Handy transferred to the New England Conservatory in 1949. During her time there she studied with James Pappoutsakis, George Laurent, and Lois Elizabeth Schaefer of the Boston Symphony. Antoinette Handy earned her Bachelor of Music degree to the delight of her parents and hometown (see Figure 3.2).

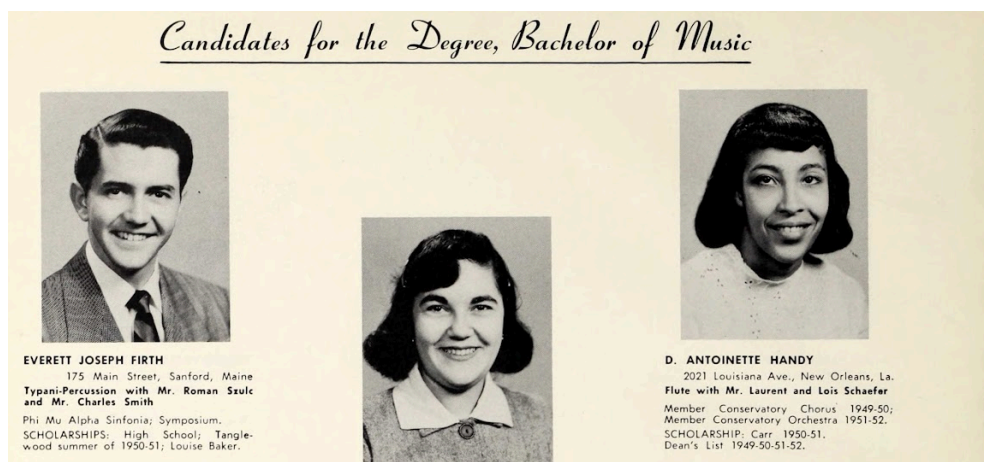


Figure 3.2 Dorothy Antoinette New England Conservatory Yearbook Photo, 1952. Library of Congress Archives.

<sup>34</sup> Adriel A. Hilton, Sheena Howard, and Crystal J. Bryant, "The Relevance of Historically Black Colleges and Universities: From a Critical Race Theorist Standpoint," *Peabody Journal of Education* 99, no. 2 (2024): 201–8, <https://doi.org/10.1080/0161956X.2024.2331936>.

Her family took pride in the fact that the *Chicago Defender* announced that she graduated with honors—showing the significance of this achievement on a community level as well as an individual one (see Figure 3.3).

## **Gets Music Degree**

**NEW ORLEANS, La. — Miss Dorothy Antoinette Handy, daughter of Rev. and Mrs. W. Talbot Handy of New Orleans, has been awarded a bachelor of music degree in flute with honors by the New England Conservatory of Music. Reverend Handy is district superintendent of the Methodist church.**

Figure 3.3 Article on Dorothy Antoinette Handy’s NEC Graduation, 1952. *Chicago Defender*.

There is not much documentation on Antoinette Handy’s time at the New England Conservatory, but the institution prides itself on having a diverse population since its formation in 1867. Of the first class of graduates to earn Bachelor of Music degrees in 1932, two among the class of thirteen were Black students.<sup>35</sup>

Antoinette Handy’s son Dr. Uzoma Miller mentioned that she was close with Coretta Scott King during her time at the conservatory. Pianist and composer Florence Price is another highly recognized alumni of the New England Conservatory where she earned two diplomas in 1906 in organ as a soloist and one in piano as a teacher. Although the institution itself may have

---

<sup>35</sup> New England Conservatory, “From the Archives: A Celebration of NEC’s African American Legacy,” February 26, 2024, <https://necmusic.edu/archives-celebration-necs-african-american-legacy/>.

been more supportive and inclusive of Black students earlier than many others, there were still challenges Black students had to face within society including competition for jobs and internalized racism such as colorism within the Black community which affected Florence Price's time at the conservatory.<sup>36</sup> With this history of Black student representation and having earned her own Bachelor of Music degree in 1952 from the New England Conservatory, it can be assumed that Antoinette Handy had a successful experience while also having to face the effects of racial prejudice and discrimination at the time.

### *Northwestern*

After graduating from the New England Conservatory, Dorothy Antoinette Handy moved to Evanston, Illinois to earn her Master of Music degree at the Northwestern University School of Music in 1953 where she studied with Emil Eck of the Chicago Symphony Orchestra. Antoinette Handy chose to continue studying at these prestigious and predominantly white schools of music meaning that she valued the knowledge and educational experiences she was receiving despite the treatment and other obstacles she faced as a Black female student. While she gained access to these schools through her merit and talents, Antoinette Handy faced discriminatory housing issues. Her family shared that Black people were not allowed to live on campus in the winters at Northwestern, and she had to live at the McCormick Street YMCA with the other Black students. While this experience may not have impacted Antoinette Handy's studies in a significant way, it does convey the difficulties and challenges of living as a Black person in the United States during the late 40s and 50s.

After her studies at Northwestern, Antoinette Handy tried desperately to earn a job with an orchestra in the United States with no success. After enough rejection, she was temporarily

---

<sup>36</sup> "Biography," Florence Price, accessed April 11, 2025, <https://florenceprice.com/biography/>.

discouraged and registered to become a missionary in Africa or India to follow her father and brother's footsteps. Thankfully her father saved up enough money for her to go abroad to continue her music studies.

### *Paris Conservatory*

Despite the obstacles Dorothy Antoinette Handy faced existing as a Black student studying at predominantly white institutions of music in the United States, she obtained degrees from both institutions. In 1954, she moved to Paris to attend the Paris Conservatory and earned an Artist Diploma the following year. There, she studied with Gaston Crunelle of the Opera Comique. Upon her departure from the United States, she performed a recital which was publicized in a New Orleans newspaper (see Figure 3.4).

# Methodists Plan Farewell Recital

NEW ORLEANS—Miss D. Antoinette Handy, local flutist, will be presented in a bon voyage recital Aug. 29 in B. T. Washington auditorium by the pastors and laymen of the New Orleans District of the Methodist Church. She will leave New York Sept. 11 for Paris, France, where she will enter the National Conservatory of Music.

Daughter of Dr. and Mrs. W. Talbot Handy, her father is an area correspondent for the Commission on Public Relations and Methodist Information, New York.

The brilliant young flutist was graduated from the New England Conservatory of Music in 1952 with "Honors With Distinction." She received the Master of Music degree in 1953 from Northwestern University, Evanston, Ill.

Since that time she has been a student of Lois Schaefer, Chicago Symphony; George Laurent, Boston Symphony; James Pappoutsakis and Emile Eck. She is a member of Alpha Chapter, National Honorary Music Society, Pi Kappa Lambda.

Miss Handy has appeared as soloist with the Roosevelt College orchestra, New Orleans Symphony orchestra and in a Louisiana state-wide broadcast. During the 1952-1953 season she was flutist with the Chicago Civic orchestra.

— BIGGEST and the BEST —

Figure 3.4 Article Announcing Dorothy Antoinette's Departure to Paris, 1954. *Vieux Carré Courier*.

Many Black artists moved to Europe to find success in the 19th and 20th centuries. To be historically accurate, the term or idea of a “Black artist” is a more modern, socially cosmopolitan way of addressing people who have African heritage, whereas Black artists in Europe during the 19th and 20th centuries were viewed as having their own unique experiences within their varied ethnicities.<sup>37</sup> An example of success of Black American artists in Europe during the 19th Century were the Fisk University Jubilee Singers. The inaugural group of singers did two European tours and found more success and acceptance in Europe than they did back home in the southern United States.<sup>38</sup> Famous singer and dancer Josephine Baker was one of the first Black women to reach celebrity status in France specifically.<sup>39</sup>

Despite Europe’s own participation in colonialism, their relationship with Black art during this time period was one of more appreciation and acceptance. Although, exoticism and exploitation still had a role within this relationship. Black artists in Europe found respite in creating art in Europe and also found career success which was also the case for Antoinette Handy.

#### **Chapter 4 Professional Performance Career**

At this point in her life, Dorothy Antoinette Handy was primarily a performer. Her early professional career included another orchestral solo with the New Orleans Philharmonic in 1953 as well as having been selected as first flutist with the Civic Orchestra of Chicago which to this day serves as a training program for young professionals (see Figure 4.1).

---

<sup>37</sup> Eddie Chambers, “Black Artists in Europe,” *Critical Interventions* 7, no. 2 (2013): 2–5, <https://doi.org/10.1080/19301944.2013.10785971>.

<sup>38</sup> Andrea Jackson, “A Guide to the Jubilee Singers European Tour Collection,” Fisk University Archives, January 2004, <https://www.fisk.edu/wp-content/uploads/2020/06/jubilee-singersarchiveseuropeantourcollection1873-1878.pdf>.

<sup>39</sup> “Joséphine Baker,” Library of Congress, accessed April 11, 2025, <https://guides.loc.gov/feminism-french-women-history/famous/josephine-baker>.



Figure 4.1 Dorothy Antoinette’s New Orleans Philharmonic Debut Photo, 1946. Handy Family Archives.

While in Chicago, she also gave solo recitals and was featured in a concert with the Roosevelt College Orchestra now known as Roosevelt University Orchestra.<sup>40</sup> Antoinette Handy’s orchestral experience began with the Civic Orchestra of Chicago and continued after she left for Europe.

### *Europe*

During Dorothy Antoinette Handy’s studies at the Paris Conservatory in 1954 to 1955, she performed as the first flute with the Paris Orchestre Internationale also known as the Orchestre National de France among many other names throughout the years. She was the only American selected to tour with the French government sponsored group.<sup>41</sup> She also performed

---

<sup>40</sup> “Home,” Roosevelt University, accessed April 11, 2025, <https://www.roosevelt.edu/>.

<sup>41</sup> “Wikipedia: Orchestre National de France,” Wikimedia Foundation, accessed April 11, 2025, [https://en.org/wiki/Orchestre\\_National\\_de\\_France](https://en.org/wiki/Orchestre_National_de_France).

with the Orchestra Musica Viva in Geneva, Switzerland in 1955 where her sister Dr. Geneva Handy-Southall was also a performer (see Figure 4.2 and 4.3).



Figure 4.2 Dorothy Antoinette Handy on European Tour Photo, 1955. Handy Family Archives.



Figure 4.3 Dorothy Antoinette Handy and Dr. Geneva Handy-Southall European Tour Photo, 1955. Handy Family Archives.

She performed with both Orchestre National de France and Orchestra Musica Viva as a soloist.

While solo and orchestral performance was very significant to Antoinette Handy's development during this time, chamber music also became a constant presence in her life thanks to support of the United States Information Service.

### *Tours*

After receiving her Artist Diploma from the Paris Conservatory, Dorothy Antoinette Handy toured Europe performing with her sister Dr. Geneva Handy-Southall under the sponsorship of the United States Information Service. In alignment with the agency's mission to promote American culture, the Handy sisters went on a nine-city tour in Germany titled as the "Amerikan Haus" or "American House" tour in 1955 and were joined by cellist Francois Bahuaud. The tour spanned over thirty days and included solo and chamber works for flute, cello, and piano. These tours mainly consisted of very standard western classical repertoire of the time as this was the style of music Antoinette Handy had been primarily exposed to as a performer up to this point (see Figure 4.4).

A M E R I K A - H A U S N U E R N B E R G

K A M M E R M U S I K A B E N D

ANTOINETTE HANDY, USA - Floete

GENEVA HANDY-RHONE, USA- Klavier

FRANCOIS BAHUAUD, Paris - Cello

Trio g-moll, op. 63 fuer Klavier,..... C.M. v. Weber  
Floete und Violoncello  
Allegro moderato  
Allegro vivace  
Andante espressivo  
Allegro

Airs de Ballet d'Ascanio ..... Camille Saint-Saens  
Adagio et Variations fuer Floete und Klavier

Petit Valse fuer Floete und Klavier ..... Andre Caplet

Poem for Flute and Piano ..... Charles T. Griffes ,USA

Suite for Flute and Piano ..... Harrison Kerr ,USA  
Prelude  
Dance  
Recitativo  
Toccata

P a u s e

Sonata da Camera fuer Floete,..... Gabriel Pierne  
Violoncello und Klavier, op. 48  
Prelude  
Sarabande  
Finale

Trio for Flute, Violoncello and Piano ..... Norman Dello Joio ,USA  
Moderato  
Adagio  
Allegro spiritoso

Figure 4.4 Amerikan Haus Tour Program, 1955. Library of Congress Archives.

During this tour, Antoinette Handy initially imagined the idea for the chamber group Trio Pro Viva which featured her own flute, along with a rotating cellist, and her sister Dr. Handy-Southall as the primary pianist (see Figure 4.5).



Figure 4.5 Trio Pro Viva European Tour Photo, 1955. Handy Family Archives.

Antoinette Handy reformed the group in 1965 with a new direction of highlighting African-American composers. After this tour, Antoinette Handy made some efforts to stay in Europe as a performer, but found no luck other than managing a restaurant at the American House of Cite Universities in Paris for three months. This along with other societal shifts allowed for Antoinette Handy to consider career opportunities back in the United States.

### *United States*

During her brief time in Europe, Dorothy Antoinette Handy was mostly thriving and received many playing opportunities to the point where she thought of not returning home. This was not an unusual thought for Black Americans who found success in Europe. During this time

in the United States, Jim Crow was still in effect and many African-American artists were restricted from performing and earning a living or taken advantage of and mistreated due to racism and prejudice. On the other hand, Black Americans in Europe were able to perform freely and had successful careers which was Antoinette Handy's experience up until the end. In addition to her not being able to find long term employment in Europe, something pulled Antoinette Handy's attention back home.

The 1950s was a significant decade in American music history with the rise of rock n' roll, the revolution of jazz with Black artists like Miles Davis and John Coltrane leading the charge and Ray Charles finding success in blues.<sup>42</sup> Antoinette Handy saw this as an opportunity for Black Americans to find success in the classical music field in America as well. Following this hope for equity back home, she moved back to the United States and was vital in the movement for integration of American symphony orchestras.

### ***Orchestras***

When she arrived back in America, Dorothy Antoinette Handy moved to New York to perform with the Symphony of the Air in 1956 where she was one of three Black Americans to integrate with the orchestra. She performed with the Symphony of the Air primarily under conductor Leonard Bernstein.<sup>43</sup> The group was formed in 1954 and mostly made up of musicians from the NBC Symphony Orchestra founded by Italian conductor Arturo Toscanini in 1937 (see Figure 4.6).

---

<sup>42</sup> Theresa A. Martinez, "Rock and Roll, CRT, and America in the 1950s Musical Counternarratives in the Jim Crow South," *Race, Gender & Class* 22, no. 3–4 (2015): 195–215, <https://www.jstor.org/stable/26505356>.

<sup>43</sup> "Wikipedia: NBC Symphony Orchestra," Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/NBC\\_Symphony\\_Orchestra](https://en.wikipedia.org/wiki/NBC_Symphony_Orchestra).

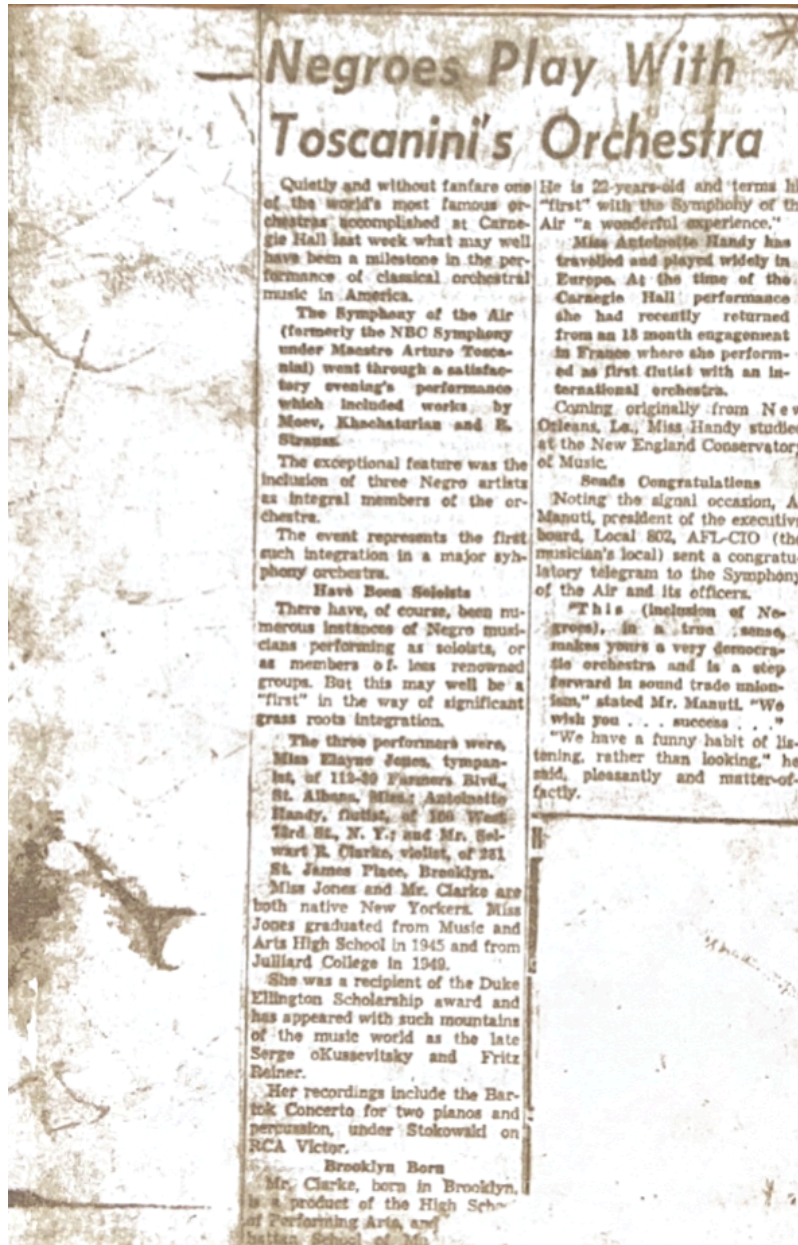


Figure 4.6 Article on Symphony of the Air Integration, date unknown. Newspaper Unknown.

Conductor Leopold Stokowski, the founding conductor of the Symphony of the Air, is also noted to have worked with the orchestra during Antoinette Handy's time there amongst many other famous conductors. This was a new and rare opportunity for musicians of color to perform with white performers in professional ensembles directed by highly sought after white conductors of

the time. Throughout this period, Antoinette experienced what many musicians of color were never able to during their lifetime as a consequence of racial segregation and discrimination within American symphony orchestras.

Her family shared that during Antoinette Handy's time with the Symphony of the Air, there was an incident of racial discrimination when the percussion section protested Antoinette Handy and other Black musicians being permitted into the orchestra. The percussion section refused to perform with Black musicians which resulted in all the Black musicians being fired.<sup>44</sup> Following this incident, the Urban League of New York did an investigation on racism in American symphony orchestras. It would not be surprising if, while her name is not mentioned in the report, Antoinette Handy may have played a key role in this fight for equity on the behalf of Black musicians. This is supported by the fact that she later went on to work with the League of American Orchestras to advocate for integration.

Additionally, Antoinette Handy performed with the Orchestra of America during her time in New York from 1960 to 1962. Founded by conductor Richard Korn, the orchestra was one of the first in the United States to encourage the participation of minorities.<sup>45</sup> Over their five-year existence, they were able to perform in prestigious venues such as Carnegie Hall.<sup>46</sup>

The Symphony of the New World was another orchestra Antoinette Handy performed in from 1968 to 1971 and was also one of the first racially integrated orchestras in the United States.<sup>47</sup> They made their debut at Carnegie Hall on May 6, 1965 under the baton of conductor and civil rights activist Benjamin Steinberg. Their performance was broadcast over multiple

---

<sup>44</sup> Patrice Jones, interview by Lorin Green, October 2024.

<sup>45</sup> "Richard Korn, Founder Of Orchestra of America," *New York Times*, April 18, 1981, <https://www.nytimes.com/1981/04/28/obituaries/richard-korn-founder-of-orchestra-of-america.html>.

<sup>46</sup> "The Orchestra of America: Third Season Program Guide, 1961 - 1962," Washington and Lee University, accessed April 11, 2025, [https://www.archivesspace.wlu.edu/repositories/5/archival\\_objects/19733](https://www.archivesspace.wlu.edu/repositories/5/archival_objects/19733).

<sup>47</sup> "Wikipedia: Symphony of the New World," Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/Symphony\\_of\\_the\\_New\\_World](https://en.wikipedia.org/wiki/Symphony_of_the_New_World).

radio stations, and *EBONY* magazine praised it in their November 1966 edition as “a major development in the musical history of the United States.”<sup>48</sup> The mission of the orchestra as written by Steinberg and the eleven founders was to:

1. “To create job opportunities for the many talented non-white classical instrumentalists who have so far not been accepted in this nation's symphony orchestras.
2. To present qualified conductors and, as a basic responsibility, qualified non-white conductors under professional standards.
3. To give concerts of the highest artistic and professional standards in communities of low-income families, such as Bedford-Stuyvesant and Harlem areas of New York City. However, the orchestra will periodically appear in Carnegie Hall and Lincoln Center, and in many of the city's schools and colleges.
4. To so establish the Symphony of the New World as to make it our nation's cultural beacon in the eyes of the peoples of Asia, Africa, and Latin America.”<sup>49</sup>

The orchestra wanted to integrate the symphonic stage, and was composed of thirty-six black and fifty-two white musicians at their debut. Sponsors for the organization included Samuel Barber, Leonard Bernstein, Aaron Copland, and Langston Hughes amongst others. This form of advocacy reflected the work that Antoinette Handy centered later in her career.

In addition to performing with orchestras when she returned from Europe, Antoinette Handy was a soloist in various capacities. Her first solo appearance was for the “Music in the Making Series” at Cooper Union University in 1956.<sup>50</sup> The following year, she was a soloist with the Bach Festival Orchestra in Carmel, California. Other solo appearances during this time were at the New York Flute Club and at a Berkeley radio station. In 1965, Antoinette Handy presented her second solo appearance with the New Orleans Philharmonic and was also a soloist with the Baltimore Symphony in 1973. She performed with the Mostovoy Soloists in 1974, now known as the Chamber Orchestra of Philadelphia, during Philadelphia's bicentennial celebration which

---

<sup>48</sup> “Manhattan Orchestra provides training for talented of all races,” *EBONY*, 1966, 39.

