

THE HARLEM CHAMBER PLAYERS

**9TH ANNUAL
BLACK HISTORY
MONTH CELEBRATION**



**SATURDAY
FEBRUARY 25, 2017
4 PM**

**ST. MARY'S EPISCOPAL CHURCH
521 WEST 126TH STREET, NEW YORK, NY**

PROGRAM

5 Folksongs in Counterpoint.....Florence Price

I. Calvary

II. Clementine

III. Drink to Me Only With Thine Eyes

IV. Shortnin' Bread

V. Swing Low, Sweet Chariot

An Elegy: A Cry from the Grave*.....Carlos Oliver Simon Jr.

*New York Premiere

(dedicated to Trayvon Martin, Eric Garner, Michael Brown and Alton Sterling)

Ashley Horne and Chala Yancy, violins; Tia Allen, viola; Clay Ruede, cello

Der Erlkönig.....Franz Schubert

Steven Kirby, baritone; Ashley Horne and Chala Yancy, violins;

Tia Allen, viola; Clay Ruede, cello

Three Dream Portraits.....Margaret Bonds

I. Minstrel Man

II. Dream Variation

III. I, Too

Steven Kirby, baritone; James Davis Jr., piano

INTERMISSION (15 minutes)

String Quartet.....William Grant Still

I. The Sentimental One

II. The Quiet One

III. The Jovial One

Ashley Horne and Chala Yancy, violins; Tia Allen, viola; Clay Ruede, cello

Elegie.....Jules Massenet

Steven Kirby, baritone; James Davis Jr., piano; Clay Ruede, cello

Selected Spirituals

Steven Kirby, baritone; James Davis Jr., piano

THE COMPOSERS

FLORENCE PRICE'S FOLKSONGS IN COUNTERPOINT

Florence Beatrice Price (April 9, 1887 – June 3, 1953) was the first African-American woman to be recognized as a symphonic composer and the first to have a composition played by a major orchestra.

Price was born to Florence Gulliver and James H. Smith in Little Rock, Arkansas. Price was one of three children in a mixed-race family. Despite racial issues of the era, Price's family was well respected and did well within their community. Her father was a dentist, and her mother was a music teacher who guided Florence's early musical training. Price had her first piano performance at the age of four and went on to have her first composition published at the age of eleven. By the time she was fourteen, Price had graduated from Capitol High School at the top of her class and was enrolled in the New England Conservatory of Music with a major in piano and organ. She graduated in 1906 with honors and both an artist diploma in organ and a teaching certificate. Price taught in Arkansas briefly before moving to Atlanta, Georgia in 1910, where she became the head of Clark University's music department. In 1912 she married Thomas J. Price, an attorney, and moved back to Little Rock, Arkansas. After a series of racial incidents in Little Rock, particularly a lynching that took place in 1927, the family moved to Chicago, where Price began a new and fulfilling period in her compositional career. She studied composition, orchestration, and organ with the leading teachers in the city. While in Chicago, Price was at various times enrolled at the Chicago Musical College, Chicago Teacher's College, University of Chicago, and American Conservatory of Music, studying languages and liberal arts subjects as well as music.

Financial struggles led to a divorce in 1931, and Florence became a single mother to her two daughters. To make ends meet, she worked as an organist for silent film screenings and composed songs for radio ads under a pen name. During this time, Price lived with friends and eventually moved in with her student and friend, Margaret Bonds, also a black pianist and composer. This friendship connected Price with writer Langston Hughes and contralto Marian Anderson, both prominent figures in the music world who aided in Price's future success as a composer. Together, Price and Bonds began to achieve national recognition for their compositions and performances. In 1932 both Price and Bonds submitted compositions for Wanamaker Foundation Awards. Price won first prize with her *Symphony in E Minor*, and third for her *Piano Sonata*, earning her a \$500 prize. Bonds came in first place in the song category with a song entitled "Sea Ghost." The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered the *Symphony* on June 15, 1933, making Price's piece the first composition by an African-American woman to be played by a major orchestra.

The WPA Symphony Orchestra of Detroit and the Chicago Women's Symphony also played a number of Price's other orchestral works. Price wrote other extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, spiritual arrangements, four symphonies, three piano concertos, and a violin concerto. Some of her more popular works include *Three Little Negro Dances*, *Songs to a Dark Virgin*, *My Soul's Been Anchored in de Lord* for piano or orchestra and voice, and *Moon Bridge*. Price was inducted into the American Society of Composers, Authors, and Publishers in 1940 for her work as a composer. In 1949 Price published two of her spiritual arrangements, "I Am Bound for the Kingdom" and "I'm Workin' on My Buildin'," and dedicated them to Marian Anderson, who performed them on a regular basis.

