



*THE SCHOMBURG CENTER &
THE HARLEM CHAMBER PLAYERS
PRESENT*

A HUG FOR HARLEM

*THURSDAY, APRIL 27, 2017 AT 6:30 PM
SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE
515 MALCOLM X BOULEVARD, NEW YORK, NY*



PROGRAM

Conductor John McLaughlin Williams
with orchestra comprised of
members of The Harlem Chamber Players

Ennanga for Harp, Piano and Strings.....William Grant Still

I. Moderately Fast

II. Moderately Slow

III. Majestically

Ashley Jackson, Solo Harp

Grass: Poem for Piano, Strings and Percussion

.....Coleridge Taylor-Perkinson

Joseph Joubert, Solo Piano

INTERMISSION (15 minutes)

A Hug for Harlem for Orator and Orchestra.....Jeffrey Scott
(Harlem Premiere)

I. Postcards

II. The North Star

III. Harlem After Dark

Terrance McKnight, Orator

PROGRAM NOTES

WILLIAM GRANT STILL ENNANGA

Ennanga, the Ugandan word for a miniature harp, was composed in 1956. William Grant Still wrote it with input from Lois Adele Craft, a harp virtuoso and friend, who also gave the piece its premiere in Los Angeles.

African-American composer William Grant Still (1895 – 1978) has often been termed the patriarchal figure in Black music and was the first African-American composer to secure extensive publication and significant public performances of his compositions. He composed more than 150 works, including five symphonies and eight operas. Often referred to as the “Dean of Afro-American Composers,” Still was the first American composer to have an opera (*Troubled Island*) produced by the New York City Opera. He was known most for his *Symphony No. 1 in A-flat “Afro-American,”* which was, until the 1950s, one of the most widely performed works composed by an American.

Born in Mississippi, he grew up in Little Rock, Arkansas, attended Wilberforce University and Oberlin Conservatory of Music, and was a student of George Whitefield Chadwick and later Edgar Varèse. Still was the first African-American to conduct a major American symphony orchestra, the first to have a symphony performed by a leading orchestra, the first to have an opera performed by a major opera company, and the first to have an opera performed on national television. Due to his close association and collaboration with prominent African-American literary and cultural figures, such as Alain Locke and Langston Hughes, William Grant Still is considered to be part of the Harlem Renaissance movement.

He was the son of two teachers, Carrie Lena Fambro Still (1872 – 1927) and William Grant Still Sr. (1871 – 1895). His father was a partner in a grocery store and performed as a local bandleader. William Grant Still Sr. died when his infant son was three months old. Still’s mother moved with him to Little Rock, Arkansas, where she taught high school English for 33 years. She met and married Charles B. Shepperson, who nurtured his stepson William’s musical interests by taking him to operettas and buying Red Seal recordings of classical music, which he greatly enjoyed. The two attended a number of performances by musicians on tour. His maternal grandmother sang spirituals to him. He started violin lessons at the age of 15. He taught himself to play the clarinet, saxophone, oboe, double bass, cello and viola, and showed a great interest in music. At 16 he graduated from M. W. Gibbs High School in Little Rock.

His mother wanted him to go to medical school, so Still pursued a Bachelor of Science degree program at Wilberforce University, a historically black college in Ohio. Still became a member of Kappa Alpha Psi fraternity. He conducted the

university band, learned to play various instruments, and started to orchestrate and compose. Still married pianist Verna Arvey. His daughter Judith Anne Still continues to preserve his legacy as the director and owner of William Grant Still Music.

In 1918, William Grant Still joined the United States Navy to serve in World War I. Between 1919 and 1921, he worked as an arranger for W.C. Handy's band. In 1921, he recorded with Fletcher Henderson's Dance Orchestra, and he later played in the pit orchestra for Noble Sissle and Eubie Blake's musical *Shuffle Along*. Later in the 1920s, Still served as the arranger of *Yamekraw*, a "Negro Rhapsody" composed by the noted Harlem stride pianist James P. Johnson. He was hired by Paul Whiteman initially in early November 1929. In the 1930s, Still worked as an arranger of popular music, writing for Willard Robison's *Deep River Hour* and Paul Whiteman's *Old Gold Show*, both popular NBC Radio broadcasts. In 1936, Still conducted the Los Angeles Philharmonic Orchestra.