<sup>49</sup> “Wikipedia: Symphony of the New World.”

<sup>50</sup> Ben Mattison, “New York's Cooper Union Shuts Down Performing Arts Series,” *Playbill*, December 03, 2004, <https://playbill.com/article/new-yorks-cooper-union-shuts-down-performing-arts-series>.

was sponsored by the Performing Arts Society of Philadelphia.<sup>51</sup> During her time in New York, she was also a substitute musician with the Radio City Music Hall Orchestra and recorded with the ABC Firestone Orchestra for movies, television, and albums.

After leaving New York, Antoinette Handy went on tours as the flutist of a woodwind quintet in both Alabama at Jackson State University and in Virginia under the sponsorship of a Ford Foundation grant. Antoinette Handy's longest orchestral tenure was with the Richmond Symphony Orchestra from 1966 to 1976 where she is noted to have been one of the orchestra's first Black musicians. Virginia is where Antoinette Handy's advocacy work quickly developed and diversified. It is also where she reformed her ensemble Trio Pro Viva.

## **Chapter 5 Trio Pro Viva**

The majority of Dorothy Antoinette Handy's early music life and career was focused on solo and orchestral playing, but in the mid 1960s, chamber music performance began to develop into something even more profound within her career. Trio Pro Viva was Antoinette Handy's official flute, cello, and piano ensemble. The cello and piano positions were occupied by various musicians over the years, but Antoinette Handy remained stable throughout the majority of the group's existence (see Figure 5.1)

---

<sup>51</sup> "Home," The Chamber Orchestra of Philadelphia, accessed April 11, 2025, <https://chamberorchestra.org/>.



Figure 5.1 Trio Pro Viva Photo, 1973. Handy Family Archives. (Pictured from left to right: Dorothy Antoinette Handy, Gladys Perry Norris, Anthony Elliot).

Antoinette Handy initially conceived the idea for the group while she was on tour in Europe performing with her sister Dr. Geneva Handy-Southall and cellist Francois Bahuaud. When she reformed the group in 1965, they primarily performed repertoire written by Black composers. This shift signaled an intentional change for Antoinette Handy in how she existed within the music field. She could have chosen to only remain present within the predominantly white systems and institutions in which she had been trained in, but instead she decided to use her platform, connections, and talent to highlight and uplift music by Black composers. This helped bring attention to the need for more performances of music by Black composers within the chamber music field.

The newly reformed trio did their debut tour at four southern colleges in 1965. The trio's presence on campuses often sparked students and professors alike to begin research endeavors into music by Black composers as this is what Trio Pro Viva's repertoire consisted of primarily. The group valued representation and knew the role that it played within music education. While the group was not exclusively made up of Black musicians, throughout the majority of their existence, at least two out of the three musicians in the trio were Black (see Figure 5.2 and 5.3).



Figure 5.2 Trio Pro Viva Photo, date unknown. Library of Congress Archives. (Pictured from left to right: unknown, Anthony Elliot, Dorothy Antoinette Handy).



Figure 5.3 Trio Pro Viva Photo, date unknown. Library of Congress Archives. (Pictured: Gladys Perry Norris, Denise Morand, Dorothy Antoinette Handy).

The Grammy Award winning woodwind quintet Imani Winds is a modern-day example of a chamber ensemble that was founded by and primarily composed of Black musicians.<sup>52</sup> Black students could see themselves reflected and represented while the trio's racial makeup also called for collaboration with non-Black artists.

The reformed Trio Pro Viva existed for over a decade performing on college campuses, at conventions, and even with a symphony orchestra and recorded an album. The group's success as an ensemble and in their advocacy for Black composers was due to Antoinette Handy's managerial skills as well as the group's commitment to equity in the chamber music field.

---

<sup>52</sup> "About," Imani Winds, last updated January 2025, <https://imaniwinds.com/about>.

*Management*

Dorothy Antoinette Handy acted as both the flutist and artistic director for Trio Pro Viva. While being artistic director, she would have been responsible for the overall artistic vision of Trio Pro Viva which would have included the hiring of musicians, selecting of programming, and booking performances for the ensemble. In the Dorothy Antoinette Handy archives at the Library of Congress, there were hundreds of Trio Pro Viva programs, correspondences, and other materials including photos and biographies of musicians throughout the years (see Figure 5.4).

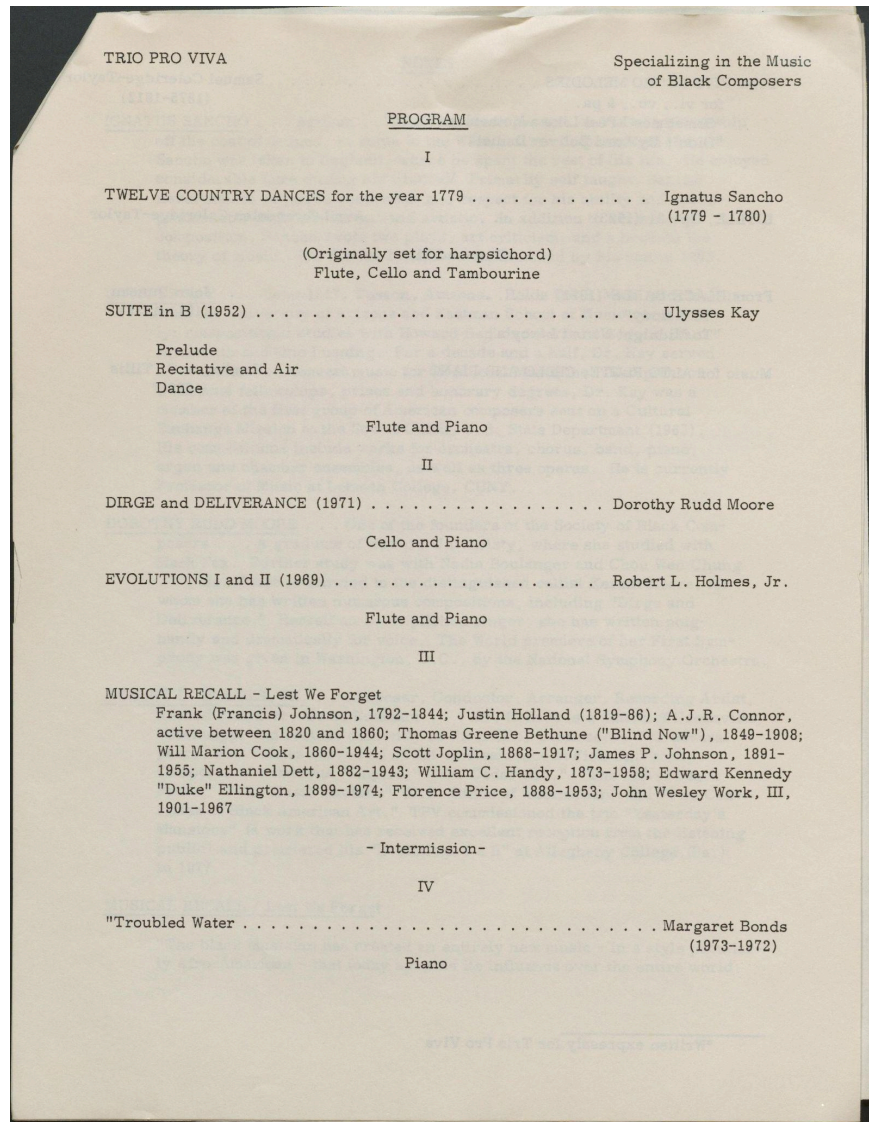


Figure 5.4 Trio Pro Viva Recital Program, date unknown. Library of Congress Archives.

Many of the Trio Pro Viva's programs included a portion titled "Musical Recall: Lest We Forget" which included names and dates of deceased Black composers. There are no recorded examples of this section that are available to the public, but it can be assumed that this was a portion of the program where the trio would discuss the work of deceased Black composers as a way to honor composers of the past. Within this segment, they exposed and introduced their audiences to less familiar Black composers. One trio program in particular includes the following quote from Eileen Southern's 1971 book *The Music of Black Americans: A History*:

"The Black musician has created an entirely new music- in a style peculiarly Afro-American - that today spreads its influence over the entire world. And ever since his arrival in the New World, he has enriched with his contributions the European - based musical traditions of the nation."<sup>53</sup>

Antoinette Handy most likely did a lot of the preparation for these Musical Recalls as she saw it as within the trio's mission to use their platform to discuss the issues affecting Black music.

1980 was an active and significant year for Trio Pro Viva. On February 12, 1980, they were the featured guest artists at the North Carolina Cultural Arts Coalitions Inc.'s Mini Music Symposium at Bennett College Chapel in Greensboro, North Carolina.<sup>54</sup> At the symposium, the trio presented two workshops. Their first workshop "What is Black Music Anyway?" featured talks, discussions, and performances of Black music over a 200-year spectrum. The discussions included how factors including politics, society, and the economy played a role within the compositional styles of Black music. Their second workshop "Black Music: Problems of Creation and Performance" focused on where Black music can be found, how Black composers

---

<sup>53</sup> Eileen Southern, *The Music of Black Americans*, (New York, NY: W. W. Norton & Company, 1971), 15.

<sup>54</sup> "Home," Bennett College, accessed April 11, 2025, <https://www.bennett.edu/>.

can have their music performed, and how to approach the performance of Black music (see Figure 5.5).

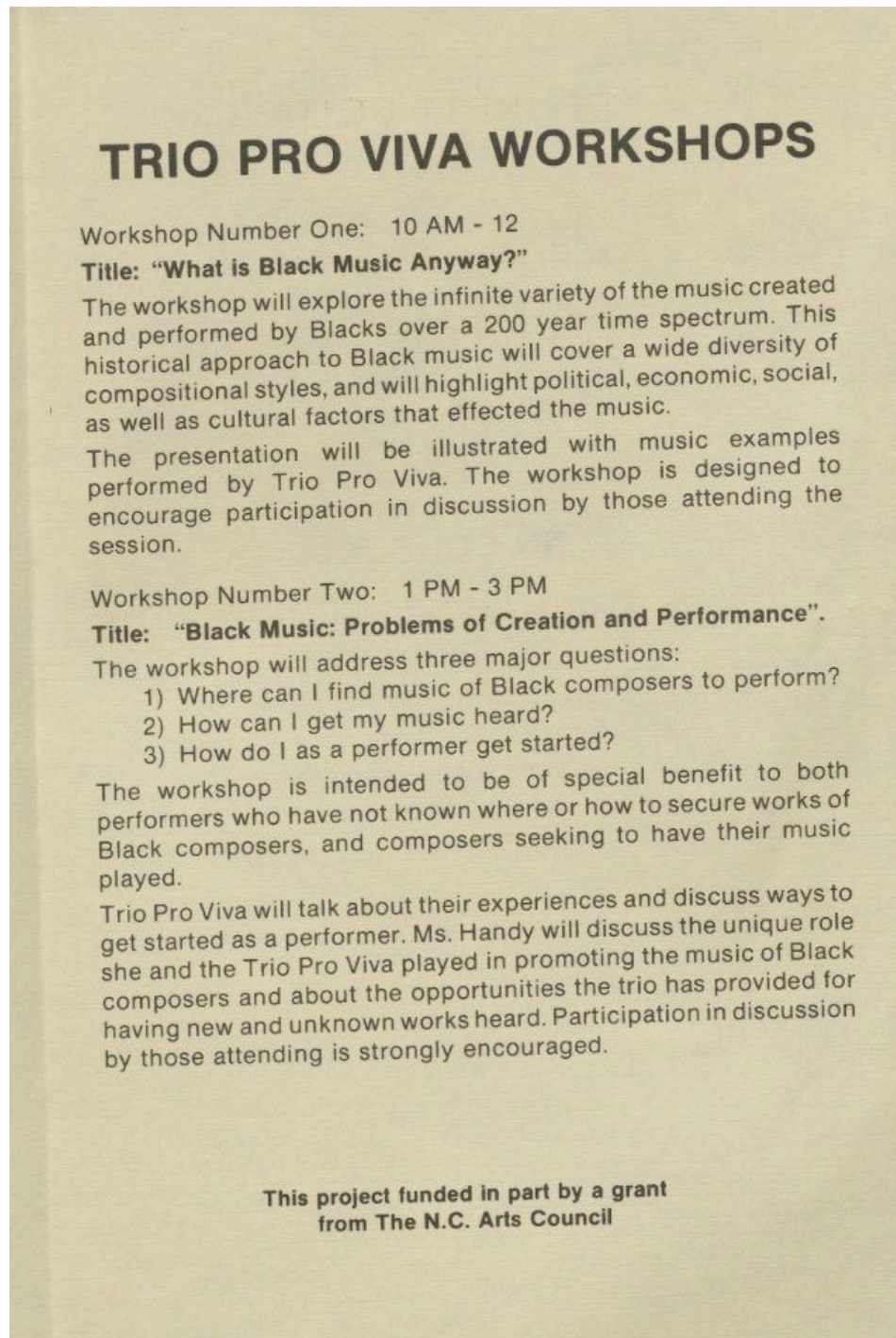


Figure 5.5 Trio Pro Viva Workshop Program, 1980. Library of Congress Archives.

On April 25th and 26th, 1980, Trio Pro Viva made their orchestral debut with the Richmond Sinfonia on their Sunday Serenade series. This was a program that featured chamber orchestra music including works by Mozart, Haydn, and Joseph Bologne, Chevalier de Saint-Georges. This was the sixth subscription concert of the seventh season for the ensemble with Jacques Houtmann as Music Director and Conductor. The performance featured the trio consisting of flutist Antoinette Handy, cellist Mary Lou Gutman, and pianist William E. Terry at the Scottish Rite Temple in Virginia (see Figure 5.6).



Figure 5.6 Trio Pro Viva New Orleans Philharmonic Debut Photo, 1980. Library of Congress Archives. (Pictured from left to right: Mary Lou Gutman, William E. Terry, Dorothy Antoinette Handy).

What made this debut even more special was the world premiere of Dr. Frederick Tillis' Concerto for Trio Pro Viva and Chamber Orchestra. This piece was commissioned by the Richmond Symphony along with Dorothy Antoinette Handy/Trio Pro Viva and sponsored by the Pepsi Cola Bottling Company of Petersburg Inc. (see Figure 5.7).

**The Richmond Sinfonia / Sunday, Serenade**

Jacques Houtmann, Music Director and Conductor

SIXTH SUBSCRIPTION CONCERT, SEVENTH SEASON  
APRIL 25 AND 26, 1980, 8:00 P.M.  
THE SCOTTSBURY TEMPLE

## Program

WOLFGANG AMADEUS MOZART (1756-1791)  
Symphony No. 17, K. 129  
*Allegro*  
*Andante*  
*Allegro*

FREDERICK TILLIS (1930- )  
Concerto for Trio Pro Viva and Chamber Orchestra  
\*(WORLD PREMIERE)  
*Moving stately*  
*Solemnly*  
*Joyful vigor*

TRIO PRO VIVA

SAMUEL COLERIDGE TAYLOR (1875-1912)  
"Sometimes I Feel Like a Motherless Child"

UNDINE SMITH MOORE (1904- )  
"I Heard the Preaching of the Elder"  
from the *AfroAmerican Suite*

ROBERT L. HOLMES, JR. (1934- )  
"Wade in the Water"

TRIO PRO VIVA

INTERMISSION

CHEVALIER de ST. GEORGES (1745-1799)  
Symphony No. 2  
*Allegro presto*  
*Andante*  
*Presto*

FRANZ JOSEPH HAYDN (1732-1809)  
Symphony No. 59  
"Fire Symphony"  
*Andante o piu Tosto*  
*Allegretto*  
*Minuetto*  
*Allegro assai*

\*The Richmond Symphony acknowledges with great appreciation a generous grant from Pepsi Cola Bottling Company of Petersburg, Inc. which made possible the commissioning of Dr. Tillis' work.

Figure 5.7 Trio Pro Viva New Orleans Philharmonic Debut Program, 1980. Library of Congress Archives.

Dr. Frederick Charles Tillis was born the same year as Antoinette Handy in 1930 and lived until 2020. He was a composer as well as a jazz saxophonist, poet, and collegiate music educator.<sup>55</sup>

The work is about twenty-two minutes in total and is composed of three movements:

Moving stately  
Solemnly  
Joyful vigor

The piece overall features the Black music tradition of call and response as well as themes from Negro spirituals. The second movement also features the flutist doubling on alto flute.

In addition to the Tillis world premiere, the trio also performed Samuel Coleridge Taylor's "Sometimes I feel Like a Motherless Child," Undine Smith Moore's "I Heard the Preaching of the Elder" from *Afro-American Suite*, and Robert L. Holmes Jr.'s. "Wade in the Water." Even in their performance with an institution who had historically programmed music written by white male composers, Trio Pro Viva used their collaboration as an opportunity to expose the Richmond Symphony's audiences to music by Black composers that they may have never heard otherwise.

### *Album*

In 1972, Trio Pro Viva released their first and only album *Contemporary Black Images in Music for the Flute* featuring flutist Dorothy Antoinette Handy, cellist Ronald Lipscomb, pianist Gladys Perry Norris, and violinist Joseph J. Kennedy (see Figure 5.8).<sup>56</sup>

---

<sup>55</sup> "Home," Fred Tillis, accessed April 11, 2025, <https://www.fredtillis.com/>.

<sup>56</sup> D. Antoinette Handy and Trio Pro Viva, *Contemporary Black Images in Music for the Flute*, Eastern Recording, Richmond, 1972, compact disc.

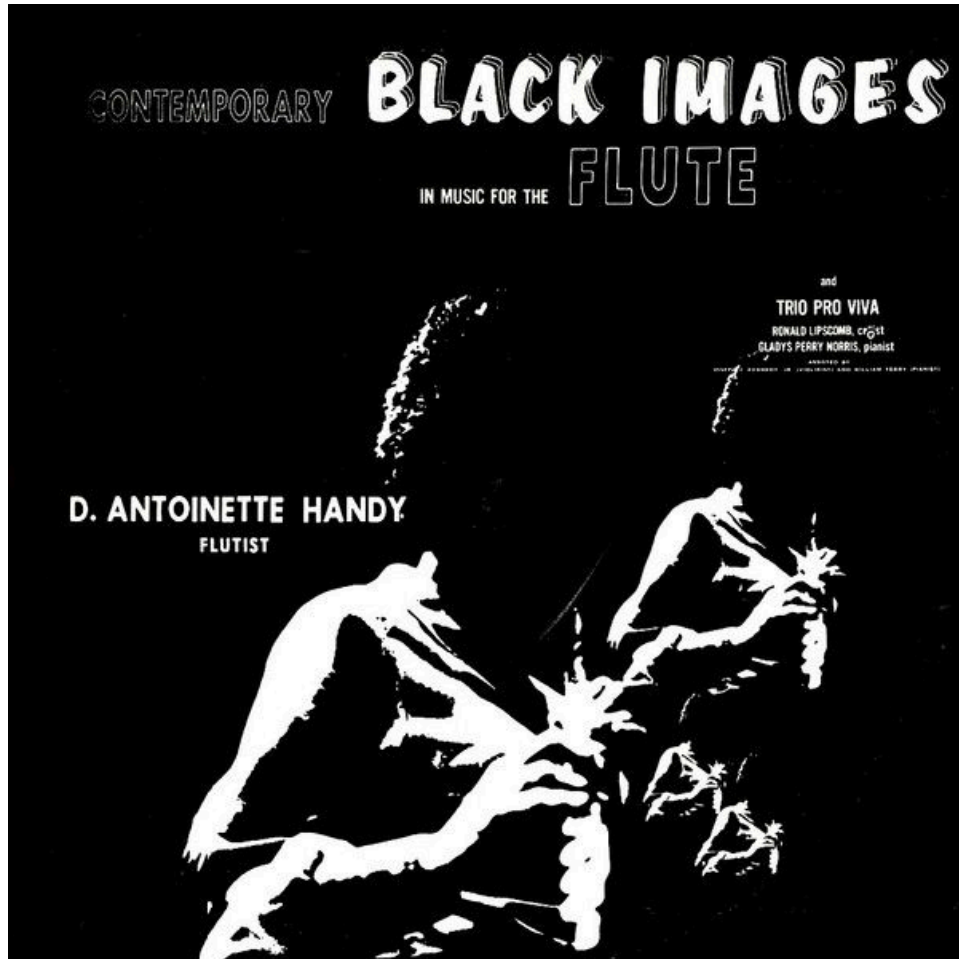


Figure 5.8 Trio Pro Viva Album Cover Photo, 1972. Handy Family Archives.

This eleven track album features commissions of new works by ten Black composers which are listed below:

- Afro-American Suite*, Undine Smith Moore (1969)
- Prelude*, Ulysses Kay (1957)
- Yesterday's Mansions*, Robert L. Holmes Jr. (1972)
- Dialogue*, Joseph J. Kennedy Jr. (1970)
- Three Short Pieces for Alto Flute, Noel G. DaCosta (1967)
- Trio No.1 for Flute, Violin, and Piano, Yusef Lateef. (1966)
- Silver-Blue*, Noel G. DaCosta (1964)
- Music For Alto Flute, Cello, and Piano, Frederick C. Tillis (1966)
- Three Brevities*, Hale Smith (1969)
- Thisby*, Arthur Cunningham (1968)
- Black Bards*, John Duncan (unknown date)

In 1975, the trio consisting of flutist Antoinette Handy, her sister and pianist Dr. Geneva-Handy Southall, and cellist Anthony Elliott performed many of the works from the album at the Minnesota Black Composers Symposium in Minneapolis. Many of the scores from the album are within the Handy archives collection at the Library of Congress, but some of the pieces and composers are still not well known to this day. Trio Pro Viva continued performing with Antoinette Handy as its flutist and manager until the mid 1980s. Correspondences between Antoinette Handy and trio members from this time stated that she wanted the ensemble to continue as long as they always acknowledged her as the founder on their programs. This was a model of a successful chamber music ensemble and has been seen with modern groups. Flutist, founder, and composer Valerie Coleman of the Imani Winds stepped away from the group to pursue composition and solo performing. Like Coleman, Antoinette Handy wanted the group to continue its work, but it was time for her to move on.