On June 3, 1953, Price died from a stroke in Chicago, Illinois. Following her death, much of her work was overshadowed as new musical styles emerged that fit the changing tastes of modern society. Some of her work was lost, but as more African-American and female composers have gained attention for their works, so has Price. In 2001 the Women's Philharmonic created an album of some of her work. Pianist Karen Walwyn and The New Black Repertory Ensemble performed Price's *Concerto in One Movement* and *Symphony in E Minor* in December 2011.

Even though her training was steeped in European tradition, Price's music consists of mostly the American idiom and reveals her Southern roots. Price made considerable use of characteristic black melodies and rhythms in many of her works. She wrote with a vernacular style, using sounds and ideas that fit the reality of urban society. Being deeply religious, she frequently used the music of the African-American church as material for her arrangements. At the urging of her mentor George Whitefield Chadwick, Price began to incorporate elements of African-American spirituals, emphasizing the rhythm and syncopation of the spirituals rather than just using the text. Her melodies were blues-inspired and mixed with more traditional European Romantic techniques. The weaving of tradition and modernism reflected the way life was for African Americans in large cities at the time. Her *Concert Overture on Negro Spirituals*, *Symphony in E Minor*, and *5 Folksongs in Counterpoint* for string quartet, all serve as excellent examples of her idiomatic work.

CARLOS OLIVER SIMON JR. AN ELEGY: A CRY FROM THE GRAVE

Carlos Simon is currently earning his doctorate degree at the University of Michigan, where he has studied with Michael Daugherty and Evan Chambers. Simon received degrees from Georgia State University and Morehouse College. His most recent accolades include the Underwood Emerging Composer Commission from the American Composers Orchestra, the winner of the

prestigious Marvin Hamlisch Film Scoring Award in 2015 and the Presser Award from the Theodore Presser Foundation. In the same year, he served as the young composer-in-residence with the Detroit Chamber String and Winds for the 2015 – 2016 season.

This piece is an artistic reflection dedicated to those who have been murdered wrongfully by an oppressive power; namely Trayvon Martin, Eric Garner, Michael Brown and Alton Sterling. The stimulus for this composing piece came as a result of prosecuting attorney Robert McCulloch announcing that a selected jury had decided not to indict police officer Daren Wilson after fatally shooting an unarmed teenager Michael Brown in Ferguson, Missouri. The evocative nature of the piece draws on strong lyricism and a lush harmonic charter. A melodic idea is played in all the voices of the ensemble at some point of the piece either whole or fragmented. The recurring ominous motif represents the cry of those struck down unjustly in this country. While the predominant essence of the piece is sorrowful and contemplative, there are moments of extreme hope represented by bright consonant harmonies.

—Carlos Simon

www.coliversimon.com

FRANZ SCHUBERT DER ERLKÖNIG

“Erlkönig” is a poem by German writer Johann Wolfgang von Goethe. It depicts the death of a child assailed by a supernatural being. It was originally composed by Goethe as part of a 1782 Singspiel entitled *Die Fischerin*. The poem has been used as the text for Lieder (art songs for voice) by many classical composers. The poem has often been set to music with Franz Schubert’s rendition, his Opus 1 (D. 328), being the best known. Other notable settings are by members of Goethe’s circle, including the actress Corona Schröter (1782), Andreas Romberg (1793), Johann Friedrich Reichardt (1794) and Carl Friedrich Zelter (1797). Beethoven attempted to set it to music but abandoned the effort; his sketch, however, was complete enough to be published in a completion by Reinhold Becker (1897). A few other nineteenth-century versions are those by Václav Tomášek (1815), Carl Loewe (1818) and Ludwig Spohr (1856, with obbligato violin) and Heinrich Wilhelm Ernst (*Polyphonic Studies for Solo Violin*). A 21st century example is pianist Marc-André Hamelin’s *Etude No. 8 (after Goethe)* for solo piano, based on “Erlkönig.”

The story of the Erlkönig derives from the traditional Danish ballad “Elveskud.” Goethe’s poem was inspired by Johann Gottfried Herder’s translation of a variant of the ballad (*Danmarks gamle Folkeviser 47B*, from Peter Søv’s 1695 edition)

into German as “Erlkönigs Tochter” (“The Erl-king’s Daughter”) in his collection of folk songs, *Stimmen der Völker in Liedern* (published 1778). Goethe’s poem then took on a life of its own, inspiring the Romantic concept of the Erl-king. Niels Gade’s cantata *Elverskud*, *Opus 30* (1854, text by Chr. K. F. Molbech) was published in translation as *Erlkönigs Tochter*.