In 1934, he received his first of two Guggenheim Fellowships and started work on the first of his eight operas, *Blue Steel*. In 1949 his opera *Troubled Island*, originally completed in 1939, about Jean Jacques Dessalines and Haiti, was performed by the New York City Opera. Grant Still moved to Los Angeles in the 1930s, where he arranged music for films. These included *Pennies from Heaven* (the 1936 film starring Bing Crosby and Madge Evans) and *Lost Horizon* (the 1937 film starring Ronald Colman, Jane Wyatt and Sam Jaffe). For *Lost Horizon*, he arranged the music of Dimitri Tiomkin. Still was also hired to arrange the music for the 1943 film *Stormy Weather*, but left the assignment after a few weeks due to artistic disagreements.

Still's works were performed internationally by the Berlin Philharmonic Orchestra, the London Symphony Orchestra, the Tokyo Philharmonic Orchestra, and the BBC Orchestra. He was the first African-American to have an opera performed on national United States television when *A Bayou Legend* (1941) premiered on PBS in June 1981. Additionally, he was the recording manager of the Black Swan Phonograph Company.

He was awarded honorary doctorates from Oberlin College, Wilberforce University, Howard University, Bates College, the University of Arkansas, Pepperdine University, the New England Conservatory of Music, the Peabody Conservatory in Baltimore, and the University of Southern California. He was posthumously awarded the 1982 Mississippi Institute of Arts and Letters award for music composition for his opera *A Bayou Legend*.

Still had a long and fruitful career as a composer, arranger and conductor. His compositions were performed across the world, including by the New York Philharmonic, the London Symphony and the Tokyo Philharmonic. At the age of 83, he died in Los Angeles on December 3, 1978.

COLERIDGE-TAYLOR PERKINSON GRASS

African-American composer and conductor Coleridge-Taylor Perkinson (1932 – 2004) was a unique voice among contemporary American musicians. He was named after the Afro-British composer Samuel Coleridge-Taylor, who was sometimes referred to as “The Black Brahms.” Perkinson was born in New York City, where his mother—already familiar with the music of the Afro-British composer—was active as a pianist, organist, and director of a theater in the Bronx. Prior to his entrance in New York’s High School of Music and Art in 1945, he exhibited an interest in dance, studying with Pearl Primus and Ismay Andrews. Mentored in high school by his teacher Hugh Ross, he came to know the famous Russian composer Igor Stravinsky, who was at that time living in New York. By the time he graduated in 1949, he had won the school’s LaGuardia Prize for music. Perkinson’s 1948 composition *And Behold* won the High School for Music and Art’s Choral Competition. He majored in education for two years at New York University (1949 – 1951) and transferred to the Manhattan School of Music in 1951 (B.M., 1953; M.M., composition, 1954).

While enrolled at the Manhattan School of Music, Perkinson’s interest in jazz was stimulated by his association with classmates Julius Watkins, Herbie Mann, Donald Byrd, and Max Roach, who all went on to become well-know jazz musicians. He had been engaged as arranger and music director for Marvin Gaye, Lou Rawls, Barbara McNair, Donald Byrd, Max Roach (as pianist in the Roach Quartet), Melvin Van Peebles, and Harry Belafonte.

In the summer of 1954, Perkinson studied conducting at the Berkshire Music Center. He continued conducting studies with with Earl Kim at Princeton University from approximately 1959 to 1962. During his student days, he roomed with his good friends Arthur LaBrew and Noel DaCosta. He also studied with Dimitri Mitropoulos, Lovro von Matacic, Franco Ferrara, Dean Dixon and Clarence Williams.

His ballet scores include works for the Dance Theatre of Harlem, Alvin Ailey, and the Eleo Pomare Dance Company. He composed and conducted scores for numerous award-winning theatrical, television, and documentary films such as *Montgomery to Memphis* (Martin Luther King), *Bearden on Bearden* (Romare Bearden), *A Woman Called Moses* (Cicely Tyson), and *A Warm December* (Sidney

Poitier) and has arranged for jazz and popular artists, including Harry Belafonte and Marvin Gaye. He conducted orchestras all over the world and served as music director or composer-in-residence for the Negro Ensemble Company, Alvin Ailey Dance Company, Dance Theatre of Harlem and various theatre groups. Perkinson also wrote the themes for the television shows *Room 222* and *Get Christie Love!*

Perkinson co-founded the Symphony of the New World, an all Black orchestra started here in New York City, which he conducted from 1965 – 1970. He also directed their 1972 season, before the orchestra eventually dissolved.