## **Chapter 6 Teaching Career**

Dorothy Antoinette Handy was a public school teacher and professor of music at various points in her life. Her primary teaching areas included music history, music theory, arranging, and instrumental coaching of various ensembles. In 1954, she taught glee club at the YWCA in Chicago while in between schooling and orchestral work as she had not been able to find an orchestra who would hire her at the time. While in New York, she taught flute at the New York College of Music from 1956 to 1957.<sup>57</sup> The college existed from 1878 to 1968 before merging with New York University. She also taught flute at the Henry Street Settlement on the Lower East Side. Due to a project sponsored by the Protestant Council of Churches, Antoinette Handy taught recorder and music appreciation at the YWCA from 1957 to 1959. She also taught flute,

---

<sup>57</sup> Prabook, "Dorothy Antoinette Handy."

music theory, recorder, and piano at the Metropolitan Music School from 1956 to 1963. During this time, she taught violin to a middle-aged woman in an experimental project at the Alfred Alder Mental Hygiene Clinic and Music Rehabilitation Center.

Through various professional affiliations, Antoinette Handy received an honorary doctorate from Whittier College in California and had professional associations with Northwestern University and the Cleveland Institute of Music. Later in her life, she taught and directed programs primarily at HBCUs including Florida A&M University, Virginia State College, Federal City College, Virginia Union University, the Tuskegee Institute, and Jackson State University. HBCUs were heavily relevant in Antoinette Handy's teaching career and advocacy in getting Black students to believe they could have a future career in the arts.

### *HBCUs*

Representation was not just significant for Dorothy Antoinette Handy's performance career but also within her teaching. She herself attended an HBCU initially within her education, no doubt wanting to learn from and be around people from her shared identity. Her returning to teach at HBCUs later in her life showed a full-circle moment for her as she was able to be a teacher whom Black students could see themselves and their futures reflected (see Figure 6.1 and 6.2).



Figure 6.1 Photo of Dorothy Antoinette with Student, date unknown. Handy Family Archives.



Figure 6.2 Photo of Dorothy Antoinette with Student, date unknown. Handy Family Archives.

Antoinette Handy taught flute, piano, and music theory at Florida A&M University for one semester in the fall of 1953 and was an instructor of English at the Tuskegee Institute in Tuskegee, Alabama, from 1963 to 1964. While at Virginia State University from 1966 to 1971, she worked as an assistant professor of music and directed the Office of Education's Special Student Services and served as Coordinator of the Special Services, Talent Search, and Upward Bound programs. She was a visiting instructor at Federal City College for one quarter in 1969 and also taught briefly at Virginia Union University. From 1964 to 1966, she taught music history and served as department chairman in the Jackson State University Department of Music and taught at Southern University in 1966.<sup>58</sup> She returned to Jackson State University to continue teaching near the end of her life.

It is significant to note that both Antoinette Handy and her husband Dr. Calvin Miller were primarily teaching at HBCUs during the American Civil Rights Movement in the 1950s and 1960s.<sup>59</sup> Due to the ongoing tensions in the south where the schools they taught at were located, teaching at HBCUs may have been the only option at the time for them. Advocating for high-quality education for Black students and the inclusion of the arts in Black schools were passions for Antoinette Handy. She wanted Black students to know that they could have successful and lucrative careers in the arts as she had done for herself. It can be safely assumed that her teaching at HBCUs was intentional even if they were the only educational institutions in the south willing to hire a Black woman.

---

<sup>58</sup> "Federal City College," Lost Colleges, accessed April 11, 2025, <https://www.lostcolleges.com/federal-city-college>.

<sup>59</sup> "The Civil Rights Movement," Library of Congress, accessed April 11, 2025, <https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/post-war-united-states-1945-1968/civil-rights-movement/>.

## *Public School*

In terms of Dorothy Antoinette Handy's advocacy for education for Black students, in 1990 she said:

“It's not so much a question of discrimination, as of what you might call psychic direction. Our training institutions have to convince black enrollees that there is a future in that direction.”<sup>60</sup>

In this quote, she addressed the support that Black students needed to believe that a higher education and a career in the arts and beyond was possible for them as she herself always knew. In addition to teaching at HBCUs, Antoinette Handy was also the Special Projects selected artist for Richmond Public Schools from 1978 to 1980.

During her time as Artist-in-Residence, Antoinette Handy performed, gave lectures and taught classes, and engaged in conversations with students on possible careers in the arts (see Figure 6.3).



Figure 6.3 Photo of Dorothy Antoinette Teaching Choir, ca.1978-1980. Library of Congress Archives.

---

<sup>60</sup> Bustard, “D. Antoinette Handy.”

The majority of the public schools she engaged with had primarily minority students. In a newspaper article that mentioned her work as Artist-in-Residence, she was quoted as identifying as a “double minority” existing as both Black and a woman (see Figure 6.4).



CIRCULATING ARTIST — Antoinette Handy, flutist, drops in on art class at John F. Kennedy High School. Students, from left seated at the table, are Laura Harris, Janet Newcomb and Burnetta Stokes.

## Two 'Nonteaching' Teachers Impart Creativity to Students

By Alison Griffin

"Art is not a handicraft, it is the transmission of feeling the artist has experienced." — Tolstoy.

"Meet the Artist as a Human Being" might be a good subtitle for a new program that's going on at two city high schools this year.

At John F. Kennedy and at George Wythe, established artists are "in residence," which means that they are pursuing their own work on the premises and also making their skills and sensibilities, their friendship, their conversation, their general artistic charisma available to thousands of students on an everyday basis.

At Kennedy in the East End, the artist-in-residence is a musician, Antoinette Handy of Petersburg. She has played the flute with the Richmond Symphony for 10 years, has studied and performed extensively in Europe, has been part of a performing trio for 22 years, and is deeply involved in research into black music.

At George Wythe on the South Side, the artist-in-residence is Jack Glover, Richmond painter and print-maker.

**BOTH ARE TAKING** part in the program through federal grants; Miss Handy's from the Emergency School Assistance Act, Glover's a matching grant from the National Endowment for the Arts and the Virginia Commission of the Arts and Humanities. The program is being coordinated by the city schools' Arts and Humanities Center.

The idea is that the artist spends half his time doing his own work, the other half being given over to students, faculty and community, to the benefit of all concerned. The artist-in-residence is not expected to teach in any formal sense.

Miss Handy, as a black and as a woman — "a double minority," she says — has a particular interest in minority artists and the sense of isolation they often experience.

In her year at Kennedy, she wants very much to help develop "a stronger self-concept and a stronger sense of personal potential on the part of minority students," and "an awareness of the minority artist's success and achievement."

She hopes that daily, friendly contact with students will give them a new awareness of the minority artist's life not only as a working person but as a human being "who exists and functions in society just as does anyone else."

**THREE WEEKS INTO** her artist-in-residence role, Miss Handy sees the whole school as her territory, and has been "circulating through the building, putting out feelers, trying to come to feel the psychological climate of the school . . . I come with no preconceived notions. Anything can happen."

She's seething with ideas. Already she has escorted 42 students and three faculty members to hear Natalie

Hinderas, the distinguished black pianist, perform at Virginia State College. More concert trips are planned. "I'm seeking exposure for the students. I want to open up a world to them. They don't even have to like it. They don't have to appreciate it. The purpose of art is communication. You may not like something, but emotional development has taken place because of the experience."

"I want them [the students] to see how the arts interact with other factors that affect a culture — maybe do something on music and politics, or politics and art."

"I've sat in on a string class that was started at the school last year. It was so fascinating that I'm thinking of getting out my violin — which I play very poorly — and becoming part of the class . . . I dabble in painting. I want to do some paintings with the art students, maybe bring in some of my paintings and have the students criticize them."

"I want to involve some students in ethnomusicology research. We need more people to begin to explore music not traditionally studied . . ."

**AT WYTHE, JACK GLOVER**, whose form of art needs more elbowroom than Miss Handy's, has a large, airy classroom for a studio. In the two weeks he's been in residence he has produced a series of drawings and woodblocks, and is at work on a huge canvas inspired by the bathroom of his Fan District house.

"I think there's a subtle kind of influence in my being very productive."

He has held some workshops already, which were effective, he said, but he believes the real advantage of his being at the school is for the students to see a working artist in action, to see work develop. Like Miss Handy, he wants to reach not just art students, but all students. He says the boys and girls sometimes wander in and join him for lunch, ask about changes he's making in the current painting.

**WHEN HE ARRIVED**, "I sensed a generation gap immediately," he said without rancor, and was taken aback when some students examined his paintings and pronounced them "very bad." He flinched at the time, but has since learned that in current adolescent jargon this means "very good."

"The kids paint a lot of big eyes floating on clouds — one guy did a painting of a crooked earth," Glover commented. "They like to talk about what they're painting. Even though they're not very strong on design — good design takes training and exposure — they know what they want to say."

Glover, like Miss Handy, wants to work with all the faculty too, tying in his own form of art with other subjects. Like many artists, he is adept in more than one artistic field: he has played percussion with a jazz group and is a member of the burlesque bluegrass trio, the East Virginia Toadsuckers.

Figure 6.4 Article on Dorothy Antoinette in Public Schools, ca.1980. Library of Congress Archives.

Her goal was to expose minority students to a minority artists' success as a way to spark interest and conversations.

### ***Public School Survey***

In the Handy archives at the Library of Congress, there are documents that indicated Dorothy Antoinette Handy had conducted surveys in the public schools she taught at for periods of time (see Figure 6.5).

Handy—Attitudes Concerning Minority Participation . . . Page 2

N. List some of the things one trained in music can do (CAREERS). \_\_\_\_\_  
\_\_\_\_\_

O. How do you define the word "Minority"? \_\_\_\_\_  
\_\_\_\_\_

P. What radio station(s) do you listen to? \_\_\_\_\_

Q. What radio station(s) do your parents or guardians listen to? \_\_\_\_\_

R. Define the label BLACK MUSIC. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

S. What is your attitude toward WOMEN in the music business? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

T. Check all names with which you are familiar. Beside each name, indicate whether he or she is a singer, composer, conductor, pianist, or instrumentalist.

LIST I	Know the Name	
W. C. Handy	_____	_____
Ulysses Kay	_____	_____
James Cleveland	_____	_____
William Grant Still	_____	_____
Lonnie Liston Smith	_____	_____
Miles Davis	_____	_____

Figure 6.5 “Attitudes Concerning Minority Participation Survey,” date unknown. Library of Congress Archives.

The surveys were to gauge students' thoughts and opinions on Black music as she saw the significance in what the youth thought of the arts. She taught Arts Entrepreneurship classes in public school and colleges to further foster curiosity and offer knowledge to young Black students about possible careers in the arts. Before working in public schools to encourage minority students to consider a career in the arts as a genuine possibility for themselves, Antoinette Handy acted as an advocate for equity within the arts on an even more public scale.

## **Chapter 7 Advocacy**

Living as Black woman fighting for equity in various spaces, advocacy was prominent throughout Dorothy Antoinette Handy's story. It is a thread that can be seen in what she chose to perform, where and who she taught, the books she wrote, and the work she did in spaces where decisions were made. Antoinette Handy advocated for the artists who were hidden due to discrimination, bias, and lack of opportunity, and she also exposed young minority students to career opportunities in the arts that were hidden from them.

She also exposed hidden issues that were present within the arts field, specifically the music field, including her dislike for the term "classical music." In an article written by the *Richmond Times-Dispatch* highlighting Antoinette Handy's work of remembering and advocating for the contributions to music by Black women, it was stated that Antoinette Handy considered the term "classical" to be: "not very informative and often misused. The fact is, music is music. Some of it you like, some you don't. Some will stand the test of time and some won't. Ethnicity and race have very little to do with it."<sup>61</sup>

The usage of the term "classical music" has been a topic of conversation before Antoinette Handy's time and remains a topic of public interest as well as scholarship. Even the

---

<sup>61</sup> Bustard, "D. Antoinette Handy."

meaning of the term “classical music” changes depending on the source. According to the Oxford Dictionary, classical music is defined as:

1. serious or conventional music following long-established principles rather than a folk, jazz, or popular tradition.
2. (more specifically) music written in the European tradition during a period lasting approximately from 1750 to 1830, when forms such as the symphony, concerto, and sonata were standardized.<sup>62</sup>

These definitions highlight the laxity of the term “classical music” and its various meanings.

Antoinette Handy saw the harm in one kind of music being labeled as “classical” and often commented on it, specifically when she spoke about the value of genres such as jazz.

Often, classical music has been perceived as a “high art form” or as a part of “high culture” meaning the works have high aesthetic value that is collectively agreed upon, specifically by the wealthier members of the upper-class.<sup>63</sup> Some scholars have noted that the use of the word “high art” and the centralizing of “high art” places anything on the contrasting side as less than or not art at all.<sup>64</sup> Critics of the “classical music” field often discuss the hierarchies and inequities that “classical music” institutions reaffirm and participate in.<sup>65</sup> Antoinette Handy saw the dangers of the term “classical music” as she foresaw the exclusion and oversight that minorities would suffer from if an art form that was referred to as “classical” was not representative of people from all backgrounds. Therefore, she made this one of the central points of her advocacy work.

---

<sup>62</sup> “Classical Music,” Oxford dictionary, accessed April 11, 2025, <https://www.oxfordlearnersdictionaries.com/us/definition/english/classical-music?q=classical+music>.

<sup>63</sup> “Wikipedia: High culture,” Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/High\\_culture](https://en.wikipedia.org/wiki/High_culture).

<sup>64</sup> John A. Fisher, “High Art Versus Low Art,” in *The Routledge Companion to Aesthetics*, ed. Berys Gaut and Dominic Lopes, (New York, NY: Routledge, 2000), 409-422.

<sup>65</sup> Anna Bull and Christina Scharff, “Classical music as genre: Hierarchies of value within freelance classical musicians’ discourses,” *European Journal of Cultural Studies* 24, no.3, (2021): 673-689, <https://doi.org/10.1177/13675494211006094>.

## *Black Representation in the Arts*

Throughout history, works by people of color, women, and other marginalized groups have been hidden, lost, or forgotten due to lack of opportunity, resources, and effort to remember their contributions. Due to recent endeavors within the music field to create sustainable ways of recognition for obscured and marginalized groups, many of these artists are being rediscovered by modern audiences. This is not to say that artists from marginalized or disenfranchised communities did not exist before the 21st century as this was one of the major focuses of Dorothy Antoinette Handy's career and advocacy. Her preservation efforts revealed how without continuous and holistic effort and recognition of the works by underrepresented artists, these artists can, have, and will be forgotten over time.

It is not an uncommon thought that one might assume people from certain cultures or backgrounds did not participate in the performance or listening of certain genres. Even major Black awards shows themselves like the BET Awards that began in 2001 have not included a "classical music" or even "symphonic music" category even though symphonic instruments have appeared within many hip-hop works throughout its existence. However, the Minnesota Black Music Awards have been in existence since 1981 and have included a classical awards category. Antoinette Handy's sister herself, Dr. Geneva Handy-Southall, received a classical music award in both 1982 and 1983.<sup>66</sup>

This again highlights the pattern of how the efforts done within a generation can easily be forgotten by the next if intentional preservation and recognition are not prioritized. There are modern artists like RZA and André 3000 who have blended elements of hip-hop, symphonic music, and other genres within their new works as their own way of contributing new and fresh

---

<sup>66</sup> Jeanne Andersen, "Minnesota Black Music Awards: 1982 – 2011," Twin Cities Music Highlights, accessed April 11, 2025, <https://twincitiesmusichighlights.net/awards/awardsblackmusic/>.

sounds to the music field. While being categorized as rappers, their new genre-blending music has crossed over into “classical music” institutions and is adding to the representation of works by Black artists while also sparking dialogue and adding to the discourse of genre within the music field.<sup>67</sup> Genre categorizations and their limitations were subjects that Antoinette Handy often commented on publicly as a part of her advocacy work.

### *Advocacy in Media*

The practice of advocacy requires public support of a cause, and Dorothy Antoinette Handy knew that in order for more discourse and conversations to be had around Black representation in the arts, she needed to be able to reach a larger audience. While Antoinette Handy’s legacy includes her scholarship and academic writings, she also knew that it was equally important for members of the general community to be aware of these conversations as their participation and acknowledgement were needed in order for the arts to survive. She reached a broader community through something that everyone consumes in one form or another: media.

Antoinette Handy wrote for the *Richmond Afro-American* which was a local Black newspaper in Virginia that existed between 1939 and 1996.<sup>68</sup> The newspaper centralized current news in the Black community, and Antoinette Handy specifically reported on topics within the music field. These articles that appeared in the paper from June 1972 to November 1973 were included in Antoinette Handy’s first published book *Black Music: Opinions and Reviews*.

---

<sup>67</sup> “Platoon and RZA present “A Ballet Through Mud” featuring USC Thornton musicians,” University of Southern California, October 31, 2025, <https://music.usc.edu/rza-and-label-platoon-to-debut-album-a-ballet-through-mud-performed-by-usc-thornton-students-and-alumni/>.

<sup>68</sup> “About Richmond Afro-American,” Library of Congress, accessed April 11, 2025, <https://chroniclingamerica.loc.gov/lccn/sn84025920/>.

During her time in Europe, Antoinette Handy was a radio host for *RADIO BELGIUM* in Brussels. It is not known what exact channels or programs she hosted, but this indicates her having media skills earlier in her life. While in Virginia, Antoinette Handy hosted and produced the radio show *Black Virginia* on WRFK-FM Virginia that highlighted Black musicians including female jazz masters. The program showcased Black performers and composers from multiple genres. An example of the discussions on advocacy Antoinette Handy had during this time can be found in the following transcript of one of her shows where she and her guests musicians Janice Robinson and Ahnee Sharon Freeman discuss the role the industry plays within genre categorization. This showed her resistance to these categorical restrictions as early as the 70s. In this transcript of a show clip, Antoinette Handy began by mentioning how jazz musicians are viewed:

**D. Antoinette Handy:** Now I had them to bring this out because many of us think that the Jazz musician is not a musician. It's so unfortunate, I feel that we have to dichotomize music just as we dichotomize the arts and I think that- I personally see a trend maybe away from this. Do you see that kind of trend? That maybe we're gonna eventually be able to talk about music as music and not classical music, long haired music, Jazz, Rock. But the industry hurts us though, doesn't it?

**Ahnee Sharon Freeman or Janice Robinson:** Oh yes, they thrive on those categories. Because they can say ok we have Rock and we're gonna shoot it to this particular audience, so that definitely means a lot to them. I look forward to the day when good music is good music.

**D. Antoinette Handy:** Because the criteria is the same, isn't it? Good music?

**Ahnee Sharon Freeman or Janice Robinson:** In reality it should be and many times it is but as you said they tend to break it down and if you're a Jazz musician you can really forget it.

In this transcript, Antoinette Handy is again publicly pushing back on genre categorizations and their limitations. This is still a topic of interest within the modern music field that was recently brought back into current discourse following the recent release of Beyoncé

Knowles-Carter's album *act ii. Cowboy Carter* where she pays homage to various past and present country, blues, and folk artists while challenging the labels and limitations of genre. In addition to her music, Beyoncé has publicly pushed back against the limits that genre categorizations have played within the creation of new music which aligned with Antoinette Handy's personal beliefs. At the top of an episode of *Black Virginia*, Antoinette Handy played a recording of The International Sweethearts of Rhythm who were the topic of her 1998 book. She often used her platform to uplift jazz musicians and the genre as a whole with the intention that it would be seen as the valuable and influential art form that it is known as today.

### *Jazz*

While Dorothy Antoinette Handy was at the Richmond Symphony from 1966 to 1976, she not only played a major role in Black representation in American orchestras, but she was also a significant figure in the development of jazz in the public schools of Richmond, Virginia. Researchers like Dr. Scott Douglass, lecturer of music at Columbia University, have shone a light on Antoinette Handy's role in the advocacy for jazz.<sup>69</sup> Her radio show, *Black Virginia*, often discussed the state of Richmond's jazz education, and she also wanted students to be exposed to jazz as an art form.

While Antoinette Handy was Richmond Public Schools' first Artist-in-Residence, she brought in prominent Black music artists and scholars such as Eileen Southern, Mary Lou Williams, and Terri Lyne Carrington to lead workshops for the students and their teachers. Through her own resources and skills, Antoinette Handy contributed to the efforts for jazz to be

---

<sup>69</sup> Scott Douglass, "The Influence of D. Antoinette Handy on the Expansion of Music Education in Richmond, Virginia," *Jazz Education Network*, May 30, 2024, <https://www.facebook.com/JazzEdNet/videos/7353504914778206/>.

included in schools along with her efforts to have a more inclusive and connected community. In addition to her influence in Virginia, her jazz advocacy efforts did not end at the local level.

### *National Endowment for the Arts*

Dorothy Antoinette Handy's youngest son, Dr. Uzoma Miller, shared that Antoinette Handy lost her teeth to gingivitis in the 1980s and stopped performing. She learned to play the flute with her natural teeth so it would have proven very difficult for her to play the flute without teeth.<sup>70</sup> This can help to explain why she pivoted so much into authorship and advocacy later in her life.

Antoinette Handy began working at the National Endowment of the Arts, also known as the NEA, in Washington, D.C. in 1984 and served as the Director of Music from 1989 to 1993. She was responsible for establishing both the National Jazz Service Organization and the National Jazz Network. Dr. Uzoma Miller admitted that when he and his family moved to Washington D.C. for Antoinette Handy's new position with the NEA, he did not understand the significance of her being chosen for this position when he was a child. Antoinette Handy made major structural changes at the NEA that provided better recognition and funding for jazz musicians in the country as well as pushed to include race and gender-equity in diversified grants for all students. During her time at the NEA, Antoinette Handy was recognized for her efforts and achievements (see Figure 7.1).

---

<sup>70</sup> Uzoma Miller, interview by Lorin Green, November 2024.



Figure 7.1 Antoinette Handy’s 1986 NEA Distinguished Service Award, 1986. Library of Congress Archives.