The story involves an anxious young boy being carried home at night by his father on horseback. As the poem unfolds, the son seems to see and hear things his father does not; the father asserts reassuringly naturalistic explanations for what the child sees—a wisp of fog, rustling leaves, shimmering willows. Finally, the child shrieks that he has been attacked. The father makes faster for the house. There he recognizes that the boy is dead.

Franz Schubert composed his “Erlkönig” for solo voice and piano in 1815, setting text from Goethe’s poem. Schubert revised the song three times before publishing his fourth version in 1821. The song was first performed in concert on December 1, 1820 at a private gathering in Vienna and received its public premiere on March 7, 1821 at Vienna’s Theater am Kärntnertor.

A single vocalist sings all the four characters in the song—Narrator, Father, Son, and the Erl-king. Schubert placed each character largely in a different vocal range, and each has his own rhythmic nuances; in addition, most singers endeavor to use a different vocal coloration for each part. The Narrator lies in the middle range and begins in the minor mode. The Father lies in the lower range and sings in both minor and major mode. The Son lies in a higher range, also in the minor mode. A fifth character, the Horse, is implied in rapid triplet figures throughout the work, mimicking hoof beats.

The piece is regarded as extremely challenging to perform due to the multiple characters the vocalist is required to portray, as well as its difficult accompaniment, involving rapidly repeated chords and octaves which contribute to the drama and urgency of the piece. “Erlkönig” has been transcribed for various settings: for solo piano by Franz Liszt; for solo voice and orchestra by Hector Berlioz; for solo violin by Heinrich Wilhelm Ernst. Today you will hear an arrangement for string quartet and voice.

Inspired in part by his friendship with a number of talented singers, Schubert produced some 600 art songs during the course of his brief career (he died at age 31). ““Erlkönig”” is by far the best known of these.

MARGARET BONDS THREE DREAM PORTRAITS

For the songs in the cycle *Three Dream Portraits* (1959), Margaret Bonds (March 3, 1913 – April 26, 1972) selected poems from Langston Hughes’s collection *The Dream Keepers and Other Poems*: “Minstrel Man,” “Dream Variation,” and “I, Too.”

Bonds’ career spans from the 1930s to the 1960s, a period in which the nation’s cultural and political landscapes were dramatically shaped by the Harlem Renaissance, the Chicago Renaissance, and the Civil Rights Movement. She had set these poems in the 1950s during which the Civil Rights Movement was just beginning to gain national attention. However, there remained much to be done, and for African Americans, equality was still very much a dream.

In the opening song, “Minstrel Man,” the irony of the speaker’s laughter prevents the (white) gaze from seeing the speaker’s inner agony. The movement gradually becomes louder, as the “Minstrel Man’s” continuous laughter, singing, and dancing only mask his increasing frustration. He finally states, “You do not know, I die.” Bonds repeats this line, and the song ends in quiet defeat.

The music of the second movement, “Dream Variation,” is infused with foreign harmonies and large vocal leaps. The music is whimsical, as if to suggest the speaker’s desire for freedom of movement: “To fling my arms wide in some place in the sun/To whirl and to dance till the white day is done.”

“I, Too” begins with a self-assured quality, more so than that of the previous two songs. The opening declamation, “I, too, sing America/I am the darker brother,” however, soon gives way to resignation by the end of the piece. While the vocal line soars, singing: “They’ll see how beautiful I am,” it quickly wanes, wistfully, on the final words of the poem “– and be ashamed.” Material from the piano introduction returns to close the movement, but this time, quietly.

In her works, Bonds sought to challenge negative perceptions of African American identity in favor of celebrating the beauty in blackness. As a cultural ambassador for racial uplift, she strongly believed that art should be for and of all people. In 1964 *The Washington Post* featured an article on Bonds titled, “She Has a Musical Mission: Developing Racial Harmony, Heritage Motivates Composing Career.” Bonds expressed, “[Music] has to be human, and people have to like it; it has to move them spiritually and intellectually.”

—Dr. Ashley Jackson
www.ashleyjacksonharp.com

WILLIAM GRANT STILL STRING QUARTET

William Grant Still (May 11, 1895 – December 3, 1978) was an American composer who 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 produced by the New York City Opera. Still is known most for his first symphony, which was, until the 1950s, the most widely performed symphony 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. Of note, Still was the first African American to conduct a major American symphony orchestra, the first to have a symphony (his 1st 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.