Some of the many teaching, conducting and performing positions he held in his career include:

1952 – 1962 Professional Children’s School

1956 – 1957 Assistant Conductor, Dessoff Choirs

1959 – 1962 Conductor, Brooklyn Community Symphony Orchestra;
Faculty, Brooklyn College

1961 – 1963 Conductor, New York Mandolin Orchestra

1965 – 1970 Co-Founder and Associate Conductor of the Symphony of the New
World

1964 – 1965 Pianist, Max Roach Jazz Quartet

1968 – 1969, 1978 Alvin Ailey American Dance Theater

1997 – 1998 Indiana University

From 1998 until his death in Chicago on March 9, 2004, Perkinson was affiliated with the Center for Black Music Research at Columbia College, Chicago. He was appointed Coordinator of Performance Activities at the Center for Black Music Research in 1998. From 1998 until his death in early 2004, the New Black Music Repertory Ensemble was under the artistic and musical direction of Coleridge-Taylor Perkinson. He also served as composer-in-residence for the Ritz Chamber Players of Jacksonville and as guest conductor of the Antara Ensemble, which was founded by the late flutist Harold M. Jones (1934 – 2015).

In the year following Perkinson’s death, a wide-ranging overview of his music called *Coleridge-Taylor Perkinson (1932 – 2004): A Celebration* (Cedille Records, 2005) was recorded and issued, which features Paul Freeman conducting the Chicago Sinfonietta. The works include his *Sinfonietta No. 1* for strings, *Grass: Poem for Piano, Strings & Percussion* with Joseph Joubert (tonight’s soloist) on solo piano; *Quartet No. 1* based on the Negro spiritual “Calvary,” featuring The New Black Music Repertory Ensemble Quartet; *Blues Forms* for solo violin

featuring violinist Sanford Allen; *Lamentations: Black/Folk Song Suite* for solo cello featuring cellist Tahira Whittington on cello; *Louisiana Blues Strut (A Cakewalk)* featuring Ashley Horne (tonight's concertmaster) on violin; and *Movement for String Trio* with Sanford Allen on violin, Jesse Levine on viola, and Carter Brey (principal cellist of the NY Philharmonic) on cello. The compositions are in chronological order, beginning with a work written in 1954 – 1955 and ending with one produced in 2004.

Following his death at age 71, this collection is the first comprehensive release of any kind relating to the music of Perkinson. The works span a 50-year period between his *Sinfonietta for Strings* of 1954, composed when Perkinson was 22, and the *Movement for String Trio*, quite literally written when the composer was on his deathbed. It makes clear that Perkinson sought and achieved a seamless blend between African-American musical concepts and Western classical music.

JEFFREY SCOTT A HUG FOR HARLEM

—NOTES WRITTEN BY THE COMPOSER JEFFREY SCOTT

I started writing *A Hug for Harlem* as an attempt to answer one basic question. How did Harlem get to be so “Black, Brown and Beige,” to quote the title of the famous Jazz Suite by Duke Ellington. Affordable rent is the simple answer held by many new or recent residents of the thriving Manhattan borough. For that matter, that's the generally held opinion of many ‘inner city’ boroughs. “Affordable rents attract lower income families, who now share part in the growing and affluent ‘Black’ middle class” is an all too common summation. While there is truth in that opinion, it does little to tell the complete story of Harlem as part of an American saga. Further, it's because of these opinions and many harshly held assumptions that historical truths need to be told. They need to be told and retold, in all possible media, in long and short form.

Mine is a 45-minute musical and poetic telling. But where to start? There are many possible starting points and avenues one can take. My thoughts were if you want to talk about the seeds of Black affluence, you must talk about The Civil Rights era and The Harlem Renaissance. If you talk about The Harlem Renaissance, you must talk about The Great Migration. If you talk about The Great Migration, you must talk about the Jim Crow Laws of the south and the enforcement tactics by the white citizenry of those laws. It's a lot to deal with and the magnitude of this American saga leaves me all too certain that the majority of new residents to Harlem may not know, or sadly, may not seek to know this important history.