There have been efforts on both the federal and local levels to remove initiatives and programs such as the ones Antoinette Handy established during her time at the NEA. In 2025, the NEA is in a very precarious place as their purpose as a government agency has been to serve artists and arts education, but they have been pressured federally to have more restrictions on what artists and groups receive funding for their projects.<sup>71</sup> This is not the first nor will it be the last time that efforts to diversify the arts will be challenged. Antoinette Handy saw this fight for equity in the arts as the center of her career, and she also recognized that institutions along with

<sup>71</sup> Adrian Horton, “Artists demand National Endowment for the Arts roll back Trump restrictions,” *The Guardian*, February 19, 2025, <https://www.theguardian.com/culture/2025/feb/19/national-endowment-arts-dei-trump>.

individuals have a role to play in the continuity and sustainability of an accessible and equitable arts field.

### *League of American Orchestras Involvement*

In addition to her efforts to have jazz included in public school music education and getting jazz to be recognized on the national level at the National Endowment of the Arts, Dorothy Antoinette Handy also pushed the barriers for musicians of color in American orchestras. Through actively performing in orchestras throughout her career, she added to the representation of Black musicians in American symphony orchestras. A significant amount of Antoinette Handy's work in fighting for American symphony orchestras to hire more underrepresented musicians was done through her work with the American Symphony Orchestra League now known as the League of American Orchestras.

Antoinette Handy served as a member of the National Task Force for "The American Orchestra: An Initiative for Change" in 1993. The report titled "Americanizing the American Orchestra" mentions her article "American Orchestras and the Black Musician" which was published in the League of American Orchestras' magazine *Symphony's* August/September 1988 edition. In the report, the League of American Orchestras apologizes for their "regrettable history of racial discrimination" and directs readers to Antoinette Handy's article discussing the challenges Black musicians have faced trying to integrate the American orchestra (see Figure 7.2).<sup>72</sup>

---

<sup>72</sup> "Americanizing the American Orchestra, Report of National Task Force for The American Orchestra: An Initiative for Change," League of American Orchestras, (June 1993): 35.

## 2. Achieving Cultural Diversity



**ANY CONSIDERATION OF AMERICANIZING THE AMERICAN** orchestra cannot fail to face the difficult issues of race that underlie discussions of what is now commonly referred to as “cultural diversity.”<sup>1</sup> Indeed, orchestras that do not embrace the cultural and racial diversity of America’s citizens will miss opportunities and run the risk of becoming increasingly isolated from the social, political, and economic realities of American society. This chapter, therefore, concentrates on the need for American orchestras to become more representative of the United States’ culturally and racially diverse populations, referring to other elements of the report as they relate to that goal.

### **Demographic Context**

What does it mean to discuss “diversity” in relation to the American orchestra? How do we describe diversity in our communities and begin to relate it to what the orchestra does? Clearly, the population of the United States has

---

<sup>1</sup>The symphony orchestra, along with other American institutions and organizations, has a regrettable history of racial discrimination. See D. Antoinette Handy, “American Orchestras and the Black Musician,” *Symphony Magazine*, August/September 1988. Ms. Handy presents a brief overview of the struggle of African-American musicians to integrate American orchestras, including numerous citations for further reading on this subject.

Figure 7.2 Excerpt from “Americanizing the American Orchestra,” 1993. League of American Orchestras.

The League of American Orchestras has continued using its resources and platform to discuss and advocate for diversity within American orchestras. In their 2023 report “Racial/Ethnic and Gender Diversity in the Orchestra Field,” the League of American Orchestras offered a look into American orchestras from the 2013/2014 season through the 2022/2023 season.<sup>73</sup> The report highlighted that the representation of Black or African American, Hispanic/Latinx, Native Hawaiian and Other Pacific Islander, and American Indian and Alaska Native sat significantly lower among orchestra musicians than in the U.S. population overall with Black or African American being the lowest represented of these groups at 2.4%. Regarding gender, the report showed that the women musician percentage remained consistently around 47% of the overall musician population but also highlighted that women were 20% more likely to be employed by smaller-to-medium budget orchestras than in larger budget orchestras.

The “2023 Orchestra Repertoire Report” conducted by the Institute of Composer Diversity and the League of American Orchestras between the 2016/2017 season and the 2022/2023 season showed that the programming of works by BIPOC composers rose from 2.6% to 18% with Black composer programming increasing from 0.3% to 10.3%.<sup>74</sup> Of this 10.3%, Black women rose from 0.02% to 3.6%. This growth showed a positive upward trend towards a more equitable repertoire makeup but shows how many more improvements need to be made in order for BIPOC representation in orchestra repertoire to match the US population. Based on these statistics, Antoinette Handy would still have a harder time earning a position with an American orchestra today than most people. Thanks to the work that she and others have done in starting the conversation of the necessity of American orchestras to reflect the American population, the orchestral field can look back to past efforts like those of Antoinette Handy for

---

<sup>73</sup> American Orchestras, “Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023 Report.”

<sup>74</sup> Deemer and Meals, “2023 Orchestra Repertoire Report,” 6.

inspiration for today. Otherwise, the orchestral field will continue to become less and less relevant to current society.

### *Commissioning*

Dorothy Antoinette Handy advocated for diversity and equity in the music field through her performance, teaching, authorship, and administrative work, but she also advocated in a way that many people may gloss over: through commissioning. In order for there to be more works by Black composers, those works have to be created, and Antoinette Handy understood this. Undine Smith Moore was an American composer and pianist who was often referred to as the “Dean of Black Women Composers.”<sup>75</sup> She worked at Virginia State College, known today as Virginia State University, and taught piano, organ and music theory for over forty years, briefly overlapping with Antoinette Handy during her time at Virginia State. Most of Moore’s compositions were vocal music in the style of Negro spirituals and folk songs.

Antoinette Handy admired Moore’s work and commissioned her to compose *Afro-American Suite* for Trio Pro Viva in 1969. For all of the eleven works on Trio Pro Viva’s recorded album *Contemporary Black Images in Music for the Flute*, Antoinette Handy commissioned exclusively Black composers. Antoinette Handy and Trio Pro Viva contributed to the revenue of living Black composers and exposed their work to new listeners. Antoinette Handy also saw the importance of remembering music and composers from the past so that they would not be forgotten over time.

---

<sup>75</sup> Maddy Shaw Roberts, “Who was Undine Smith Moore? Discover the life and music of the ‘Dean of Black Women Composers,’” Classical FM, October 21, 2020, <https://www.classicfm.com/discover-music/undine-smith-moore-dean-black-women-composers/>.

### *Score Collection*

It was not only important for Dorothy Antoinette Handy to help foster and empower the next generation of Black artists, but she also knew that preserving the past was just as significant. In her collection at the Library of Congress, there were countless scores by Black composers for varied instrumentation in addition to press clippings and articles about Black musicians, composers, conductors, art, and society. The significance of her personal collection of scores reflects her advocacy efforts of recovering and preserving composers who otherwise may have remained hidden or been forgotten altogether.

Much of the music in Antoinette Handy's collection was written by composers widely unknown to the general public. Many of these composers have had little to nothing written on them or their work within other archives. Now they will now be forever tied to Antoinette Handy and her work as she saw the value in the preservation of works by Black composers. In addition to personally holding on to compositions, Antoinette Handy also wanted the Black artists and their contributions to the music field to be remembered and celebrated.

### **Chapter 8 Authorship and Scholarship**

Dorothy Antoinette Handy was a scholar and writer having published five books and many articles in various academic journals during her lifetime. Her work primarily centered on Black musicians and Black representation in the arts as well as women in music. Antoinette Handy knew that creating discourse and sources on the topic of Black and female musicians would play a vital role in the preservation of ideas and the progress that had already been made within the music field.

## *Books*

All five of Dorothy Antoinette Handy's published works centered on Black musicians as she felt strongly about preserving the stories of Black musicians. There is no way to measure how many works of Black artists have been forgotten, destroyed, or remain hidden due to the lack of preservation, but it can be assumed that much has been lost over time. Florence Price's work is a significant example of work by Black composers that have been recently rediscovered to high acclaim.

The first three of Antoinette Handy's books (*BLACK MUSIC: Opinions & Reviews*, *Black Women in American Bands and Orchestras*, and *Black Conductors*) focused on Black artists and their contributions to the symphonic and jazz fields and offered commentary on Black music performances. Two of Antoinette Handy's books (*International Sweethearts of Rhythm: The Ladies Jazz Band from Piney Woods Country Life School* and *Jazz Man's Journey: A Biography of Ellis Louis Marsalis*) also centered and focused on jazz musicians. She enjoyed jazz from a young age and advocating for the genre and its musicians ultimately became a major aspect of her career.

### ***BLACK MUSIC: Opinions & Reviews (1974)***

In 1971, Dorothy Antoinette Handy was selected as a Ford Foundation fellow in the Cooperative Program in the Humanities at Duke University. During the fellowship, she engaged in research on Black music and Black musicians in Durham and Chapel Hill, North Carolina. At the same time as the fellowship, she wrote for the *Richmond Afro-American*. The articles that she wrote during this time were eventually published in various journals and in her first book *BLACK MUSIC: Opinions & Reviews* in 1974. The book featured thirty-three articles including

local topics of interest along with reviews of programs by world famous musicians (see Figure 8.1).

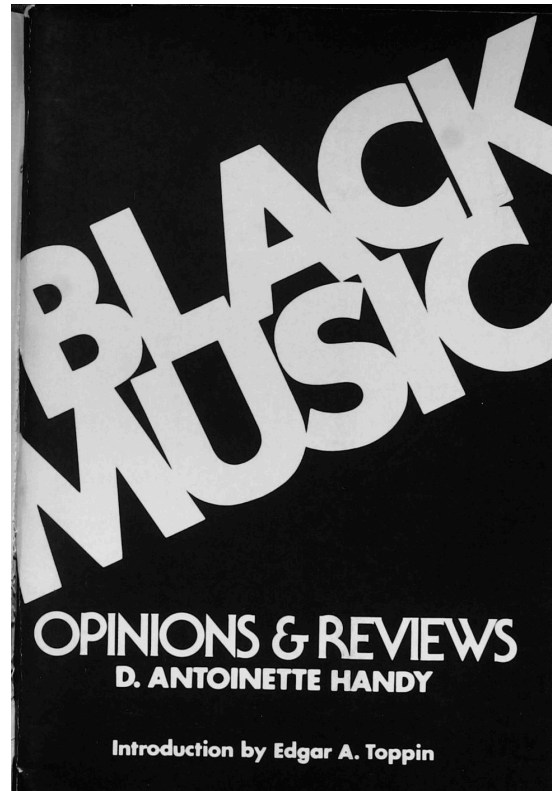


Figure 8.1 Cover of *BLACK MUSIC: Opinions & Reviews*, 1974. BM & M.

Antoinette Handy did not just cover “classical” music but also popular styles of music such as jazz and funk. She published the book with the message that “scholars– particularly Black ones– must become active participants in the defining and unearthing of the real Black musical past, as well as the Black musical present.”<sup>76</sup> The book was published by BM & M publishers in Ettrick, Virginia and is about eighty-six pages long. This was Antoinette Handy’s first book and can be viewed as a launching point for her scholarly writing and the moment where she realized that capturing her own opinions as well as current happenings in the music

---

<sup>76</sup> Dorothy Antoinette Handy, *BLACK MUSIC: Opinions & Reviews* (BM & M, 1974), xii.

field from her perspective as a Black woman would be pivotal for her career and the progress and preservation of Black music.

The introduction for *BLACK MUSIC: Opinions & Reviews* was written by Dr. Edgar Allan Toppin, Sr. who Antoinette Handy interacted with several times during her education and career. Dr. Toppin was a professor of African American history, and his scholarship primarily centered on African American history, the Civil War, and the Reconstruction Era.<sup>77</sup> He earned his Ph.D. in history in 1955 from Northwestern University while Antoinette Handy was earning her master's degree. In addition to this, he spent the majority of his teaching career at Virginia State University starting in 1964. Antoinette Handy also began teaching there in 1966. Both of their works centered around Black history in their respective fields, thus, it is understandable why Antoinette Handy asked Dr. Toppin to write an introduction for her first ever published work that also centered on Black topics.

In this introduction, Dr. Toppin described Antoinette Handy as “brilliant and aggressive” and that she left her colleagues “floundering in her wake, struggling desperately to keep up.”<sup>78</sup> In more modern times, Black women have pushed back on the stereotype of the “angry Black woman,” and it has been discovered to be an unfounded stereotype with evidence claiming the opposite.<sup>79</sup> In cases like Antoinette Handy's, aggression and appearing to be tough was part of their success. In his introduction, Dr. Toppin shared all of Antoinette Handy's accolades and accomplishments up to that point in 1974. This supported his description of Antoinette Handy and her determination “to rush ahead where even angels fear to tread.”<sup>80</sup>

---

<sup>77</sup> “Wikipedia: Edgar Toppin,” Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/Edgar\\_Toppin](https://en.wikipedia.org/wiki/Edgar_Toppin).

<sup>78</sup> Handy, *BLACK MUSIC: Opinions & Reviews*, vii.

<sup>79</sup> J. Celeste Walley-Jean, “Debunking the Myth of the ‘Angry Black Woman’: An Exploration of Anger in Young African American Women,” *Black Women, Gender + Families* 3, no. 2 (2009): 68–86, <https://www.jstor.org/stable/10.5406/blacwomegendfami.3.2.0068>.

<sup>80</sup> Handy, *BLACK MUSIC: Opinions & Reviews*, viii.

This has been Antoinette Handy's most difficult book to locate as even many universities have been unable to secure a copy, but the articles within the book offered a glimpse of Antoinette Handy during this significant point of her life and career. The entries included her opinions on artistic maturation, commentary on how Black music has been spoken about, facts on Black music and Black musicians, releases of books on Black music, local Virginia music news, and reviews of music events including audience responses as she saw this was important to capture when discussing Black music.

Antoinette Handy avoided the role of a critic throughout *BLACK MUSIC: Opinions & Reviews* and instead acted as a commentator. She wrote in a style accessible to non-artists as was the purpose of her articles in the *Richmond Afro-American* and avoided esoteric language in order to engage those with limited artistic knowledge and foster conversation on the advancement of Black music outside the sphere of artists. Antoinette Handy continued publishing books with the purpose of reaching new audiences and uplifting music and musicians who might have otherwise remained hidden.

### ***Black Women in American Bands and Orchestras (1981)***

In Dorothy Antoinette Handy's collection at the Library of Congress, there were survey materials that she herself conducted or in collaboration with other researchers. Some of these surveys were from her time serving as Artist-in-Residence in Richmond Public Schools when she was gauging students' perspective on the arts. Other surveys were how she received information to add to her books such as *Black Women in American Bands and Orchestras* and *Black Conductors* (see Figure 8.2).

(This in addition to your resume, brochure...)

Full Name \_\_\_\_\_ Professional Name \_\_\_\_\_

Place of Birth \_\_\_\_\_

Family Data (Parents, Children) \_\_\_\_\_  
 (brothers & sisters - indicating if any others pursued careers in music)

(Continue on reverse side)

Present Address \_\_\_\_\_ Zip \_\_\_\_\_

Marital Status \_\_\_\_\_

Children (?) \_\_\_\_\_

Telephone Number \_\_\_\_\_ Date of Birth \_\_\_\_\_

Instrument (primary) \_\_\_\_\_

Education (including degrees, certificates, diplomas) \_\_\_\_\_

(Continue on reverse side)

Student of (Teachers) \_\_\_\_\_

Honors/Awards (including publications in which you have been cited) \_\_\_\_\_

Orchestras (groups) With Which You Have Played (Please indicate whether on a substitute  
 of permanent basis) \_\_\_\_\_

(Continue on reverse side)

Additional Professional Involvements \_\_\_\_\_

(Continue on reverse side)

Additional Activities (Worth noting) \_\_\_\_\_

Current Musical Activities \_\_\_\_\_

(Continue on reverse side)

Musical Influences \_\_\_\_\_

Any "MESSAGES" You Would Like Gotten Across? Words of Wisdom? Advice? \_\_\_\_\_ →

\*\*\*\*\*  
 OTHER BLACK AMERICAN FEMALE INSTRUMENTALISTS THAT HAVE PLAYED OR ARE PLAYING WITH  
 ORCHESTRAS (Groups) THAT I SHOULD KNOW ABOUT:

- \* Please give current address or lead(s) as to how she (they) can be contacted.
- \* If deceased, please provide any and all data that you might have and/or a research source.

(Continue on reverse side) \_\_\_\_\_

Figure 8.2 Inclusion Survey for *Black Women in American Bands and Orchestras*, ca.1970s. Library of Congress Archives.

The surveys were Antoinette Handy's way of gathering information from artists without knowing them personally. She mailed these surveys out with a letter explaining what the project was for and asking them to consider being represented in her books. This demonstrated Antoinette Handy's collaborative nature in wanting Black artists to have agency in how they were represented instead of her gathering the information without contacting the artists whatsoever. Antoinette Handy's daughter Zanda Michelle Miller shared that this was a very important aspect of Antoinette Handy's research process. There may have been a built-in trust already between Antoinette Handy and many Black artists based solely on their shared heritage and experiences, but Antoinette Handy wanted to show that her research processes were legitimate and scholarly.

Scarecrow Press published all of Antoinette Handy's books except her first. Librarian and publisher Ralph R. Shaw founded the company with the mission to prove that fixed costs were inhibiting accessibility and profit for limited distributions.<sup>81</sup> The company's scope broadened with the inclusion of music and religious titles under the direction of chief editor Eric Moon beginning in 1969.<sup>82</sup> *Black Women in American Bands and Orchestras* was Antoinette Handy's second book written in 1981 and published by The Scarecrow Press Inc. in Metuchen, New Jersey and London and is three hundred and nineteen pages (see Figure 8.3).<sup>83</sup>

---

<sup>81</sup> Rory Litwin, "Scarecrow Press History," Litwin Books & Library Juice Press, February 10, 2010, <https://litwinbooks.com/scarecrow-press-history/>.

<sup>82</sup> "Wikipedia: Eric Moon," Wikimedia Foundation, accessed April 23, 2025, [https://en.wikipedia.org/wiki/Eric\\_Moon](https://en.wikipedia.org/wiki/Eric_Moon).

<sup>83</sup> Dorothy Antoinette Handy, *Black Women in American Bands and Orchestras* (The Scarecrow Press, 1981).

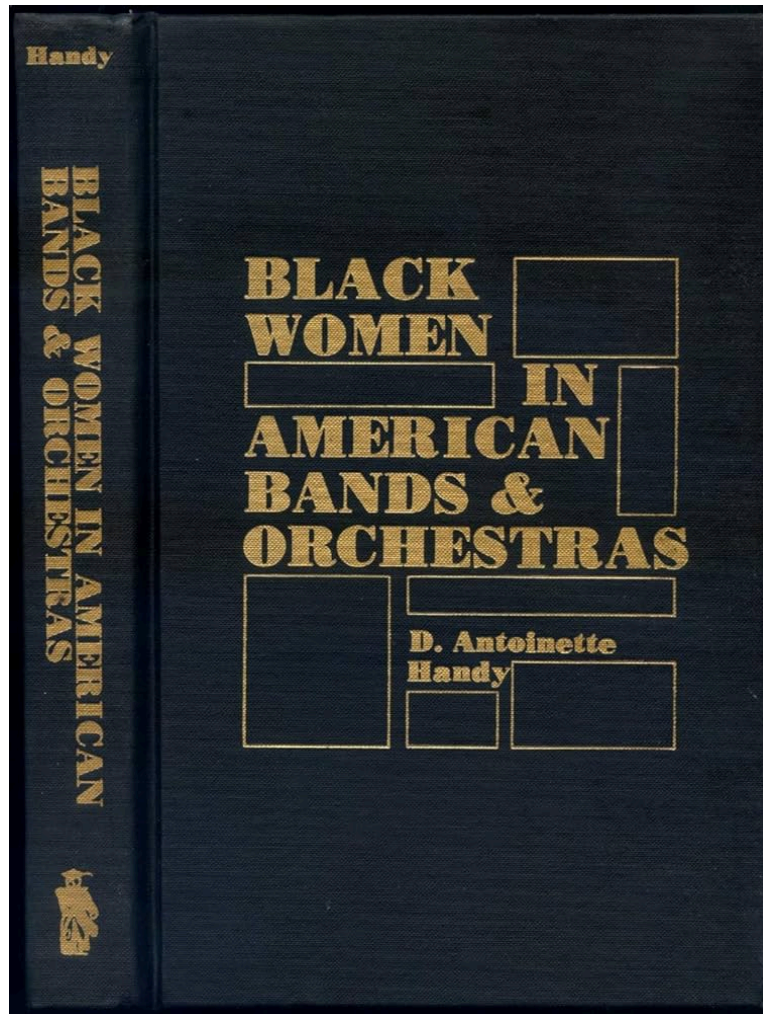


Figure 8.3 Cover of *Black Women in American Bands and Orchestras*, 1981. The Scarecrow Press Inc.

Her second edition was published in 1988 and includes additional musician profiles and is three hundred and fifty-nine pages long. Her first book *BLACK MUSIC: Opinions & Reviews* was a collection of writings on various topics, Antoinette Handy chose to exemplify what she thought was the most significant and needed resource of her time for her second book.

*Black Women in American Bands and Orchestras* included profiles on Black women orchestral musicians and leaders or directors, string players, wind and percussion players, keyboard players, administrators, and Black women musicians under the age of twenty-five. In

addition to the profiles, Antoinette Handy offered a historical overview of the American orchestra including its origin, changes throughout time, specific types of orchestras and their differences, the origin and history of American bands (both symphonic and jazz), the exclusion of both Black and female musicians and how this exclusivity was combated, and Black women in American bands and orchestras in the 1940s. While Antoinette Handy included overviews of the involvements and contributions to music by Black women in American bands and orchestras from 1880 to the 1970s, she indicated that the 1940s in particular were the golden age of Black female involvement in bands and orchestras as many Black women took on prominent leadership and ensemble positions. During this time, the International Sweethearts of Rhythm were also at their peak. This was the time period where she believed Black women were finally being seen as capable of winning orchestral and band positions.