William Grant Still was born in Woodville, Mississippi. 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 the boy greatly enjoyed. The two attended a number of performances by musicians on tour. His maternal grandmother sang African-American spirituals to him. Still grew up in Little Rock, and 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. His initial hiring by Paul Whiteman took place 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, Still received his first Guggenheim Fellowship; he 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. It was the first opera by an African American to be performed by a major company. 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. William Grant Still received two Guggenheim Fellowships. 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. The multiple symphonies, ballets and operas that he produced over the years earned him the nickname "Dean of Afro-American Composers." 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.

JULES MASSENET ÉLÉGIE

Jules Émile Frédéric Massenet (May 12, 1842 – August 13, 1912) was a French composer of the Romantic era best known for his operas, of which he wrote more than thirty. The two most frequently staged are *Manon* (1884) and *Werther* (1892). He also composed oratorios, ballets, orchestral works, incidental music, piano pieces, songs and other music.

While still a schoolboy, Massenet was admitted to France's principal music college, the Paris Conservatoire. After winning the country's top musical prize, the Prix de Rome, in 1863, he composed prolifically in many genres, but quickly became best known for his operas. From 1867 until his death, he wrote more than forty stage works in a wide variety of styles, from opéra-comique to grand-scale depictions of classical myths, romantic comedies, lyric dramas, as well as oratorios, cantatas and ballets. Massenet had a good sense of the theater and of what would succeed with the Parisian public. Despite some miscalculations, he produced a series of successes that made him the leading composer of opera in France in the late 19th and early 20th centuries. Like many prominent French composers of the period, Massenet became a professor at the Conservatoire. He taught composition there from 1878 until 1896, when he resigned after the death of the director, Ambroise Thomas. Among his students were Gustave Charpentier, Ernest Chausson, Reynaldo Hahn and Gabriel Pierné.

By the time of his death, Massenet was regarded by many critics as old-fashioned and unadventurous, although his two best-known operas remained popular in France and abroad. After a few decades of neglect, his works began to be favorably reassessed during the mid-20th century, and many of them have since been staged and recorded. Although critics do not rank him among the handful of outstanding operatic geniuses such as Mozart, Verdi and Wagner, his operas are now widely accepted as well-crafted and intelligent products of the Belle Époque.

The Belle Époque or La Belle Époque (French for "Beautiful Era") was a period of Western European history conventionally dated from the end of the Franco-Prussian War in 1871 to the outbreak of World War I in around 1914. Occurring during the era of the French Third Republic (beginning 1870), it was a period characterized by optimism, regional peace, economic prosperity and technological, scientific and cultural innovations. In the climate of the period, especially in Paris, the arts flourished. Many masterpieces of literature, music, theater, and visual art gained recognition. The Belle Époque was named, in

retrospect, when it began to be considered a “Golden Age” in contrast to the horrors of World War I.

Early in his career Massenet won a prize for his compositions that brought a well-subsidized three-year period of study, two-thirds of which was spent at the French Academy in Rome, based at the Villa Medici. During his time in Rome, Massenet met Franz Liszt, at whose request he gave piano lessons to Louise-Constance “Ninon” de Gressy, the daughter of one of Liszt’s rich patrons. Massenet and Ninon fell in love, but marriage was out of the question while he was a student with modest means.

Massenet returned to Paris in 1866. He made a living by teaching the piano and publishing songs, piano pieces and orchestral suites, all in the popular style of the day. In October 1866 Massenet and Ninon were married; their only child, Juliette, was born in 1868. Massenet’s musical career was briefly interrupted by the Franco-Prussian War of 1870 – 71, during which he served as a volunteer in the National Guard alongside his friend Bizet. He found the war so “utterly terrible” that he refused to write about it in his memoirs. He and his family were trapped in the Siege of Paris but managed to get out before the horrors of the Paris Commune began; the family stayed for some months in Bayonne, in southwestern France.

After order was restored, Massenet returned to Paris where he completed his first large-scale stage work, an opéra comique in four acts, *Don César de Bazan* (Paris, 1872). It was a failure, but in 1873 he succeeded with his incidental music to Leconte de Lisle’s tragedy *Les Érinnyes* and with the dramatic oratorio, *Marie-Magdeleine*, both of which were performed at the Théâtre de l’Odéon. His reputation as a composer was growing, but at this stage he earned most of his income from teaching, giving lessons for six hours a day.