Movement 1 “Postcards”

At the start of the 20th century in the United States, lynching was photographic sport. People sent picture postcards of lynchings they had witnessed. A writer for *Time* magazine noted in 2000, “lynching scenes became a burgeoning subdepartment of the postcard industry. By 1908, the trade had grown so large, and the practice of sending postcards featuring the victims of mob murderers had become so repugnant, that the U.S. Postmaster General banned the cards from the mails.” Often lynchings were advertised in newspapers prior to the event in order to give photographers time to arrive early and prepare their camera equipment. After the lynching, photographers would sell their pictures as-is or as postcards, sometimes costing as much as fifty cents apiece. (source: wikipedia)

Movement 2 “The North Star”

The North Star or Polaris, was a guiding source for runaway slaves and a symbol of hope for migrating African-Americans at the turn of the 20th century. In what has been viewed as multiple acts of resistance, tens of thousands of African-Americans left the South annually—especially from 1910 to 1940—seeking jobs and better lives in industrial cities of the North and Midwest in a movement that was called the Great Migration. More than 1.5 million people went North during this phase of the Great Migration, refusing to live under the rules of segregation and continual threat of violence. Many secured better educations and futures for themselves and their children, while adapting to the drastically different requirements of industrial cities. (Source: wikipedia)

Movement 3 “Harlem After Dark”

The Harlem Renaissance was a cultural, social, and artistic explosion that took place in Harlem, New York, spanning about 1918 to 1935. During the time it was known as the “New Negro Movement,” named after the 1925 anthology by Alain Locke. The Movement particularly inspired new and reborn African-American expression in Art, Music and Literature. While this outward expression sprawled across urban areas in the Northeast and Midwestern United States, Harlem was the largest affected urban area. (source: wikipedia) In what became the place for entertainment in New York, I invite you on a short tour through the jazz clubs, speakeasies and lap joints that served as a true playground for the mixing of high and low society.

The Harlem Chamber Players, in partnership with ChamberMusicNY and with a Commissioning Fund awarded by the New York State Council on the Arts, commissioned Jeffrey Scott to compose *A Hug for Harlem* and presented its world premiere performance at Merkin Concert Hall on April 21, 2016. Tonight’s performance marks the Harlem premiere of *A Hug for Harlem*.

JEFFREY SCOTT, COMPOSER

A native of Queens, New York, Jeff Scott started the French horn at age 14, receiving an anonymous gift scholarship to go to the Brooklyn College Preparatory Division. An even greater gift came from his first teacher, Carolyn Clark, who taught the young Mr. Scott for free during his high school years, giving him the opportunity to study music when resources were not available. He received his bachelor's degree from Manhattan School of Music (studying with David Jolley), and master's degree from SUNY at Stony Brook (studying with William Purvis). He later continued his horn studies with Scott Brubaker and the late Jerome Ashby. Mr. Scott's performance credits are many and varied. They include *The Lion King* orchestra (on Broadway, New York) 1997 – 2005, and the 1994 revival of *Showboat* 1994 – 1997. He has been a member of the Alvin Ailey and Dance Theatre of Harlem orchestras since 1995 and has performed numerous times under the direction of Wynton Marsalis with the Lincoln Center Jazz Orchestra. Mr. Scott is also the French hornist in the internationally acclaimed Grammy-nominated wind quintet Imani Winds.

Mr. Scott has also experienced good fortune as a studio musician. He can be heard on movie soundtracks scored by Terrence Blanchard, Tan Dun and on commercial recordings with notable artists such as Chick Corea, Wayne Shorter, Chris Brubeck, Chico O'Farill, Robin Eubanks, Freddy Cole and Jimmy Heath, among others. Additionally, he has toured with artists such as Barbra Streisand and the late Luther Vandross.

Mr. Scott's arranging and composing credits are many, and include scoring the off-Broadway production of *Becoming Something*, *The Canada Lee Story*, the staged production of *Josephine Baker: A Life of Le Jazz Hot!*, and many original works for solo winds as well as wind, brass and jazz ensembles. His works are published by International Opus, Trevco Music, To The Fore Music and self-published at Music by The Breadman.