A foreword was included by Richmond, Virginia-born American Conductor Paul Freeman who served as music director of the Victoria Symphony and was the founder of the Chicago Sinfonietta. In the foreword, Freeman mentioned Antoinette Handy's achievements, their relationship, and claimed her legitimacy as a scholarly writer.<sup>84</sup> In the preface for the book, Antoinette Handy mentioned how she decided she wanted to be a symphonic orchestral musician at the age of fourteen and this is also where this book first originated in her mind. When she was fourteen, she attended a New Orleans Philharmonic concert sitting in the "reserved for color section" of course, and afterwards left her section to find the principal flute to ask if he was accepting students to which he replied, "Do you mean that you, a Negro, want to study flute?"<sup>85</sup> This was something that stuck with Antoinette Handy throughout her life as she decided that she no longer wanted the idea of a Black woman in an orchestra to seem impossible or absurd.

---

<sup>84</sup> "Wikipedia: Paul Freeman," Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/Paul\\_Freeman\\_\(conductor\)](https://en.wikipedia.org/wiki/Paul_Freeman_(conductor)).

<sup>85</sup> Handy, *Black Women in American Bands and Orchestras*, vii.

Antoinette Handy also mentions that she attended the sixtieth anniversary meeting of the Association for the Study of Afro-American Life and History (ASALH) in Atlanta, Georgia in 1975 and presented her paper titled “Black Women and American Symphony Orchestras.”<sup>86</sup> Her decision to write a full book beyond just Black women’s involvement in orchestras was prompted from an audience question about her decision to not include prominent jazz and band instrumentalists such as Mary Lou Williams. In the preface, she also shares her research methods along with entities who helped her make this project a reality. Before the profiles sections, Antoinette Handy includes a personal note that reads:

“Through the years black female instrumentalists and instrumental leaders have refused to let discriminatory practices and biased attitudes prevent them from making positive contributions to the history of band/orchestral performance in America. They have met the challenges of various musical organizations, often with honor and distinction.

Black female instrumentalists and instrumental leaders have dominated; they have shared the spotlight with members of the opposite sex. In recognition of their activities and accomplishments we project these individuals to center stage, in the hope that American band/orchestral history will continue to advance their names (as well as those yet to be discovered) into the roster of worthy contributors.”<sup>87</sup>

With this book, Antoinette Handy uplifted and uncovered Black women artists who may have otherwise been forgotten and remained hidden.

### ***Black Conductors (1995)***

Dorothy Antoinette Handy’s third book was *Black Conductors* published in 1995 by The Scarecrow Press Inc.<sup>88</sup> (see Figure 8.4)

---

<sup>86</sup> “About Us,” Association for the Study of African American Life and History, accessed April 11, 2025, <https://asalh.org/about-us/>.

<sup>87</sup> Handy, *Black Women in American Bands and Orchestras*, 33.

<sup>88</sup> Dorothy Antoinette Handy, *Black Conductors* (The Scarecrow Press, 1995).

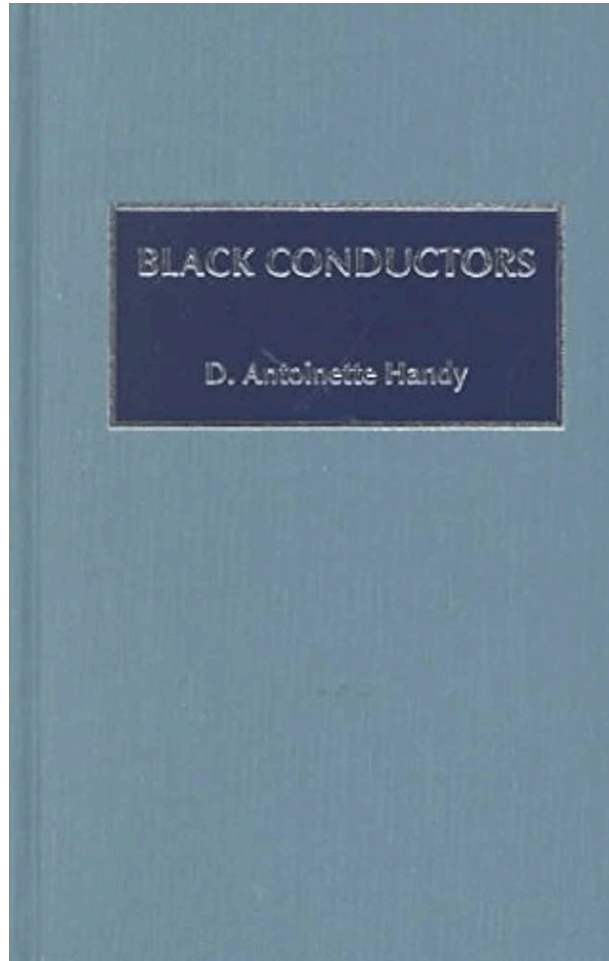


Figure 8.4 Cover of *Black Conductors*, 1995. The Scarecrow Press Inc.

This five hundred and fifty-eight page book included two main parts: the introduction and the conductor profiles. The introduction included a prelude and the following sections:

- The Art of Conducting: A Historical Overview
- Conductor Training and Competitions
- The Anointed One-Conductor/Music Director
- Big Band (Jazz) Leaders
- For Women Conductors, An Opening Door
- Brothers and Sisters “Keep on Steppin’

In justifying this publication, Antoinette Handy included an excerpt from *A History of Orchestral Conducting: In Theory and Practice* by American conductor and critic Elliott W. Galkin who

mentioned that opportunities for female and Black musicians are just becoming available despite their merit.<sup>89</sup> Fifty-four conductors are profiled throughout the book, some of whom were within the jazz field and others who were within the symphonic field. Antoinette Handy remained consistent with platforming both jazz and symphonic music beside each other rather than separating them in order for others to also view them as equal in value for both performing and listening.

In her prelude to the conductor's profiles, Antoinette Handy set clear parameters of what the book was and was not. The book *was* a compilation of the contributions and accomplishments by Black conductors of instrumental ensembles in order to bring attention to the existence of Black conductors and their continued advancement. The book *was not* a resource that is attaching opinionated value on one conductor in comparison to another despite some conductors having more information written on them than others. All the profiles are on Black American conductors with the exception of three. This book again displayed Antoinette Handy's advocacy and objective to have Black musicians and their contributions to the music field historically documented, lest they be forgotten due to time.

***International Sweethearts of Rhythm: The Ladies Jazz Band from Piney Woods Country Life School (1998)***

Dorothy Antoinette Handy's later works centered around jazz musicians and their artistry. This paralleled her advocacy of getting the public to see jazz as an art form that was worthy of study and consumption. Her fourth book *The International Sweethearts of Rhythm: The Ladies*

---

<sup>89</sup> Elliott W. Galkin, *A History of Orchestral Conducting: In Theory and Practice* (Pendragon Press, 1988).

*Jazz Band from Piney Woods Country Life School* was published in 1998 also by The Scarecrow Press Inc. (see Figure 8.5).<sup>90</sup>

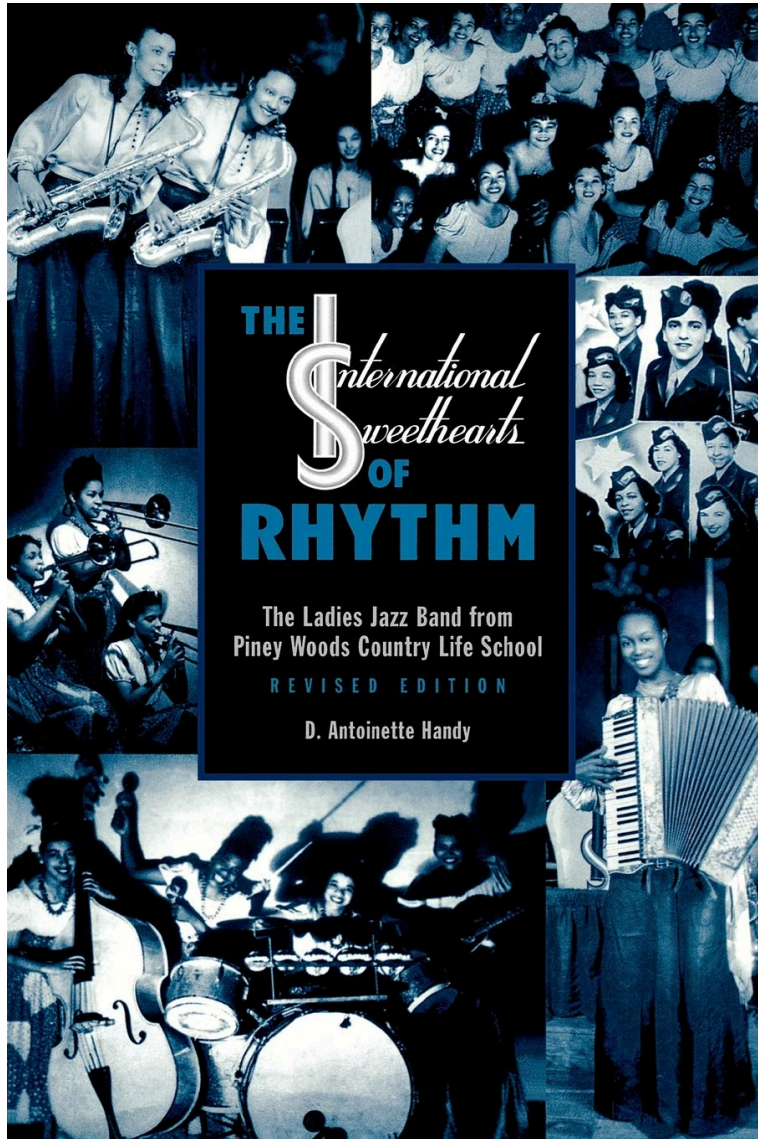


Figure 8.5 *International Sweethearts of Rhythm*, 1998. The Scarecrow Press Inc.

<sup>90</sup> Dorothy Antoinette Handy, *The International Sweethearts of Rhythm: The Ladies Jazz Band from Piney Woods Country Life School* (Scarecrow Press, 1998).

The revised edition remains the only publicly available version, but the first edition was published in 1983, two years after *Black Women in American Bands and Orchestras* which also featured the Sweethearts.

The school, Piney Woods Country Life School was a historically African American boarding school for grades nine to twelve in unincorporated Rankin County, Mississippi, although not all students were Black.<sup>91</sup> The founder, Laurence C. Jones came from a family of educators and was passionate about teaching poor students.<sup>92</sup> Rankin County had an 80% illiteracy rate which inspired Jones to establish Piney Woods there with less than two dollars and a dream. This story of determination in a situation with almost impossible odds that produced one of the most prominent jazz groups in the 20th century could have drawn Antoinette Handy in and captured her interest.

The school faced many challenges inducing racist mobs and financial hardships brought on by the Great Depression which was also a prominent part of Antoinette Handy's personal and early upbringing. Jones's wife, Grace Jones, formed student music groups to help raise money for the school, very similar to the story of the Fisk Jubilee singers. Groups including the Cotton Blossom Singers, the International Sweethearts of Rhythm, Bluesman Sam Myers, and the Five Blind Boys of Mississippi were all formed during these challenging years.

The International Sweethearts of Rhythm is believed to be the first racially integrated all-female band in the United States having existed from the late 1930s to 1940s. In the preface to the revised edition of *The International Sweethearts of Rhythm*, Antoinette Handy mentioned that when she first released the book in 1983 there was not much information available on the school itself. There was a resurgence of information and materials on the group in the mid-1980s

---

<sup>91</sup> "Wikipedia: Piney Woods Country Life School," Wikimedia Foundation, accessed April 11, 2025, [https://en.wikipedia.org/wiki/Piney\\_Woods\\_Country\\_Life\\_School](https://en.wikipedia.org/wiki/Piney_Woods_Country_Life_School).

<sup>92</sup> "Home," The Piney Woods School, accessed April 11, 2025, <https://www.pineywoods.org/>.

and 1990s due to efforts of new school leadership and former members of the groups to preserve the history and accomplishments of the group which prompted much interest from a variety of sources. This resurgence of information prompted Antoinette Handy to revise the book and re-release it with newly available information.

Although the band became a mixed gender group in 1996, Antoinette Handy and others believed it was significant to note that the group's success did not only come after the group was open to all genders. The foreword to the book was written by jazz pianist and activist, Dr. Billy Taylor, and discusses the exclusion of women within jazz history and his first encounter with the International Sweethearts of Rhythm.<sup>93</sup> Dr. Taylor mentioned the significance of Antoinette Handy's book on the group and their impact on the world of jazz as well as the Black community at large.

Antoinette Handy worked with former members of the band, former agents of the group, and the leadership of Piney Woods to gather the information for the book. One chapter focused on the historical context of the time the International Sweethearts of Rhythm was formed including racial relations, Mississippi history; Black milestones in music, the arts, and media; how women were seen and portrayed; and women's role in the big band era. Other chapters included information on the school Piney Woods, the formation of the Sweethearts, their growth over the years of their time, what some of the members did after they left the band, and appendixes on Black women in history, all-Black female instrumental ensembles from 1880 to the mid 1940s, and Black female instrumentalists in bands and orchestras prior to the 1940s. Despite the many challenges the group faced due to the racial tensions of the time, they were able to make a significant impact on jazz history, music history, and Black history as well as

---

<sup>93</sup> "Dr. Billy Taylor," The Kennedy Center, accessed April 11, 2025, <https://www.kennedy-center.org/artists/t/ta-tn/dr.billy-taylor/>.

American history. Antoinette Handy saw their story as one that was worthy of being told and preserved as it was an example of the resilience of Black women and the significance of jazz in American history.

***Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr. (1999)***

Dorothy Antoinette Handy's sister, Dr. Geneva Handy-Southall taught Ellis Marsalis Jr. how to read music. Patrick Rhone, Dr. Handy-Southall's grandson, shared how the two met in New Orleans when Ellis reached out about wanting to learn how to read music although he could play jazz on piano by ear.<sup>94</sup> Antoinette Handy herself became personally acquainted with Ellis when she returned to New Orleans in 1982 to take care of her then sick father William Talbot Handy Sr. In the preface to the book, she recalled already having been familiar with the Marsalis family name due to Ellis Marsalis Sr. having managed a popular Exxon gas station that was frequented by Black people in the 1940s. During her time back in New Orleans, she learned more about the artistry of Ellis Marsalis Jr. himself. He was a frequent panelist with the National Endowment for the Arts and actually recommended Antoinette Handy to the agency for her position.

Antoinette Handy approached Ellis with the idea of a biography as she felt that she was capable of doing such a thing after publishing her other biographical works and wanted to attempt her first non-collective work. Marsalis always consented to the idea of a biography when Antoinette Handy asked, but he encouraged her to confer with his wife Dolores Marsalis who was a major contributor to the creation of the book. Initially, Antoinette Handy wanted to write about the full Marsalis family's contributions and even mentioned the title "Marsalis Mystique" which Dolores Marsalis immediately negated by stating that there was no mystery to her family,

---

<sup>94</sup> Patrick Rhone, "Meeting Wynton Marsalis," January 15, 2018, <https://www.patrickrhone.net/meeting-wynton-marsalis/>.

but rather they were the result of talent and hard work. Antoinette Handy recognized her mistake and decided to focus solely on Ellis Marsalis Jr.'s life and only brought in other members of the family when appropriate.

The preface included commentary on how Ellis Jr. was regarded in the media as “riding the coattails” of his sons’ success and how even his children saw this as an ignorant and inaccurate statement. Antoinette Handy published *Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr.* in 1999 with The Scarecrow Press Inc. and dedicated it to her brother William Talbot Handy Jr. who passed away in 1998 (see Figure 8.6).<sup>95</sup>

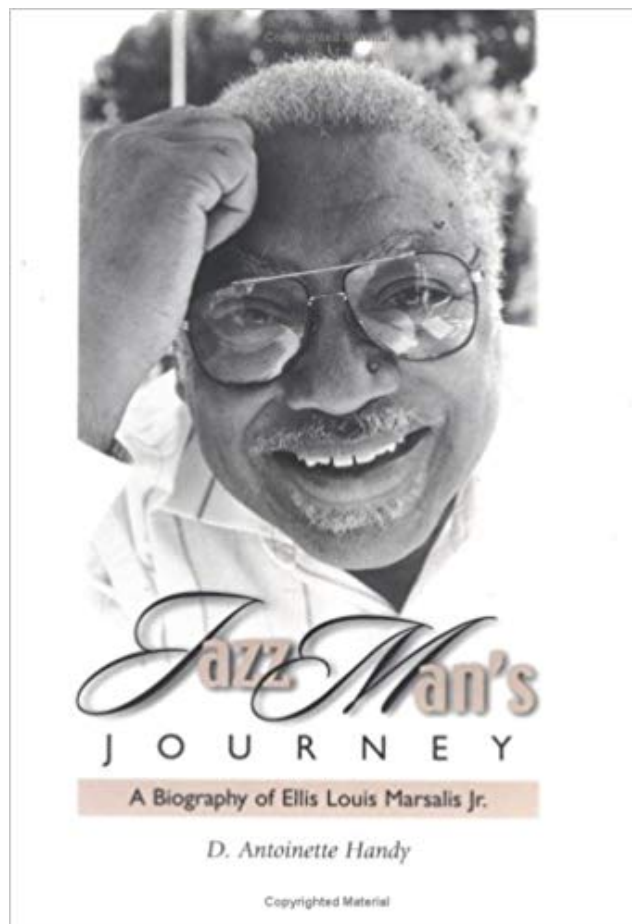


Figure 8.6 *Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr.*, 1999. The Scarecrow Press Inc.

<sup>95</sup> Dorothy Antoinette Handy, *Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr.* (The Scarecrow Press, 1999).

With this biography, she elevated Ellis Marsalis Jr. from a father who earned fame from his sons to a musician with his own notable contributions to the music field.

The Dean of the Loyola University College of Music David Swanzy encouraged Antoinette Handy to focus solely on the life of Ellis Marsalis Jr. in *Jazz Man's Journey*. He later wrote the foreword for the book where he discussed the significance of Marsalis' achievements and his joy that his friend Antoinette Handy chose to document Marsalis' story. This ninety-one-page book chronicled the life and career of Ellis Marsalis Jr. including his upbringing, career highlights, the Marsalis family, his time in Virginia at teaching jazz at Virginia Commonwealth University, entries of remembrances from his friends and family, along with his discography, quotes, and an entry written by Marsalis himself on jazz. The book served as an important reminder of the legacy of a prominent musician, father, and friend. Antoinette Handy saw it as part of her purpose to document Marsalis' life and the impact he personally had on the jazz field to help correct the public image of him so that his true impact and significance no longer remained hidden.

### *Papers*

In addition to her five published books, Dorothy Antoinette Handy wrote a considerable amount of scholarly work and opinions of the music and arts field during her career. This work included papers which were for commencement ceremonies and conference speeches, and others were published in academic journals including the *Western Journal of Black Studies* and *The Black Perspective in Music*. *The Western Journal of Black Studies* was created in 1977 to serve as the home for scholarly articles on multiple disciplines within African American society and

history as well as Black diasporic history and studies.<sup>96</sup> *The Black Perspective in Music* was published by the Foundation for Research in the Afro-American Creative Arts from 1973 to 1990 and provided people interested in the Black diasporic performing arts with an opportunity to freely express their ideas and opinions.<sup>97</sup> Contributions often included pieces by musicologists, ethnomusicologists, historians, composers, and performing artists along with interviews of artists, listings and announcements of new media and special events, and surveys of bibliographic materials.

Antoinette Handy's collection at the Library of Congress included several articles and papers written by Antoinette Handy that are unavailable anywhere else. It is assumed that many of the articles were included in *BLACK MUSIC: Opinions & Reviews* which itself is mostly unavailable to the general public. The articles included:

- “Black Women, History, and Concert Music”
- “Black Women and American Symphony Orchestras”
- “Black Conductors”
- “The State of Music”
- “Women in Music”
- “Black Art Experience”

The majority of these papers were handwritten copies or drafts that had notes and edits written on them by hand. Many also served as the first step for Antoinette Handy's later works such as her books *Black Conductors* and *Black Women and American Symphony Orchestras*. Some of Antoinette Handy's interviews with musicians such as Lucille Dixon and Mary Lou Williams were also documented and included in journals.<sup>98</sup> It should be noted that due to lack of intentional preservation and documentation, much of Antoinette Handy's finished work remains

---

<sup>96</sup> “The Western Journal of Black Studies,” Washington State University, accessed April 11, 2025, <https://public.wsu.edu/~wjbs/vol272.html>.

<sup>97</sup> “The Black Perspective in Music,” JSTOR, accessed April 11, 2025, <https://www.jstor.org/journal/blacpersmusi>.

<sup>98</sup> Dorothy Antoinette Handy and Lucille Dixon, “Manager of a Symphony Orchestra,” *The Black Perspective in Music* 3, no. 3 (1975): 299–311, <https://doi.org/10.2307/1214014>.

unaccounted for. Now that her and her work are beginning to be found by new artists and scholars, perhaps more of this unaccounted work will emerge and be re-discovered.

### **Chapter 9 *Hommage A Haute Savoie: Five Short Impressions For Solo Flute (1955)***

In addition to being an accomplished and prolific writer of bibliographical works and opinion pieces, Dorothy Antoinette Handy also composed one piece of music. Her only published composition to this day is her unaccompanied flute work *Hommage à Haute Savoie: 5 Short Impressions for Solo Flute* written in 1955. The piece was published by BM—M & T publishers in Ettrick, Virginia, but was later copyrighted in 1997 by ClarNan Editions. While this is her only published work, sketches of unpublished works have been discovered in her collection at Library of Congress, and it is speculated by members of her family that there may have been other compositions and arrangements that Antoinette Handy wrote that have not been discovered since her passing.

*Hommage à Haute Savoie* is translated to mean tribute to Haute Savoie—a region in the Alps of eastern France known for skiing. During her studies at the Paris Conservatory, Antoinette Handy stayed with a family in Haute Savoie near the town Debussy himself lived. She took strolls in the woods playing her flute and was inspired by the beauty of the area. She wrote down musical motifs that she would think of on these walks and these writings became her only published work. Despite her composing and publishing a musical work, Antoinette Handy did not consider herself a composer.<sup>99</sup> In an interview she did in 1993, she noted that she enjoyed studying music theory and took composition courses in school to learn the practicalities of composing. She spoke of the five impressions as having been “written with no particular

---

<sup>99</sup> Kevin Clinton Carrol, “*Unaccompanied flute works by twentieth-century Black American composers: Discussion and analysis of selected works*,” PhD diss., (University of Memphis, 2002).

compositional technique in mind, they are just some notes I put down on paper.”<sup>100</sup> The piece was played by other flute players Antoinette Handy knew when she was alive but has not been performed as often after her passing. There are now only two publicly available recordings of the piece online despite the piece being available to purchase through the publisher Clarinet Editions. This highlights the challenges that underrepresented composers still face with having their work performed despite their merit and credibility.

An article written in 2024 titled “Contemporary Flute Solos by Black Women Composers” featured Antoinette Handy’s *Hommage à Haute Savoie* alongside works by Tania Leon, Joyce Solomon Mooreman, Allison Loggins-Hull, Nathalie Joachim, Consuela Lee, and Valerie Coleman.<sup>101</sup> Many of these works included compositional elements or were written on themes that reflect the Black or Afro-American experience such as spirituals, chattel slavery, and jazz. Antoinette Handy’s *Hommage à Haute Savoie* stands out as she did not intentionally compose the piece with a specific structure and therefore did not add any specific Afro-American elements to the work aside from her own perspective of sound as a Black woman. The published edition of *Hommage à Haute Savoie* included a bio for Antoinette Handy written by Dr. Carolyn L. Quin, former music faculty member at Riverside Community College and Dean for the Riverside School for the Arts.<sup>102</sup> The piece is being rediscovered by modern flutists and has in turn allowed Antoinette Handy and her work to be rediscovered alongside it.

---

<sup>100</sup> Carroll, “Unaccompanied Flute Works by Twentieth-Century Black American Composers: Discussion and Analysis of Selected Works.”

<sup>101</sup> Nicole Pualani, “Contemporary Flute Solos by Black Women Composers,” Pualani Flute, February 14, 2024, <https://www.pualaniflute.com/blog/black-women-composers/>.

<sup>102</sup> David Morris, “Riverside to get a school devoted to the arts downtown,” *Riverside City College Viewpoints*, March 9, 2006, <https://viewpointsonline.org/2006/03/riverside-to-get-a-school-devoted-to-the-arts-downtownbr/>.

## *Compositional Elements*

In a phone interview from 2000 found at the Library of Congress, Dorothy Antoinette Handy shared that *Hommage* was written for flutist Harold Jones who she played alongside in the Chicago Civic Orchestra and that she wrote the piece to display the capabilities of the flute (see Figure 9.1).

### APPENDIX A

#### INTERVIEWS WITH D. ANTOINETTE HANDY

##### **Telephone Interviews**

October 5, 2000  
About 9:30 p.m.

*Question:* Which of your pieces do you want me to highlight in my thesis?

*Answer:* "I only composed one piece, *Hommage a Haut Savoie*, for unaccompanied Flute. This piece was dedicated to a friend, Harold Jones, who lives in New York. He is a flutist and conductor. We worked in the Chicago Civic Orchestra. I was the first chair and he was second. Jones was much younger than I and very determined. I admire and love him. I am very proud of him. This work was recorded by Jones. After he premiered *Hommage a Haut Savoie*, it became famous. This piece was written in the French Elks. I wrote this piece to display the capabilities of the flute" (see Appendix C, page 60).

Figure 9.1 Dorothy Antoinette Handy Interview Transcript, 2000. Library of Congress Archives.

Flutists have found the piece to be very comfortable to play stylistically. Antoinette Handy's own technical proficiency and understanding of the flute played a major role in her composition of the piece. It very much aligned with her training and experience with music up to this point of her life. She had earned degrees from predominantly white institutions programming exclusively

white male composers and the piece reads like a work in the western classical music canon of that time.

Although it is understood that the lines of musical time periods are more blurred than what they are historically categorized as, Antoinette Handy's *Hommage* was written more in the style of modernism as she experimented with polytonality and atonality, modern musical textures through her usage of extended techniques, and non-traditional rhythmic structures. She mentioned that she made no effort to describe the scenery of Haute Savoie in the composition, but was descriptive in the abstract manner of the region. In *Hommage à Haute Savoie*, Antoinette Handy played with meter, time and rhythm throughout the work through the utilization of sudden pauses that make the piece at moments feel fragmented through her sudden rhythmic changes.

The 5 movements are:

Moderately slow  
On the fast side with abandonment  
Moderately fast  
Flowing  
Spritely

In this scan of her original manuscript of *Hommage*, she made a note to the performer saying, "Throughout all of the 5 short impressions, players should feel free to stray from the rigidity of the metronomic beats" (see Figure 9.2).

Note: Throughout all 5 of the Short Impressions, player should feel free to stray from the rigidity of the metronomic beat.

Moderately slow  $\text{♩} = 60$  # 1 (5 Short Impressions)

\* Extremely short

Claude Debussy

Figure 9.2 *Hommage A Haute Savoie* Manuscript, 1955. Library of Congress Archives.

She did offer metronomic markings for each movement, but this note points to her having had more interest in the player seeking to express what they feel with each performance.

There have been many challenges with attempting to analyze modern or post-19th century works and works written by composers outside of the Western classical music framework. Works like *Hommage A Haute Savoie* that were not written within any specific compositional form or techniques and works written by composers from non-European and western influences have been wrongfully viewed from a framework and context in which they were not written within. Some music theorists and scholars have begun publicly pushing back on

the framework of music theory as it affirms patterns of supremacy that institutions have upheld for centuries.<sup>103</sup> Antoinette Handy's *Hommage A Haute Savoie* can and should be viewed as a serious work without being forced into a box or framework which she clearly expresses multiple times in interviews. Rather, the piece can be viewed through an educational lens and with the context of the kinds of music that Antoinette Handy was exposed to up to this point of her life.

Antoinette Handy did take composition courses at institutions that centered music of the western canon, therefore, it can be assumed that while *Hommage A Haute Savoie* was not written utilizing a specific compositional technique, the piece includes both personal expression along with recognizable compositional elements from her studies. This can help guide composers and performers alike in understanding and preparing the piece. The first movement, "Moderately slow," lacks an obvious key signature although it is closer to minor than major tonality. The movement opens with a pair of descending Major 3rds and the interval returns at the end of the movement (see Figures 9.3 and 9.4).

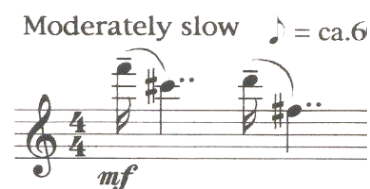


Figure 9.3 Excerpt of *Hommage A Haute Savoie*, Movement 1, m.1, 1955. ClarNan Editions.



Figure 9.4 Excerpt of *Hommage A Haute Savoie*, Movement 1, mm.21-22, 1955. ClarNan Editions.

<sup>103</sup> Philip Ewell, "Music Theory's White Racial Frame," *Music Theory Spectrum* 43, no.2, (March 2021): 324–329, <https://doi.org/10.1093/mts/mtaa031>.

The first movement also features a descending C# to C resolution twice followed by a C to C# ascending resolution as half notes which are some of the longest rhythmic notations of the movement and offer a completion of a phrase each time they appear (see Figure 9.5).



Figure 9.5 Excerpt of *Hommage A Haute Savoie*, Movement 1, mm.4-15, 1955. ClarNan Editions.

The C to C# ascending resolution sets the movement up to develop one last time before it reaches the end. Although Antoinette Handy is purposefully keeping the piece in a state of suspense or tension throughout the movement with its slower metronomic pacing and atonality, it is evident within the form structures that she utilizes throughout the work that Antoinette Handy knew what made a piece feel whole and complete due to her training.

The second movement “On the fast side with abandonment” utilizes the caesura which is a symbol in music that means to pause briefly but abruptly and looks like a railroad track. Antoinette Handy scattered these throughout this movement more than the others which gives the movement a jagged character (see Figure 9.6).



Figure 9.6 Excerpt of *Hommage A Haute Savoie*, Movement 2, m.4, 1955. ClarNan Editions.

At the top of the second movement, the opening sequence is almost a twelve tone-row, but not quite (see Figure 9.7).

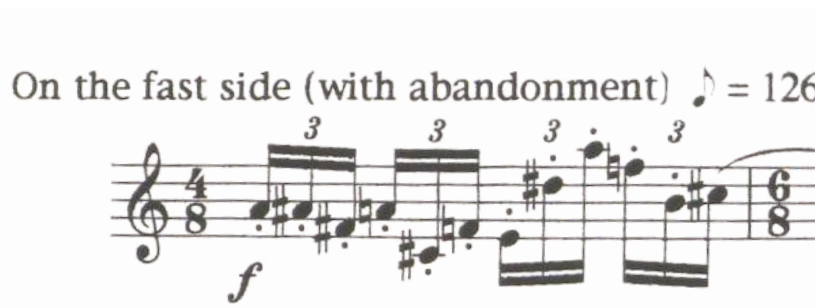


Figure 9.7 Excerpt of *Hommage A Haute Savoie*, Movement 2, m.1, 1955. ClarNan Editions.

Twelve-tone technique is defined as a “non-repetitive ordering of a set of pitch-classes, typically of the twelve notes in musical set theory of the chromatic scale.”<sup>104</sup> The technique was invented by Austrian American composer Arnold Schönberg as a replacement for traditional harmony.<sup>105</sup> Antoinette Handy featured incomplete twelve-tone rows throughout the second movement as there are one or two missing pitches from each sequence. Maybe she was fond of twelve-tone

<sup>104</sup> “12-tone Music,” Britannica, accessed April 11, 2025, <https://www.britannica.com/art/12-tone-music#:~:text=Instead%20of%20using%201%20or,importance%20be%20assigned%20to%20the>.

<sup>105</sup> Dika Newland and Kathleen Kuiper, “Arnold Schoenberg,” Britannica, last updated February 13, 2025, <https://www.britannica.com/biography/Arnold-Schoenberg>.

technique, but to help with keeping the character of unsteadiness, she never fully completed the twelve-tone row.

What are undoubtedly present within the second movement are tritones in a descending pattern (see Figure 9.8).



Figure 9.8 Excerpt of *Hommage A Haute Savoie*, Movement 2, m.4, 1955. ClarNan Editions.

A tritone is a musical interval that consists of three consecutive whole tones.<sup>106</sup> It is also known as "the devil's interval" because of its unsettling sound. In view of the fact that Antoinette Handy herself never offered an analysis for this piece, it cannot be said if her inclusion of tritones was to throw off the feeling of tonality or if she simply liked the way they sounded. Near the end of the second movement, the opening sequence returns with a slight shift before the conclusion of the movement where the first extended technique of harmonics are featured (see Figure 9.9).



Figure 9.9 Excerpt of *Hommage A Haute Savoie*, Movement 2, m. 32, 1955. ClarNan Editions.

<sup>106</sup> "Tritone," Britannica, accessed April 11, 2025.

“Harmonics are produced on the flute in a similar way as on brass instruments: by fingering one note and manipulating the embouchure to produce higher pitches corresponding to the harmonic series.”<sup>107</sup> Harmonics are also featured at the end of the fifth and final movement.

The third movement “Moderately fast” has a feeling of uneasiness realized through descending chromatics in the opening theme that never feel resolved (see Figure 9.10).



Figure 9.10 Excerpt of *Hommage A Haute Savoie*, Movement 3, mm.1-4, 1955. ClarNan Editions.

There are even more extended techniques in the third movement including flutter tonguing which “is a wind instrument tonguing technique in which performers flutter their tongue to make a characteristic "FrrrrrFrrrrr" sound (see Figure 9.11).<sup>108</sup>



Figure 9.11 Excerpt of *Hommage A Haute Savoie*, Movement 3, m.7, 1955. ClarNan Editions.

<sup>107</sup> “Flute Harmonics,” Flute Tunes, accessed April 11, 2025, <https://www.flutetunes.com/articles/flute-harmonics/>.

<sup>108</sup> “Wikipedia: Flutter-Tonguing,” Wikimedia Foundation, accessed April 11, 2024, <https://en.wikipedia.org/wiki/Flutter-tonguing>.

It can also be thought about as rolling the r's or fluttering the uvula.

A passage of whole tone scales are included to add a new and interesting color to this otherwise heavy sounding movement, and immediately following the whole tone scales is another incomplete twelve-tone row that is missing a C natural to complete it (see Figure 9.12).



Figure 9.12 Excerpt of *Hommage A Haute Savoie*, Movement 3, mm.8-13, 1955. ClarNan Editions.

At the end of the third movement, the opening phrase returns ending on a heavy sounding Ab which parallels the end of the fourth movement where the Ab returns within another tritone sequence (see Figure 9.13).



Figure 9.13 Excerpt of *Hommage A Haute Savoie*, Movement 4, m. 12, 1955. ClarNan Editions.





Figure 9.15 Excerpt of *Hommage A Haute Savoie*, Movement 5, mm.1-10, 1955. ClarNan Editions.

There is another tritone included in the B section after the repeat of the opening phrase. Harmonics are also included again in the coda near the end of the movement within an Eb Lydian scale pattern as there is a raised 4th realized as an A natural. This serves to add one final bright layer of color before the piece concludes (see Figure 9.16).

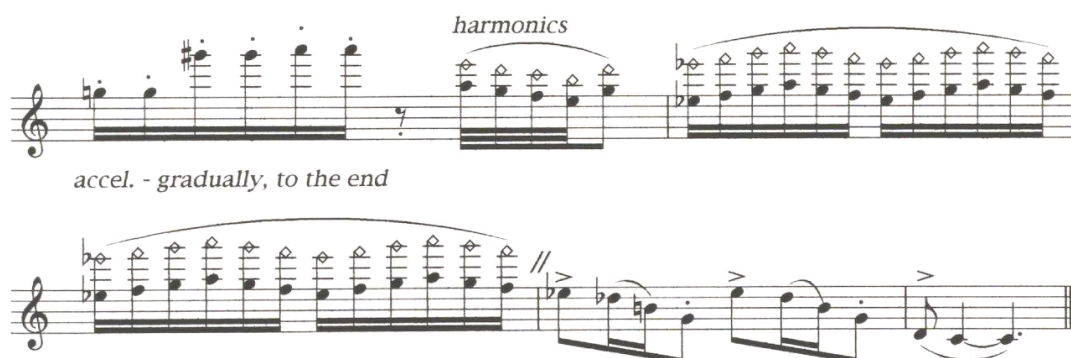


Figure 9.16 Excerpt of *Hommage A Haute Savoie*, Movement 5, mm.31-35, 1955. ClarNan Editions.

Ultimately, while this piece was a gift from Antoinette Handy to a friend, it added to the conversation that was happening within the classical music field during this period about pushing the boundaries of what came before. This desire to push boundaries only grew stronger for her throughout Antoinette Handy's life and career. Included here is a scan of a Full Reproduced Manuscript of *Hommage A Haute Savoie* Five Short Impressions For Solo Flute for conservation of Antoinette Handy's work (see Figure 9.16).

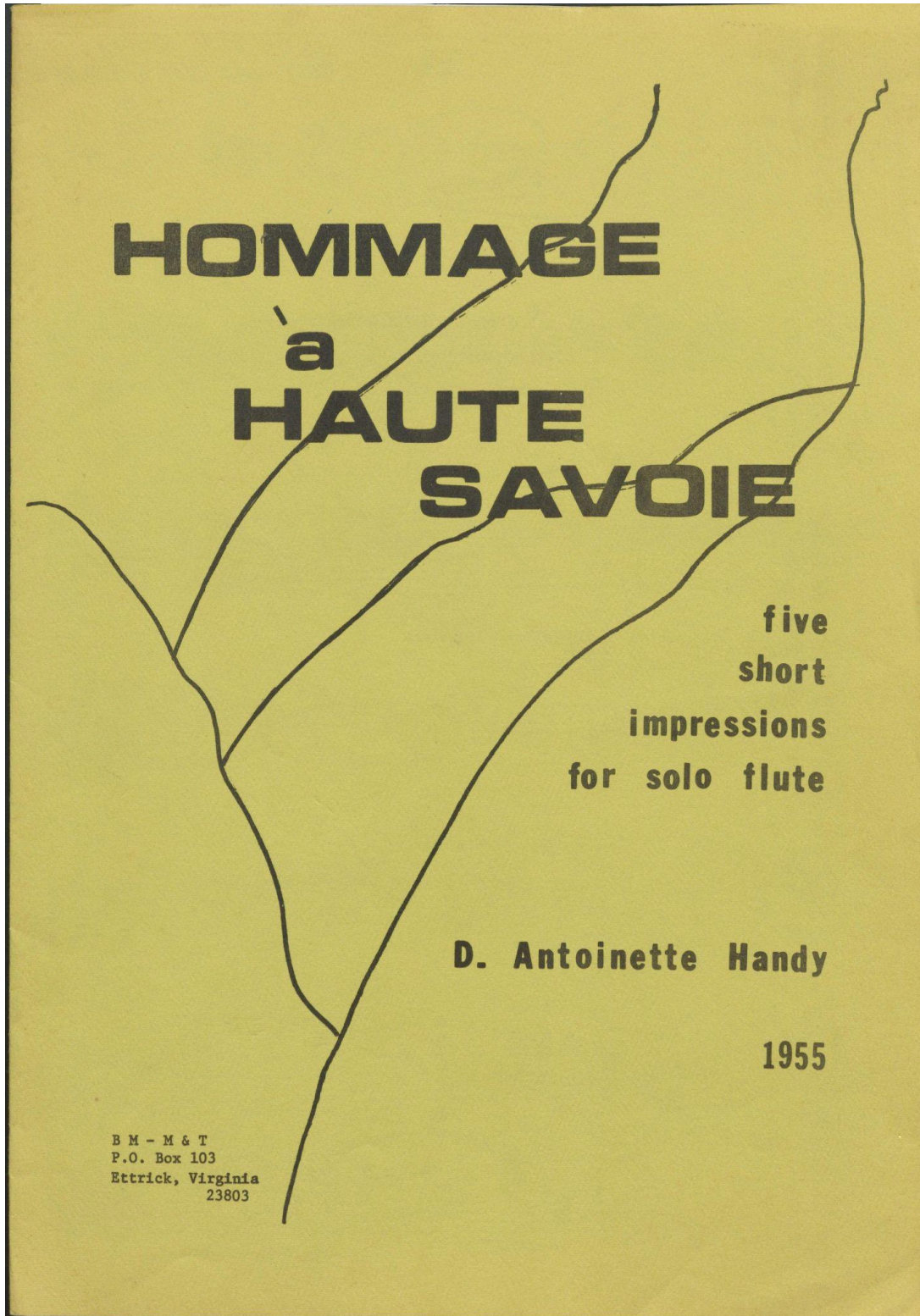


Figure 9.17 *Hommage A Haute Savoie* Full Reproduced Manuscript, 1955. BM—M&T.

HOMMAGE A HAUTE SAVOIE  
(Five Short Impressions for Solo Flute)

D. Antoinette Handy

1955

Dedicated to Harold Jones (Flutist)  
2/5/75

Copyright © 1976 by  
D. Antoinette Handy  
B M - M & T (Distributor)  
P.O. Box 103  
Ettrick, Virginia 23803

Moderately slow (ca.  $\text{♩} = 60$ ) #1

Hommage à Haute Savoie  
(Handy - 1938)

\* Extremely short

On the fast side  
(With abandonment)  $\text{♩} = 126$  #2

POUJAGE a Haute Savoie  
(Handy - 1955)

Hommage à Haute Savoie  
(Handy - 1955)

Moderately fast  $\text{♩} = 76$

Hommage à Haute Savoie  
(Handy - 1955)

#3

Hommage à Haute Savoie  
(Handy - 1965)

Flowing  $\text{♩} = 56$

Hommage à Haute Savoie  
(Handy - 1955')

*mf*

*ff*

*ff accel.*  $\text{♩} = \text{♩}$  a tempo *mf*

*f* *ff*

*accel.* - - - (molto) - - - rit.

a tempo *mf*

Spritely  $\text{♩} = 84$

#5

Hommage à Haute Savoie  
(Handy - 1955)

\* Otherwise, player should do his  
(her) own thing dynamically.

Hommage à Haute Savoie  
(Handy - 1955)

Handwritten musical notation on a single staff, featuring a melodic line with various accidentals and slurs.

Handwritten musical notation on a single staff, including a section labeled "flutter" with a wavy line above it.

Handwritten musical notation on a single staff, showing a sequence of notes with slurs and accents.

Handwritten musical notation on a single staff, continuing the melodic development.

Handwritten musical notation on a single staff, including a section labeled "Harmonics" and "accel. - gradually, to the end".

Handwritten musical notation on a single staff, concluding the piece with a double bar line and a smiley face.

## Chapter 10 Conclusion

Just like the work, accomplishments, and impact of many people of color throughout history, the work of many artists from marginalized communities have been lost due to time and lack of preservation while others have been rediscovered and highly celebrated. In her collections at the Library of Congress, there were correspondences between Dorothy Antoinette Handy and well-known Black musicians and scholars such as William Grant Still and Eileen Southern. Included is a letter from ethnomusicologist Portia K. Maultsby in 1996 that confirmed Antoinette Handy would be writing the entry on “Black Concert Music” in the Garland Encyclopedia of World Music (see Figure 10.1).<sup>109</sup>

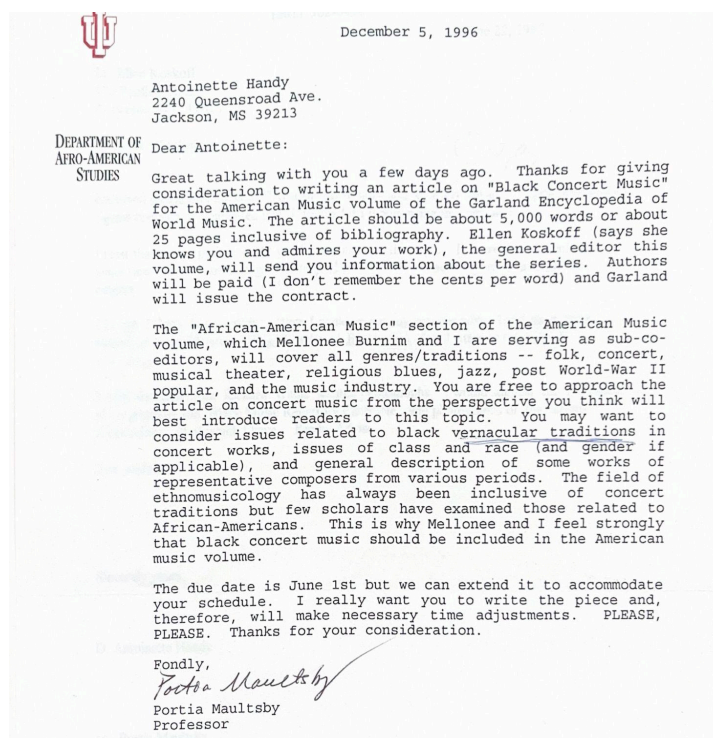


Figure 10.1 Correspondence from Portia Maultsby to Antoinette Handy, 1996. Library of Congress Archives.