Mr. Scott has been on the horn faculty of the music department at Montclair State University (New Jersey) since 2002. You may learn more about Mr. Scott at www.musicbyjeffscott.com

(Program notes were directly quoted from knowledgeable writers and sources online including Wikipedia and Africlassical for educational purposes only. Composer Jeffrey Scott provided program notes for his piece *A Hug for Harlem*).

We hope you will enjoy today's program.

THE PERFORMERS

JOHN McLAUGHLIN WILLIAMS, CONDUCTOR

“John McLaughlin Williams delivers absolutely masterful and deeply engrossing readings... In fact, Williams, a child prodigy who is also an accomplished violinist and is here making his recording debut, is a genuine find.” – Paul A. Snook (*Fanfare*) reviewing Williams conducting works by George Frederick McKay on Naxos

GRAMMY® Award-winning conductor John McLaughlin Williams (the first African-American conductor to win a GRAMMY®) has been critically acclaimed for his outstanding interpretive abilities and engaging podium presence. Equally at home with the standard literature and the great romantic and early modern music written by American composers, it was with the release of his acclaimed recordings on the Naxos label, that his conducting became familiar to listeners on both sides of the Atlantic. With the National Symphony and Radio Orchestras of Ukraine, Williams has made world-première recordings of orchestral works by American composers both well-known and neglected for the Naxos label’s celebrated “American Classics” series. He has been critically hailed in international publications, among them *Fanfare*, *Gramophone*, *Classic FM*, *International Record Review*, *American Record Guide*, and the French recording journal *Diapason*. His recordings appear on the Naxos, TNC, Artek, Cambria, and Afka labels. His most recent release, *Quincy Porter: Complete Viola Works*, recorded with Eliesha Nelson, appears on the Sono Luminus (formerly Dorian) label, as will his forthcoming recording of the complete violin works of Karl Weigl.

Additional recognition came from the National Academy of Recording Arts and Sciences in 2009 and 2011 when he was awarded further GRAMMY® nominations for his conducting in recordings of concerti by Ernest Bloch and Benjamin Lees with violinist Elmar Oliveira, and for *Quincy Porter: Complete Viola Works*. In 1999 Williams received the Geraldine C. & Emory M. Ford Award for American Conductors.

Williams’s conducting experience includes appearances with the Detroit Symphony Orchestra, Chicago Sinfonietta, Colorado Symphony, Cleveland Chamber Symphony, National Symphony Orchestra of Ukraine, National Radio Symphony Orchestra of Ukraine, Classic FM Symphony Orchestra (Sofia, Bulgaria), Kiev Philharmonic, Boston Lyric Opera/Opera New England, Boulder Philharmonic, the Cayman Arts Festival, Greenville Symphony, East Texas Symphony and the Britt Festival, where he served as assistant conductor. Williams holds a Master of Music degree in orchestral conducting from the Cleveland Institute of Music. There he studied conducting with Carl Topilow, music director of the National Repertory Orchestra and the Cleveland Pops Orchestra, and composition with Donald Erb and Margaret Brouwer.

Musically, Williams is as comfortable with popular material as he is with the classics. He's conducted for R&B superstars Al Jarreau, Brian McKnight, and The Winans in *Christmas Glory*, a gospel Christmas concert production for the FOX and UPN television networks, and most recently he returned to the Detroit Symphony Orchestra to conduct them in classical repertoire as well as in original arrangements for Blues legend Thornetta Davis.

Williams is an active violin soloist, pianist, and chamber musician. He began violin studies at age 10 in a Washington, DC public school. At age 14 he appeared as soloist with the National Symphony Orchestra. He studied with Dorothy Delay (teacher of Itzhak Perlman, Gil Shaham, Nigel Kennedy, and Midori, among others) at the New England Conservatory. As violin soloist, Williams has appeared with many orchestras, including the Boston Pops Esplanade Orchestra, South Carolina Philharmonic, Pro Arte Chamber Orchestra, and the Portland Symphony Orchestra.

He served as concertmaster of the Virginia Symphony and was a member of the Houston Symphony. As guest concertmaster he has appeared with the Bolshoi Ballet, Kirov Ballet, American Ballet Theatre, Pennsylvania Ballet, Youngstown Symphony, the Opera Company of North Carolina, and the Portland Symphony Orchestra. He also has performed with the Boston Symphony Orchestra and the Boston Pops Orchestra, and was assistant concertmaster of the Boston Pops Esplanade Orchestra.

Williams has recorded chamber music for the Afka label and jazz with the Max Roach Double Quartet. His composition credits include work with Michael Kamen (Lethal Weapon, Die Hard) for the soundtrack to *Mr. Dreyfuss Goes to Washington*, a documentary for the History Channel.

TERRANCE MCKNIGHT, HOST AND ORATOR

Terrance McKnight is the weekday evening host for WQXR 105.9 FM, New York's only all-classical music station. He's also the host and producer of the station's audio documentaries on Langston Hughes, Dr. Martin Luther King, Jr., Hazel Scott, Coleridge-Taylor Perkinson and Florence Beatrice Price. In 2010, his program *All Ears with Terrance McKnight*, a show about musical discovery, was honored with an ASCAP Deems Taylor Radio Broadcast Award. As a speaker, McKnight has worked with Chamber Music America, the Mellon Foundation, American Opera Projects, the Schomburg Center for Research in Black Culture and the Museum of Modern Art, among others.

ASHLEY JACKSON, SOLO HARPIST

Praised for her rhythmic precision and dynamic range, harpist Dr. Ashley Jackson enjoys a multifaceted career as a highly sought-after musician and collaborator in New York and beyond. She holds degrees from Juilliard (DMA) and Yale University (BA, MM). As an orchestral harpist, she performs with the New York Philharmonic, Metropolis Ensemble, and NOVUS NY, and has appeared on stages in New York and around the world including Carnegie Hall, Park Avenue Armory, Royal Opera House in Muscat, Oman, and the National Center for the Performing Arts in Beijing, China. As a passionate advocate for developing new works across artistic disciplines, she has premiered works by Brad Balliett, Doug Balliett, curator Roya Sachs, Danielle Eva Schwob, and Nina Young.

Throughout her academic and professional careers, Dr. Jackson has demonstrated a commitment to diversity and inclusion within the performing arts. Her speaking engagements have included “Affinities: Margaret Bonds and Langston Hughes” (Studio Museum of Harlem) and “Representation as Resistance: How an Activist Orchestra Redresses the Push-out of Black Practitioners from Classical Music” (Harvard University). As a writer, her works have appeared on NewMusicBox (“The Cultural Citizen: How Classical Music Got Me Woke,” as well as in the International Journal of Women in Music (“Margaret Bonds and The Ballad of the Brown King: A Historical Overview”). She is currently an Adjunct Artist at Vassar, and serves as the Deputy Director of The Dream Unfinished, a diverse collective of classical musicians and activists who promote NYC-based civil rights organizations through concerts and presentations. Learn more at ashleyjacksonharp.com.

JOSEPH JOUBERT, SOLO PIANIST

It was at the request of the composer Coleridge-Taylor Perkinson himself to have Joseph Joubert record his piece *Grass*. Although Perkinson was deceased at the time, the recording was done with the Chicago Sinfonietta under the conductor Paul Freeman for Cedille Records. Mr. Joubert has performed with numerous symphonies as soloist or collaborator with artists Judy Collins, Take 6 and Three Mo’ Tenors. Currently he is finishing editing a new piano CD of his classical hymn transcriptions for piano, soon to be released.

Joseph Joubert is a hugely versatile musician whose wide-ranging accomplishments and talent as a pianist, arranger/orchestrator, Broadway conductor, and music director have taken him around the world. Last season his orchestrations were heard at the Jacob’s Theatre in the *The Color Purple* and Seth Rudetsky’s *Disaster*. Mr. Joubert was Musical Director, Arranger, and Pianist for Norm Lewis’s *American Songbook*, the PBS Live from Lincoln Center special. Mr. Joubert

received Drama Desk Award nominations for his orchestration of the acclaimed musical *Violet* by Brian Crawley and Jeanine Tesori and most recently for *The Color Purple*. He appeared in the Metropolitan Opera's revival of *Porgy and Bess* as the piano-player Jasbo Brown. He was Musical Director and Conductor for *Motown: The Musical* and conducted *The Color Purple*, *Nice Work If You Can Get It*, and the Tony Award winning *Billy Elliot* on Broadway.