<sup>109</sup> Email correspondence with Ellen Koskoff, Professor Emerita of Ethnomusicology, Eastman School of Music University of Rochester, May 2025. "I remember coming across Handy's work when I was writing the introduction to *Women and Music in Cross-Cultural Perspective* in the mid-1980s. Her work on female jazz singers was the first scholarly work I had come across that examined women musicians of color. It was very helpful at the time to position the music of black women in the fight for women's equality, known then as feminism's second wave. I never met her, but am grateful for her work."

She was constantly in touch with and partnered with very well-known Black composers and artists, but she herself is not among the easily recallable names within our collective historical musical mind. Antoinette Handy was recognized for her significant contributions to the field of music and arts while she was alive, but her work in particular has been hidden and forgotten due to time. Why is that?

Antoinette Handy was not forgotten by people who knew her personally and professionally as she had a significant impact when she was alive and made quite the impression on anyone she met. Historically it would make sense that she was included and mentioned within musicology courses, at flute conventions, in the arts administration sector, within the jazz field, or throughout the chamber music realm. While pieces of her and her work have been found throughout other people's stories, her own story has yet to be properly documented and preserved for history and the knowledge of generations to come.

Not being well known herself due to not living and existing as just one specific type of thing, Antoinette Handy's intersectionality hid her from history. She was both a woman and Black facing both the challenges of gender and racial discrimination during her time. She was not just a flutist, jazz advocate, scholar, or author; rather she was all of those things. Historically, people are categorized as one thing even if they do many other things. What do you do when someone *is* so many things at such a high level? In Antoinette Handy's case, you are a single line in many people's story; a thread that has now been found and followed to unveil what is now a fuller canvas of her own impact and what is already her legacy.

### *Past and Ongoing Projects*

More than twenty years after her passing, there has been a resurgence of interest in Dorothy Antoinette Handy's life in addition to the life of her sister Dr. Geneva Handy-Southall and their family. This interest has sparked members of Antoinette Handy's own family as well as researchers to research various aspects of her life and career and present them in a way that creates a more detailed understanding of her work and contributions. Patrice Jones, Antoinette Handy's grand niece, is leading the restoration and preservation of Handy Heights which is the Handy family's ancestral land where Antoinette Handy completed writing many of her books. Jones was also a curator for "Them Handy Sisters" which was a "traveling sonic-based archival exhibition that explores the lives and works of D. Antoinette Handy and Dr. Geneva Handy Southall" (see Figure 10.2).<sup>110</sup>



Figure 10.2 Photo of "Them Handy Sisters" Exhibition, 2024. Material Institute and Sultana Isham.

---

<sup>110</sup> Material Institute (@materialinstitute), "Last day to see THEM HANDY SISTERS.Last day to see THEM HANDY SISTERS curated by @sultana.isham and @handyheights as part of Isham's residency at @acenorleans, Instagram photo, January 25, 2024, [https://www.instagram.com/materialinstitute/p/C2iCZJdRnvO/?img\\_index=1](https://www.instagram.com/materialinstitute/p/C2iCZJdRnvO/?img_index=1).

The exhibition was also curated by composer and researcher Sultana Isham. Isham has done an extensive amount of research on both Antoinette Handy and Dr. Geneva Handy-Southall and has worked with Jones to find and collect information and artifacts on both Handy sisters.

A major project that Jones also led was the remastering and redistribution of Antoinette Handy's only album *Contemporary Black Images in Music for the Flute*. Handy Heights Productions released a remastered version of the album for streaming in 2024. She is currently working on a second pressing of the album on vinyl. Jones is working on future projects and likely a book due to all of the recent discoveries and interest in the Handy family. With her filmmaking background, the idea for a documentary is also floating around. Isham is planning to visit Paris to research Antoinette Handy's life and time there.

New Orleans artist Ashley Teamer's most recent sculpture titled *Tambourine Cypress* features a chime whose tuning was inspired by *Hommage à Haute Savoie* (see Figure 10.3).<sup>111</sup>



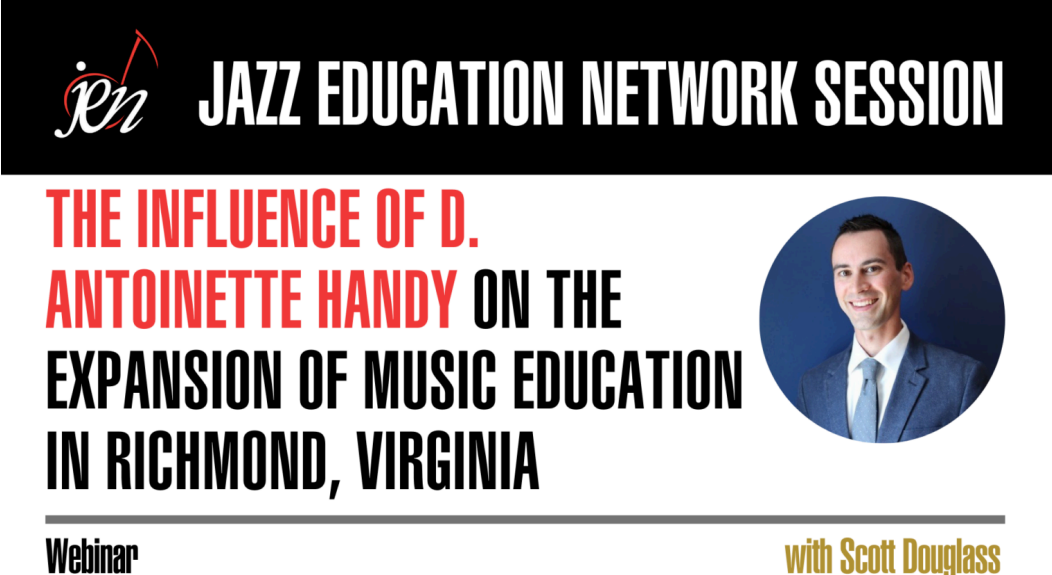
Figure 10.3 Photo of Ashley Teamer's Sculpture *Tambourine Cypress*, 2025. Photo Credit: Alex Marks; courtesy of Ashley Teamer and Prospect.

---

<sup>111</sup> Ashley Teamer, *Cypress Tambourine*, sculpture, 2024, (New Orleans), <https://www.artpapers.org/prospect-6-the-future-is-present-the-harbinger-is-home/>.

The piece was one of the *prospect 6* featured pieces in 2025, and the city of New Orleans commissioned it to be a permanent sculpture in Lehman Park. This shows that Antoinette Handy’s work is being seen and brought into modern projects in fields outside of music and also indicates her remaining presence in her New Orleans home community.

Dr. Scott Douglass, a professor of music at Columbia University, recently conducted a webinar on the *Jazz Education Network* titled “The Influence of D. Antoinette Handy on the Expansion of Music Education in Richmond, Virginia” which discussed the impact Antoinette Handy had on music and jazz education in Richmond (see Figure 10.4).<sup>112</sup>



**Jn** JAZZ EDUCATION NETWORK SESSION

**THE INFLUENCE OF D.  
ANTOINETTE HANDY ON THE  
EXPANSION OF MUSIC EDUCATION  
IN RICHMOND, VIRGINIA**

**Webinar** with **Scott Douglass**

Figure 10.4 Promotional Material for Scott Douglass’ Webinar on Antoinette Handy, 2024. Jazz Education Network.

Dr. Scott Douglass, Patrice Jones, and I have received a SAM Wayne Shirley Fellowship award to fund collaborative research on Antoinette Handy’s papers at the Library of Congress. The

---

<sup>112</sup> Douglass, “The Influence of D. Antoinette Handy on the Expansion of Music Education in Richmond, Virginia.”

fellowship is given out each year to “support a short-term research residency at the Library of Congress on any topic relating to musics of the Americas.”<sup>113</sup> What will be done with this grant is to be determined.

In the winter of 2025, I completed a lecture recital titled “Hidden Notes: The Impact and Legacy of Flutist, Educator, and Administrator Dorothy Antoinette Handy” that highlighted Antoinette Handy’s life and career through the frame of intersectionality and critical race theory (see Figure 10.5).<sup>114</sup>

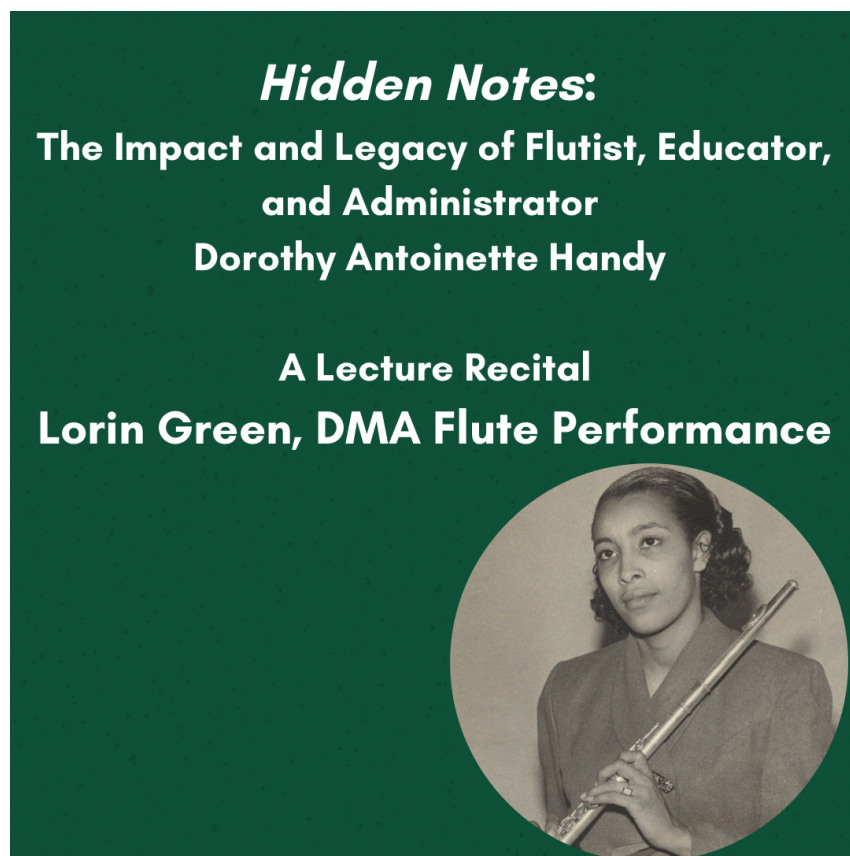


Figure 10.5 Promotional Material for Lorin Green’s Lecture Recital on Antoinette Handy, 2025. Courtesy of Lorin Green.

---

<sup>113</sup> “Wayne Shirley Research Fellowship,” Society for American Music, accessed April 11, 2025, <https://www.american-music.org/page/ShirleyFWP>.

<sup>114</sup> Lorin Green, “Hidden Notes: The Impact and Legacy of Flutist, Educator, and Administrator Dorothy Antoinette Handy,” February 22, 2025, YouTube video, 51:05, <https://www.youtube.com/watch?v=I0UYv-Byzkl>.

The recital included a performance of Antoinette Handy's *Hommage à Haute Savoie* in order to showcase a work by a Black woman and add to the ever-growing list of rediscovered music of underrepresented groups. The lecture recital will be featured at the 2025 National Flute Association's 53rd annual convention in Atlanta, Georgia. This will put Antoinette Handy and her work in front of thousands of flutists.<sup>115</sup> While the National Flute Association was established in 1972 while Antoinette Handy was around, it is not documented that she worked with them or collaborated with them on any projects, but they knew enough about her to include an article on her passing in their magazine *Flutist Quarterly* in the Winter of 2003.<sup>116</sup>

I am committed to advocating and proposing for *Hommage à Haute Savoie* be utilized in national and regional flute competitions such as the National Flute Association in hopes that it will be programmed for competitions moving forward. This would expose *Hommage* to more flutists and lead to more performances and recordings of the piece effectively adding to the flute repertoire of works by Black women and having Antoinette Handy known by more flutists of various ages.<sup>117</sup> While more individuals are beginning to learn of Antoinette Handy, institutions such as the National Endowment for the Arts, the League of American Orchestras, the National Flute Association, and the Library of Congress also have a responsibility to share their own knowledge of Antoinette Handy so that it is not forgotten or remains hidden.

---

<sup>115</sup> "Convention," National Flute Association, accessed April 11, 2025, <https://www.nfaonline.org/convention/>.

<sup>116</sup> "Passing notes," *Flutist Quarterly* 28, no.1 (Winter 2003): 25, <http://www.nfaonline.org/quarterly>.

<sup>117</sup> "Competitions," National Flute Association, accessed April 11, 2025, <https://www.nfaonline.org/scholarships-competitions/competitions>.

### *Library of Congress Archives*

At the Library of Congress Archives' Performing Arts Reading Room, there are more than thirty boxes of unprocessed materials that belong to Dorothy Antoinette Handy's collection. The collection includes various papers, drafts of her books, scores of music by Black composers for various instrumentation; primarily flute. In addition to materials, articles, and newspaper clippings on her family, Black Musicians, art, and society the collection included her educational and teaching materials, survey responses, correspondences for her album, books, and Trio Pro Viva booking. Materials from musicians for her books *Black Women in American Bands and Orchestras* and *Black Conductors* were also present along with a tape and photobooks that are not able to be publicly viewed as of now. Trio Pro Viva programs, scores, and press materials, photos from various stages of her life, biographical information, a copy of her father William Talbot Handy's book *Up from Gallatin*, letters and documents from her time at the National Endowment for the Arts, and books on conducting were also among the collection. The staff in the Performing Arts Reading Room at the Library of Congress mentioned that the former Head of Acquisitions & Processing in the Music Division left their position with the hope that there would be renewed interest in the Handy collection so that it can be processed sooner and made more readily available to researchers and the public.

### *Contributions*

Advocacy was prominent throughout Dorothy Antoinette Handy's career. She saw performing, teaching, writing, and administrative work as different ways that she could make an impact. Another notable aspect of Antoinette Handy's work was how she chose the collaborative approach to researching as she always reached out to artists to include them in her work if

possible and often would work with institutions on projects as well. Research can often be seen as inaccessible, but as was seen through Antoinette Handy, research can be fulfilling as well as impactful.

Antoinette Handy showed how significant it was to hold on to and preserve the past. It can still be a challenge to find and purchase music by underrepresented composers as well as learn about the work and impact of important figures from disenfranchised communities due to the lack of preservation, cataloging, and publishing efforts. Antoinette Handy deserves to be known by many for her work and remembered throughout history alongside other significant figures in the arts. She was diligent in preserving and sharing the works of many artists and composers, and her work should also be remembered.

Antoinette Handy consulted with the subjects and often families of subjects of her books in order to capture their life and work as accurately as possible for historical preservation. Due to the lack of intentional preservation of Antoinette Handy's work, a significant amount of the information gathered for this paper was from Antoinette Handy's family and other researchers of her. It may be assumed that just because Antoinette Handy has not as much written on her yet in comparison to historical figures such as Bach or Beethoven that the compiling of everything on her would be quite simple. Because her work has not been intentionally archived, resources from or about her life are not easily traceable making it difficult to comprehensively learn about her. This was the case for many figures from marginalized backgrounds whose work was diminished, hidden, and lost to time due to prejudice. Now, this work can exist as a major source of Antoinette Handy's life and legacy.

Antoinette Handy is an example of what a successful and impactful career and life in the arts can be. In modern times, artists need to have multiple skills in order to have a livable wage

and fulfilling career. Antoinette Handy was fulfilled through various endeavors, and she never stopped learning or gaining new passions and interests. She also saw the many ways that she could have an impact in her lifetime, and she did not let obstacles set by racial or gender discrimination stop her from achieving those dreams. Rather, she let those things that set her apart fuel her work.

Antoinette Handy deserves to be known by more people, and hopefully in turn others will be more curious not only about her, but also the many other “hidden” artists, composers, and figures who have yet to be discovered. In remembering her, so many others are also remembered. Through this kind of work, the patterns and cycles in which some identities remain hidden within can be further deconstructed, and intersectionality and critical race theory are the lens through which this can be understood more thoughtfully. Antoinette Handy is a noteworthy representation of “hidden” stories that are worthy of being discovered, preserved, and forever celebrated.

## Bibliography

- 64 Parishes. "Great Depression in Louisiana - 64 Parishes." 2024.  
<https://64parishes.org/entry/great-depression-in-louisiana-adaptation>.
- Abdul, Raoul. "NEA's D. Antoinette Handy Delivers Commencement Address: READING THE SCORE." *New York Amsterdam News (1962-)*, 1993.  
<https://www.proquest.com/historical-newspapers/neas-d-Antoinette-Handy-hand-delivers-commencement/docview/226833300/se-2>.
- Afro-American Co. "Richmond Afro-American." Accessed April 12, 2025.  
<https://chroniclingamerica.loc.gov/lccn/sn84025922/>.
- Apple Music. "Contemporary Black Images in Music for the Flute" by D. Antoinette Handy and Trio Pro Viva on Apple Music," 2024.  
<https://music.apple.com/us/album/contemporary-black-images-in-music-for-the-flute/1775415545>.
- Association for the Study of African American Life and History. "ASALH - the Founders of Black History Month | About ASALH." ASALH - the Founders of Black History Month. Accessed April 12, 2025. <https://asalh.org/about-us/>.
- Baldwin, DeeDee. "Emanuel Handy – Against All Odds." *Against All Odds: The First Black Legislators in Mississippi*, 2021.  
<https://much-ado.net/legislators/legislators/emanuel-handy/>.
- Baker, Gary, and Lisa Nikol Nealy. "Calvin Miller." *PS Political Science & Politics* 41, no. 3 (June 18, 2008): 636–37. <https://doi.org/10.1017/s1049096508240916>.
- Bennett College. "Bennett College | Liberal Arts College in North Carolina." Accessed April 12, 2025. <https://www.bennett.edu/>.
- Brown, Danielle. "An Open Letter on Racism in Music Studies — My People Tell Stories." *My People Tell Stories* 2020. <https://www.mypeopletellstories.com/blog/open-letter>.
- Booker, Keonya C., and Gloria Campbell-Whatley. "Student Perceptions of Inclusion at a Historically Black University." *The Journal of Negro Education* 88, no. 2 (2019): 146–58. <https://doi.org/10.7709/jnegroeducation.88.2.0146>.
- Bull, Anna and Christina Scharff, "Classical music as genre: Hierarchies of value within freelance classical musicians' discourses." *European Journal of Cultural Studies*, 24(3), 673-689. (2021). <https://doi.org/10.1177/13675494211006094>.
- Bustard, Clarke. "D. Antoinette Handy." *Richmond Times-Dispatch*, February 7, 2003.  
[https://richmond.com/d-Antoinette-Handy-hand/article\\_b9802ad1-128b-5888-a6ce-622eb8e895ab.html](https://richmond.com/d-Antoinette-Handy-hand/article_b9802ad1-128b-5888-a6ce-622eb8e895ab.html).

- Butler School of Music - the University of Texas at Austin. "Andre 3000 Visits the Butler School of Music," September 23, 2024.  
<https://music.utexas.edu/news/andre-3000-visits-butler-school-music>.
- CarolynQuinn. "Home | Carolyn Quinn." Accessed April 12, 2025.  
<https://www.carolynquinn.com/>.
- Carroll, Kevin Clinton. "Unaccompanied Flute Works by Twentieth-Century Black American Composers: Discussion and Analysis of Selected Works." Order No. 3092436, The University of Memphis, 2002.  
<https://www.proquest.com/dissertations-theses/unaccompanied-flute-works-twentieth-century-black/docview/305441445/se-2>.
- Classical Vocal Reprints. "Homage À Haute Savoie: 5 Short Impressions for Solo Flute," 1976.  
<https://classicalvocalreprints.com/product/homage-haute-savoie-5-short-impressions-for-solo-flute/>.
- Civic Orchestra of Chicago. Experience the Chicago Symphony Orchestra. "Civic Orchestra of Chicago | Chicago Symphony Orchestra." Accessed April 12, 2025.  
<https://cso.org/education-community/musician-training/civic-orchestra-of-chicago/>.
- Chambers, Eddie. "Black Artists in Europe." *Critical Interventions* 7 (2): 2–5 (2013).  
<https://doi.org/10.1080/19301944.2013.10785971>.
- DeVoto, Mark. "Tritone | Interval, Chord & Harmony." Encyclopedia Britannica, July 20, 1998.  
<https://www.britannica.com/art/tritone>.
- Dictionary.com. "Fools rush in where angels fear to tread." In *Dictionary.Com*, March 1, 2012.  
<https://www.dictionary.com/browse/fools-rush-in-where-angels-fear-to-tread>.
- Dillard University. "Dillard University, New Orleans - Louisiana's Oldest HBCU." Accessed April 12, 2025. <https://www.dillard.edu/>.
- DjeDje, Jacqueline Cogdell. "Context and Creativity: William Grant Still in Los Angeles." *Black Music Research Journal* 31, no. 1 (January 1, 2011): 1.  
<https://doi.org/10.5406/blacmusiresej.31.1.0001>.
- Doggett, Bill. "William Grant Still and His Times — Contradictions in Black, Brown, and Beige." San Francisco Classical Voice, 2022.  
<https://www.sfcv.org/articles/feature/william-grant-still-and-his-times-contradictions-black-brown-and-beige>.
- Douglass, Scott. Interview by Lorin Green. Zoom. Seattle, November 15, 2024.