Critics have hailed Mr. Joubert's "sensitive and supportive" performances as an accompanist and the "uncommon tonal beauty" of his playing. He has collaborated with such classical singers as Esther Hinds, Harolyn Blackwell, Florence Quivar, Simon Estes, and Hilda Harris, and performed with Kathleen Battle at the White House for President Bill Clinton as well as Carnegie Hall.

Mr. Joubert is at home arranging and performing in any style from classical to pop, gospel to Broadway, spiritual to R & B. He has reinterpreted classic hymns on his solo piano CD *Total Praise* and received a Grammy nomination for Best Arrangement Accompanying a Vocal for BIV's Great Joy Album. His published arrangements are performed all over the world. As a record producer and arranger/orchestrator he has worked with Ashford and Simpson, Diana Ross, George Benson, Patti LaBelle, Whitney Houston, Jennifer Holliday, Dionne Warwick, Luther Vandross, and Diane Reeves. As Musical Director for Judy Collins for five years he performed with the London Symphony and many of the major American orchestras.

Born in New York City, the son of a Baptist minister, he began playing the piano at the age of eight and by age sixteen had made his Town Hall debut with full orchestra. He received his Bachelor of Music and Master of Music degrees from Manhattan School of Music, where he studied with Dora Zaslavsky, and won the nationwide piano competition of the National Association of Negro Musicians in 1980.

THE HARLEM CHAMBER PLAYERS

VIOLINS

Ashley Horne, concertmaster
Jessica McJunkins
Garry Ianco
Chaeyoung Son
Chala Yancy*
Sandra Billingslea
Romulo Benavides
Eddie Venegas

VIOLAS

Amadi Azikiwe*
Tia Allen

CELLOS

Wayne Smith*
Carol Buck

DOUBLE BASS

Anthony Morris

HARP

Ashley Jackson

PIANO

David Berry

FLUTE/PICCOLO

Julietta Curenton

CLARINETS

Christopher Bush*
Kristina Teuschler

SOPRANO/

TENOR SAXOPHONES

Ana García Caraballos

BASSOON

Gili Sharett

FRENCH HORNS

Steve Sherts*
Steven Cohen

TIMPANI/PERCUSSION

Ed Gonzales*
Gerard Gordon
Chi-Ching Lin
Russ Nyberg

*principal

COMING SOON...

JUNE 15, 2017 AT 7 PM

CONCERT FOR UNITY:

IMMIGRANTS & REFUGEES ARE WELCOME HERE

Members of The Harlem Chamber Players will perform selections from their “Harlem Bach Project,” a modern take on original works by the master J.S. Bach, as well as other classical composers, using modern hip-hop beats. Special cameo appearance featuring a rapper of African descent TBA. Free tickets will be provided to organizations that support immigrants and refugees. Tickets are \$20 for general admission and \$15 for students/seniors. Get \$5 off when you purchase online.

Dempsey Theater, 127 West 127th Street (Between Lenox and 7th Avenues), Harlem, NY 10027

Find more info and purchase tickets via www.harlemchamberplayers.org.

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Special thanks to the following donors for their generous contributions to The Harlem Chamber Players this 2016 – 2017 season:

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James and Eileen Cohn
Kayo Der Sarkissian
Jonathan Dworkin

\$100 – \$999 (continued)

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Yin Yin Gene and Mark Schmitz
GlaxoSmithKline Foundation
Jo-Ann Graham
Winona Green
Guideposts
Nancy Hager
William Hoch and Vien Bounma
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Jennifer Lee
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Thomas Pellaton
Amy Pollack
Betty Reardon
Robyn Robinson
Sapphire Hill Global Holdings, LLC
Christine Scott-Deutsch
Susan Stevens and Samuel James
Leslee Sumner
Forrest R. Taylor
Elizabeth Voight
Kathleen Watson
Janet L. Wolfe

\$1 – \$99

Linda Blacken
Leon Bynum
Bernadette Chapman
Uldine Collins
Jocelyn Dueck
Maureen Friar
John Frisch
Ken Grinspoon and Selina Morris
Sanjeanette Harris
Yvonne Hilton
Deirdre Howley
Marie Kalson
Beatrice Klier
Gail Lerner
Ann Mayer
Mary McCune

\$1 – \$99 (continued)

Gloria McMillan
Sandra Player
Betty Reardon
Mary Richman
Sharon Richter
Morey Ritt
Robyn Robinson
Judith Rudiakov
Alan and Elizabeth Ann Sperber
Juanita R. Smith
Philip B. Spivey
Cathy Taylor
Yolanda Wyns
Kara Yeargans
Stefan and Iris Zucker

Thank you to Novella Ford and the Schomburg Center for inviting us to bring this historic program to their Langston Hughes Auditorium. Thank you to the Harlem School of the Arts for hosting rehearsals.

Thanks to all the musicians performing today for the hard work and dedication you put into the rehearsals and this evening’s concert. Thanks also to our artistic advisor Terrance McKnight in helping us plan tonight’s concert.

Special thanks to Jo-Ann Graham for your help in promoting this event. And thanks to Jeff Scott, Monica Ellis and Abyssinian Baptist Church for the bulletin announcement.

Thank you all for your continued support as we continue to build our concert series in Harlem.

The Harlem Chamber Players 2016 – 2017 Season is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; in part by former Council Member Inez E. Dickens, 9th Council District, Speaker Melissa Mark-Viverito and the New York City Council; in part by a grant from Columbia Community Service; a grant from the New York Community Trust/Charles E. Culpeper Fund; and through the generous donations of our individual supporters. This 2016 – 2017 Season is also made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the New York City Regional Economic Development Council, the Manhattan Community Award via the Borough President Gale A. Brewer, West Harlem Development Corporation, the Charles Stewart Mott Foundation, the Turrell Fund, the Lily Auchinclosee Foundation, Inc., and the Bagby Foundation.



DONATION/MAILING FORM

In order to continue our series, we need your help. Proceeds from admissions cover less than 25% of all costs in putting together our concerts.

Donate \$50 or more to get a free Harlem Chamber Players' tote bag.

Thank you for any support you are able to give!

PLEASE PRINT CLEARLY.

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Donations are tax-deductible. Please write checks to "The Harlem Chamber Players, Inc." and mail to: ✂

The Harlem Chamber Players, Inc.
191 Claremont Avenue #25
New York, NY 10027

Check your donation amount:

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Thank you for your support!



ABOUT THE SCHOMBURG CENTER

Founded in 1925 as the Negro Literature, History and Prints Division of the 135th Street Branch Library by Arturo Alfonso Schomburg, the Schomburg Center for Research in Black Culture is one of the leading cultural institutions in the world devoted to the preservation of materials focused on African-American, African Diaspora, and African experiences. Recognized for its prominence in digital humanities, scholarly research, and vast collection spanning over 10 million items, the Schomburg Center won the National Medal for Museum and Library Service in 2015. Today, the Schomburg serves as a space that encourages lifelong education and exploration with diverse programs that illuminate the richness of black history and culture, and in 2017 it was named a National Historic Landmark.

ABOUT THE HARLEM CHAMBER PLAYERS

MISSION STATEMENT

The Harlem Chamber Players is an ethnically diverse collective of professional musicians dedicated to bringing high caliber, affordable and accessible live chamber music to people in the Harlem community and beyond.

HISTORY

Harlem's acclaimed chamber music series Music at St. Mary's began in 2008 as a partnership between clarinetist Liz Player and the late violist Charles Dalton, who met while performing at a Black History Month gala concert at Weill Recital Hall at Carnegie Hall. Inspired and encouraged by the late Janet Wolfe, founder of the New York City Housing Authority Symphony Orchestra and long-time patron of minority classical musicians, Ms. Player and Mr. Dalton created a summer music festival in the neighborhood of Manhattanville/West Harlem that provided dynamic chamber music concerts. St. Mary's Episcopal Church welcomed and supported the creation of an ongoing series. After the departure of Mr. Dalton in 2010, Liz joined forces with Carl Jackson to form The Harlem Chamber Players. This 2016 – 2017 season marks our ninth season.

STAFF AND VOLUNTEERS

Liz Player, founder, executive and artistic director; Carl Jackson, development director, associate director; Terrance McKnight, artistic advisor; Deryck Clarke, educational and community outreach director; Mary Dohnalek, bookkeeper; Alice Bacon, graphic designer; Amy Fraser, administrative coordinator

BOARD

Rev. Thomas Pellaton, president; William Hoch, treasurer; Susan Macaluso, secretary; Liz Player; James Davis Jr.



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