- Ehrhart-Morrison, Dorothy. *No Mountain High Enough: Secrets of Successful African American Women*, 1997.  
<https://www.barnesandnoble.com/w/no-mountain-high-enough-dorothy-ehrhartmorrison/1122834026>.
- Encyclopaedia Britannica. "12-tone Music | Music Composition & Theory." Encyclopedia Britannica, 1998. <https://www.britannica.com/art/12-tone-music>.
- Ewell, Philip. "Music Theory's White Racial Frame." *Music Theory Spectrum*, Volume 43, Issue 2, 2021, Pages 324–329, <https://doi.org/10.1093/mts/mtaa031>.
- Family Search. "Ephraim Geoffrey Peyton," 2021.  
<https://ancestors.familysearch.org/en/L4WJ-99M/ephraim-geoffrey-peyton-1802-1876>.
- Findagrave.com. "Ephraim Geoffrey Peyton Jr.," 2008.  
<https://www.findagrave.com/memorial/29115046/ephraim-geoffrey-peyton>.
- Flutetunes.com. "Flute Harmonics." Accessed April 12, 2025.  
<https://www.flutetunes.com/articles/flute-harmonics/>.
- FredTillis. "Experience Frederick Tillis, a Classical and Jazz Composer in Amherst, MA." Accessed April 12, 2025. <https://www.fredtillis.com/>.
- Gale. "D. Antoinette Handy." In *Notable Black American Women*. Detroit, MI: Gale, 1996. *Gale In Context: Biography*.  
[https://link-gale-com.offcampus.lib.washington.edu/apps/doc/K1623000617/BIC?u=was\\_h\\_main&sid=bookmark-BIC&xid=0ac12910](https://link-gale-com.offcampus.lib.washington.edu/apps/doc/K1623000617/BIC?u=was_h_main&sid=bookmark-BIC&xid=0ac12910).
- Gale. "Dorothy Antoinette Handy." In *DISCovering Multicultural America: African Americans, Hispanic Americans, Asian Americans, Native Americans*. Detroit, MI: Gale, 2003. *Gale In Context: High School*.  
[https://link-gale-com.offcampus.lib.washington.edu/apps/doc/EJ2116103828/GPS?u=was\\_h\\_main&sid=bookmark-GPS&xid=613e9140](https://link-gale-com.offcampus.lib.washington.edu/apps/doc/EJ2116103828/GPS?u=was_h_main&sid=bookmark-GPS&xid=613e9140).
- Gale. "Dorothy Antoinette Handy." In *Gale Literature: Contemporary Authors*. Farmington Hills, MI: Gale, 2002. *Gale Literature Resource Center*.  
[https://link-gale-com.offcampus.lib.washington.edu/apps/doc/H1000144776/LitRC?u=was\\_h\\_main&sid=summon&xid=4bb39340](https://link-gale-com.offcampus.lib.washington.edu/apps/doc/H1000144776/LitRC?u=was_h_main&sid=summon&xid=4bb39340).
- Galkin, Elliott W. *A History of Orchestral Conducting in Theory and Practice*, Pendragon Press, 1986.
- Gaut, Berys, Dominic and Lopes. *The Routledge Companion to Aesthetics* (1st ed.). Routledge. (2000). <https://doi.org/10.4324/9780203991923>.

- Google Books. "Ebony." 1966.  
<https://books.google.com/books?id=9zlc1lcRd44C&q=steinberg#v=snippet&q=steinberg&f=false>.
- Green, Lorin. "Hidden Notes: The Impact and Legacy of Flutist, Educator, and Administrator Dorothy Antoinette Handy," Youtube video, 2025.  
<https://www.youtube.com/watch?v=I0UYv-ByzkI>.
- Handy, D. Antoinette. *Black Conductors*. The Scarecrow Press, 1995.
- Handy, D. Antoinette. *BLACK MUSIC: Opinions & Reviews*. BM & M, 1974.
- Handy, D. Antoinette. *Black Women in American Bands and Orchestras*. The Scarecrow Press, 1981.
- Handy, D. Antoinette. *International Sweethearts of Rhythm*, The Scarecrow Press, 1998.
- Handy, D. Antoinette. *Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr.* The Scarecrow Press, 1999.
- Handy, D. Antoinette. "Record Reviews." *The Black Perspective in Music* 17, no. 1/2 (1989): 200–202. <http://www.jstor.org/stable/1214784>.
- Handy, D. Antoinette. "The Concept of Black Music: A Survey Analysis." *The Western Journal of Black Studies* 2, no. 1 (1978): 44.  
[https://orbiscascade-washington.primo.exlibrisgroup.com/permalink/01ALLIANCE\\_UW/db578v/cdi\\_proquest\\_journals\\_1311797729](https://orbiscascade-washington.primo.exlibrisgroup.com/permalink/01ALLIANCE_UW/db578v/cdi_proquest_journals_1311797729).
- Handy, D. Antoinette Handy, and Lucille Dixon. "Manager of a Symphony Orchestra." *The Black Perspective in Music*, vol. 3, no. 3, 1975, pp. 299–311. *JSTOR*.  
<https://doi.org/10.2307/1214014>.
- Handy, D. Antoinette and Mary Lou Williams. "First Lady of the Jazz Keyboard." *The Black Perspective in Music* 8, no. 2 (1980): 195–214. <https://doi.org/10.2307/1214051>.
- Handy Heights. "Handy Heights." Accessed April 12, 2025. <https://handyheights.org/>.
- Henry Street Settlement. "Henry Street Settlement." Accessed April 12, 2025.  
<https://www.henrystreet.org/>.
- Hilton, Adriel A., Sheena Howard, and Crystal J. Bryant. "The Relevance of Historically Black Colleges and Universities: From a Critical Race Theorist Standpoint." *Peabody Journal of Education* 99 (2): 201–8, 2024. <https://doi.org/10.1080/0161956X.2024.2331936>.

- Horton, Adrian. "Artists Demand National Endowment for the Arts Roll Back Trump Restrictions." *The Guardian*, 2025.  
<https://www.theguardian.com/culture/2025/feb/19/national-endowment-arts-dei-trump>.
- ImaniWinds. "About — Imani Winds." Accessed April 12, 2025. <https://imaniwinds.com/about>.
- Isham, Sultana. Interview by Lorin Green. Zoom. Seattle, March 6, 2025.
- Isham, Sultana. "Them Handy Sisters" Instagram, November 15, 2023.  
[https://www.instagram.com/sultana.isham/p/CzrAkd5rmC8/?img\\_index=2](https://www.instagram.com/sultana.isham/p/CzrAkd5rmC8/?img_index=2).
- Jackson, Andrea. A Guide to the Jubilee Singers European Tour Collection, 1873-1878. Fisk University Archives, 2004.  
<https://www.fisk.edu/wp-content/uploads/2020/06/jubilee-singersarchiveseuropeantourcollection1873-1878.pdf>.
- Jazz Education Network. "The Influence of D. Antoinette Handy on the Expansion of Music Education in Richmond, Virginia With Scott Douglass." Jazz Education Network, May 30, 2024. <https://jazzednet.org/resources/douglass-060724/>.
- Jones, Patrice. Interview by Lorin Green. Zoom. Seattle, October 27, 2024.
- JSTOR. "The Black Perspective in Music." Jstor.Org. Accessed April 12, 2025.  
<https://www.jstor.org/journal/blacpersmusi>.
- Kennedy Center. "Dr. Billy Taylor." Accessed April 12, 2025.  
<https://www.kennedy-center.org/artists/t/ta-tn/dr.billy-taylor/>.
- Klucar, Wlasto. "Peyton, Ephraim Geoffrey." Armedconflicts.com, 2014.  
<https://www.armedconflicts.com/Peyton-Ephraim-Geoffrey-t194305>.
- League of American Orchestras. *Americanizing the American Orchestra*. Report of the National Task Force for The American Orchestra: An Initiative for Change. 1993.  
<https://americanorchestras.org/wp-content/uploads/2021/01/americanizing-the-american-orchestra.pdf>.
- League of American Orchestras. "League of American Orchestras." Accessed April 12, 2025.  
<https://symphony.org/>.
- Library of Congress. "Research Guides: French Women & Feminists in History: A Resource Guide: Joséphine Baker." Accessed April 12, 2025.  
<https://guides.loc.gov/feminism-french-women-history/famous/josephine-baker>.
- Logan, John R. "The Persistence of Segregation in the 21st Century Metropolis." *City & community* vol. 12, no. 2 (2013). <https://doi.org/10.1111/cico.12021>

- Lost-colleges. "Federal City College, Lost-colleges." Accessed April 12, 2025.  
<https://www.lostcolleges.com/federal-city-college>.
- Lomotey, Kofi. "Predominantly White Institutions." In *Encyclopedia of African American Education*, edited by Lomotey, Kofi, 524-26. Thousand Oaks, CA: SAGE Publications, Inc., 2010. <https://doi.org/10.4135/9781412971966>.
- Martinez, Theresa A. "Rock and Roll, CRT, and America in the 1950s Musical Counternarratives in the Jim Crow South." *Race, Gender & Class* 22, no. 3-4 (2015): 195-215.  
<https://www.jstor.org/stable/26505356>.
- McGinty, Doris E. *The Black Perspective in Music* 5, no. 1 (1977): 125-28.  
<https://doi.org/10.2307/1214367>.
- Miller, Uzoma. Interview by Lorin Green. Zoom. Seattle, November 27, 2024.
- Miller, Zanda Michelle. Interview by Lorin Green. Zoom. Seattle, March 21, 2025.
- Montgomery, William Francis. "Analysis and Utilization of Hip-Hop Techniques in Classical Music." *LSU Doctoral Dissertations*. 4946. (2019).  
[https://repository.lsu.edu/gradschool\\_dissertations/4946](https://repository.lsu.edu/gradschool_dissertations/4946).
- National Flute Association. "Competitions - National Flute Association." Accessed April 12, 2025. <https://www.nfaonline.org/scholarships-competitions/competitions>.
- National Flute Association. "Convention - National Flute Association." Accessed April 12, 2025.  
<https://www.nfaonline.org/convention>.
- National Flute Association. "Passing notes." *Flutist Quarterly* 28, no. 2 (2003): 25. *Gale Academic OneFile*.  
[https://link-gale-com.offcampus.lib.washington.edu/apps/doc/A284451696/AONE?u=wash\\_main&sid=bookmark-AONE&xid=eb382246](https://link-gale-com.offcampus.lib.washington.edu/apps/doc/A284451696/AONE?u=wash_main&sid=bookmark-AONE&xid=eb382246).
- New York Flute Club. "Harold Jones - New York Flute Club." Accessed April 12, 2025.  
<https://www.nyfluteclub.org/about/history-and-archives/past-presidents/1979/12/Harold-Jones/>.
- New York Times. "Richard Korn, Founder Of Orchestra of America." *New York Times*, 1981.  
<https://www.nytimes.com/1981/04/28/obituaries/richard-korn-founder-of-orchestra-of-america.html>.
- New York Times. "U.S. Arts Endowment Names Two Officials." *New York Times*, January 18, 1990.  
<https://www.proquest.com/newspapers/u-s-arts-endowment-names-two-officials/docview/427521593/se-2>.

- Newlin, Dika, and Kathleen Kuiper. "Arnold Schoenberg | Biography, Compositions, & Facts." Encyclopedia Britannica, 2025.  
<https://www.britannica.com/biography/Arnold-Schoenberg>.
- Norris, Alfred L. "Handy, Sr., Dr. William Talbot." In Journal Louisiana Conference UMC Journal 1983, Page 188, 189, 1983. <https://www.la-umc.org/obituary/1547371>.
- Richter, Olivia. "From the Archives: A Celebration of NEC's African American Legacy." NECMusic, 2025.  
<https://necmusic.edu/archives-celebration-necs-african-american-legacy/>.
- Richter, Olivia. "New England Conservatory Presents 'Embracing Coretta,' a Commemoration of the 70th Anniversary of Coretta Scott King's Graduation From NEC," NECMusic, 2024.  
<https://necmusic.edu/new-england-conservatory-presents-embracing-coretta-commemoration-70th-anniversary-coretta/>.
- Orchestra of America. "Orchestra of America | W&L ArchivesSpace Public Interface." Accessed April 11, 2025. [https://www.archivesspace.wlu.edu/agents/corporate\\_entities/1848](https://www.archivesspace.wlu.edu/agents/corporate_entities/1848).
- Philharmonie De Paris. "Orchestre De Paris." Accessed April 12, 2025.  
<https://philharmoniedeparis.fr/en/institution/orchestre-de-paris>.
- Pilgrim, David. "What Was Jim Crow." Jim Crow Museum, 2000.  
<https://jimcrowmuseum.ferris.edu/what.htm>.
- Piney Woods School. "The Piney Woods School." Accessed April 12, 2025.  
<https://www.pineywoods.org/Campus%20Learning%20Community.html>.
- Playbill. "New York's Cooper Union Shuts Down Performing Arts Series," 2022.  
<https://playbill.com/article/new-yorks-cooper-union-shuts-down-performing-arts-series>.
- Powell, Elliott H. "Black Arts, Black Women, Black Politics," *American Literary History*, Volume 34, Issue 2, Summer 2022, Pages 596–605. <https://doi.org/10.1093/alh/ajac070>.
- Prabook. "Dorothy Antoinette Handy." Accessed April 12, 2025.  
<https://prabook.com/web/dorothy.handy/3774572>.
- Pualani, Nicole. "Contemporary Flute Solos by Black Women Composers." *Pualani Flute - Flute Music for Women's Empowerment*, 2024.  
<https://www.pualaniflute.com/blog/black-women-composers/>.
- Research Guides. FYS 101: Intersectional Self," 2024.  
<https://researchguides.library.syr.edu/fys101/intersectionality>.

- Rhone, Patrick. "Meeting Wynton Marsalis – Rhoneisms," January 15, 2018. <https://www.patrickrhone.net/meeting-wynton-marsalis/>.
- Roberts, Maddy Shaw. "Who Was Undine Smith Moore? Discover the Life and Music of the 'Dean of Black Women Composers.'" Classic FM, October 21, 2020. <https://www.classicfm.com/discover-music/undine-smith-moore-dean-black-women-composers/>.
- Roosevelt University. "Roosevelt University: One of the Top Affordable Private Colleges in Chicago." Accessed April 12, 2025. <https://www.roosevelt.edu/>.
- Scholars Portal Journals. "The Black Perspective in Music | Scholars Portal Journals." Accessed April 12, 2025. <https://journals.scholarsportal.info/browse/00907790/v10inone>.
- Soules, Katherine, "'Playing Like a Man': The Struggle of Black Women in Jazz and the Feminist Movement" (2011). B.A. in Music Senior Capstone Projects. 2. [https://digitalcommons.cedarville.edu/music\\_and\\_worship\\_ba\\_capstone/2](https://digitalcommons.cedarville.edu/music_and_worship_ba_capstone/2).
- Southern, Eileen. "The Music of Black Americans." W. W. Norton & Company, 1997. <https://wwnorton.com/books/The-Music-of-Black-Americans>.
- Southern Association of Colleges and Schools Commission on Colleges. "Home - SACSCOC." SACSCOC. Accessed April 12, 2025. <https://sacscoc.org/>.
- Spelman College. "About Us | Spelman College | Atlanta, GA." Accessed April 12, 2025. <https://www.spelman.edu/about/index.html>.
- The Chamber Orchestra of Philadelphia. "Home | The Chamber Orchestra of Philadelphia." Accessed April 12, 2025. <https://chamberorchestra.org/>.
- Theodore Front Musical Literature. "Hommage a Haute Savoie: Five Short Impressions for Solo Flute (1955)." <https://www.tfront.com/p-112840-hommage-a-haute-savoie-five-short-impressions-for-solo-flute-1955.aspx>.
- Toldson, Ivory A. "The Funding Gap between Historically Black Colleges and Universities and Traditionally White Institutions Needs to Be Addressed\* (*Editor's Commentary*)." *The Journal of Negro Education* 85, no. 2 (2016): 97–100. <https://doi.org/10.7709/jnegroeducation.85.2.0097>.
- Toplin, Robert Brent. "Between Black and White: Attitudes Toward Southern Mulattoes, 1830-1861." *The Journal of Southern History* 45, no. 2 (1979): 185–200. <https://doi.org/10.2307/2208151>.
- Twin Cities Music Highlights. "Minnesota Black Music Awards: 1982 – 2011." Accessed April 12, 2025. <https://twincitiesmusichighlights.net/awards/awardsblackmusic/>.

- University of Idaho. "Lionel Hampton Jazz Festival 1994." Lionel Hampton Jazz Festival, 1994. <https://www.uidaho.edu/-/media/UIIdaho-Responsive/Files/class/special-programs/jazzfest/program-archive/1990-99/1994.pdf>.
- Uptown. "1982-05-24 - Minnesota Black Music Awards (Featuring Prince)," November 28, 2021. <https://www.youtube.com/watch?v=tR2p-We0CAw>.
- USC Thornton School of Music. "RZA And Platoon to Present Classical Album 'a Ballet Through Mud.'" USC Thornton School of Music, October 31, 2024. <https://music.usc.edu/rza-and-label-platoon-to-debut-album-a-ballet-through-mud-performed-by-usc-thornton-students-and-alumni/>.
- Walley-Jean, J. Celeste. "Debunking the Myth of the 'Angry Black Woman': An Exploration of Anger in Young African American Women." *Black Women, Gender + Families* 3, no. 2 (2009): 68–86. <https://www.jstor.org/stable/10.5406/blacwomegendfami.3.2.0068>.
- Watson & Sons Funeral Home. "Obituary for David Paul Swanzy at Watson & Sons Funeral Home," 2024. <https://www.watsonandsonsfuneralhome.com/obituary/david-paul-swanky>.
- Western Journal of Black Studies. "Mission." <https://public.wsu.edu/~wjbs/mission.html>.
- Wikimedia Foundation. "Wikipedia: Calvin M. Miller." Accessed November 4, 2024. [https://en.org/wiki/Calvin\\_M.\\_Miller](https://en.org/wiki/Calvin_M._Miller).
- Wikimedia Foundation. "Wikipedia: D. Antoinette Handy." Accessed November 4, 2024. [https://en.org/wiki/D.\\_Antoinette\\_Handy\\_Handy](https://en.org/wiki/D._Antoinette_Handy_Handy).
- Wikimedia Foundation, "Wikipedia: Flutter-tonguing." Accessed November 4, 2024. <https://en.org/wiki/Flutter-tonguing>.
- Wikimedia Foundation. "Wikipedia: Harold Jones (Drummer)." Accessed November 4, 2024. [https://en.org/wiki/Harold\\_Jones\\_\(drummer\)](https://en.org/wiki/Harold_Jones_(drummer)).
- Wikimedia Foundation, "Wikipedia: High Culture." Accessed November 4, 2024. [https://en.org/wiki/High\\_culture#:~:text=This%20term%20is%20rather%20broader,generally%20be%20considered%20high%20art](https://en.org/wiki/High_culture#:~:text=This%20term%20is%20rather%20broader,generally%20be%20considered%20high%20art).
- Wikimedia Foundation, "Wikipedia: Laurence C. Jones." Accessed November 4, 2024. [https://en.org/wiki/Laurence\\_C.\\_Jones](https://en.org/wiki/Laurence_C._Jones).
- Wikimedia Foundation, "Wikipedia: League of American Orchestras." Accessed November 4, 2024. [https://en.org/wiki/League\\_of\\_American\\_Orchestras](https://en.org/wiki/League_of_American_Orchestras).
- Wikimedia Foundation, "Wikipedia: Maynard Jackson." Accessed November 4, 2024. [https://en.org/wiki/Maynard\\_Jackson](https://en.org/wiki/Maynard_Jackson).

Wikimedia Foundation, "Wikipedia: Paul Freeman (Conductor)." Accessed November 4, 2024. [https://en..org/wiki/Paul\\_Freeman\\_\(conductor\)](https://en..org/wiki/Paul_Freeman_(conductor)).

Wikimedia Foundation, "Wikipedia: Piney Woods Country Life School." Accessed November 4, 2024. [https://en..org/wiki/Piney\\_Woods\\_Country\\_Life\\_School](https://en..org/wiki/Piney_Woods_Country_Life_School).

Wikimedia Foundation. "Wikipedia: NBC Symphony Orchestra." Accessed November 4, 2024. [https://en..org/wiki/NBC\\_Symphony\\_Orchestra](https://en..org/wiki/NBC_Symphony_Orchestra).

Wikimedia Foundation, "Wikipedia: Symphony of the New World." Accessed November 4, 2024. [https://en..org/wiki/Symphony\\_of\\_the\\_New\\_World](https://en..org/wiki/Symphony_of_the_New_World).

Wikimedia Foundation, "Wikipedia: Chamber Orchestra of Philadelphia." Accessed November 4, 2024. [https://en..org/wiki/Chamber\\_Orchestra\\_of\\_Philadelphia](https://en..org/wiki/Chamber_Orchestra_of_Philadelphia).

Woods-Giscombe C, Robinson MN, Carthon D, Devane-Johnson S, Corbie-Smith G. Superwoman Schema, Stigma, Spirituality, and Culturally Sensitive Providers: Factors Influencing African American Women's Use of Mental Health Services. *J Best Pract Health Prof Divers*. 2016;9(1):1124-1144. <https://pmc.ncbi.nlm.nih.gov/articles/PMC7544187/>.

Yair, Karen, Cuyler Consulting, LLC (Antonio C. Cuyler, & Evan Linett), and James McCain. "Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023." <https://americanorchestras.org/racial-ethnic-and-gender-diversity-in-the-orchestra-field-in-2023/>.

Yates, Sidney R. "Tribute to D. Antoinette Handy." Congressional Record Daily Edition 139, no. 106 (1993). <https://congressional.proquest.com/congressional/docview/t17.d18.c4b4d63219001ad6?accountid=14784>.

Yhap, Codi, "The Shape of You: Music's Impact on Identity." *Music Summer Fellows 2*, (2019). [https://digitalcommons.ursinus.edu/music\\_sum/2](https://digitalcommons.ursinus.edu/music_sum/2)

Zick, William J. "Dominique-René De Lerma: Antoinette Handy-Miller, Flutist and Administrator." Accessed April 11, 2025. <https://africlassical.blogspot.com/2015/05/dominique-rene-de-lerma-antoinette.html>.