Massenet was a prolific composer; he put this down to his way of working, rising early and composing from 4:00 in the morning until midday, a practice he maintained all his life. In general he worked fluently, seldom revising, although *Le roi de Lahore*, his nearest approach to a traditional grand opera, took him several years to complete to his own satisfaction. It was finished in 1877 and was one of the first new works to be staged at the Palais Garnier, opened two years earlier. The opera, with a story taken from the Mahabharata, was an immense success and was quickly taken up by the opera houses of eight Italian cities. It was also performed at the Hungarian State Opera House, the Bavarian State Opera, the Semperoper, Dresden, the Teatro Real in Madrid, and the Royal Opera House, Covent Garden, in London. After the first Covent Garden performance,

The Times summed the piece up in a way that was frequently to be applied to the composer's operas: "M. Massenet's opera, although not a work of genius proper, is one of more than common merit, and contains all the elements of at least temporary success."

This period was an early high point in Massenet's career. He had been made a chevalier of the Legion of Honour in 1876, and in 1878 he was appointed professor of counterpoint, fugue and composition at the Paris Conservatoire. In the same year he was elected to the Institut de France, a prestigious honour, rare for a man in his thirties.

In August 1912 Massenet went to Paris from his house at Égreville to see his doctor. The composer had been suffering from abdominal cancer for some months, but his symptoms did not seem imminently life-threatening. Within a few days his condition deteriorated sharply. His wife and family rushed to Paris, and were with him when he died at the age of seventy. By his own wish his funeral, with no music, was held privately at Égreville, where he is buried in the churchyard.

Massenet was a skillful orchestrator and provided many ballet episodes for his operas, incidental music for plays, and a one-act stand-alone ballet for Vienna (*Le carillon*, 1892). Massenet's orchestral style, with its graceful movement and bewitching color, was highly suited to classical French ballet. The *Méditation* for solo violin and orchestra, from *Thaïs*, is possibly the best known non-vocal piece by Massenet, and appears on many recordings.

We hope you will enjoy today's performance.

(Program notes, except where indicated otherwise, have been directly quoted from knowledgeable sources online for educational purposes only).

TRANSLATIONS

ERLKÖNIG

By Johann Wolfgang von Goethe

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?
Mein Sohn, es ist ein Nebelstreif.

“Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir,
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.”

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind.

“Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein.”

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich seh es genau;
Es scheinen die alten Weiden so grau.

“Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt.”
Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids getan!

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not;
In seinen Armen das Kind war tot.

THE ERL-KING

Translated by A.Z. Foreman

Who rides so late on a night so wild?
A father, through darkness and wind with his child.
He holds the youngster. His arm is tight
To keep him warm in the cold of night.

“My son what’s wrong why do you hide your eyes?”
“Look father; can you not see the Erl-King rise?
The Erl-King there, all gowned and crowned?”
“My son, it’s the fog that lines the ground.”

You lovely child, come away with me.
Our games together - what games they will be!
I have gorgeous gardens along the shore.
My mother will cloak you in gold galore.

“My father, my father, can you not hear
The promise the Erl-King breathes in my ear?”
“Calm down, my child, take it easy there.
It is just withered leaves in the windy air.”

So, sweet little boy, will you come my way?
My daughters will wait on you night and day.
My daughters will dance through the night in a ring.
You’ll rest as they rock you and sleep as they sing.

“My father, my father, can you not see
In the darkness his daughters are looking at me?”
“My son, my son. All I see is the way
The old gray wayside willow trees sway.”

I love you, your allure is stirring my lust.
And if you are unwilling, I will take as I must!
“Now father! Now father! He won’t let me go!
The Erl-King yokes me and hurts me so!”

The father cringes. He spurs his horse along.
His arm clasps his moaning son ever strong.
With worry and fear into court he sped,
The boy held there in his arms was dead.

ÉLÉGIE

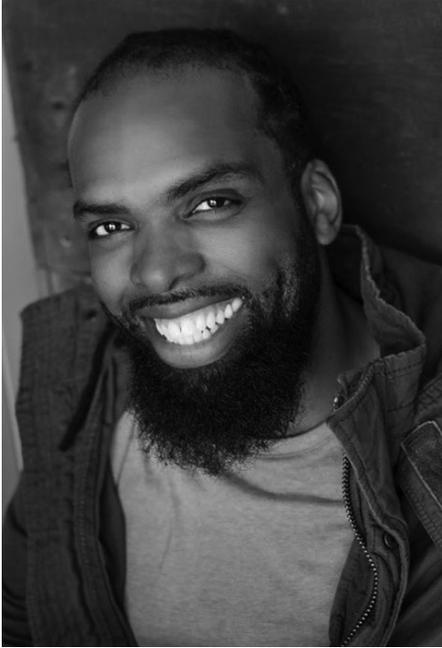
By Louis Gallet

Ô, doux printemps d'autre fois, vertes saisons,
Vous avez fui pour toujours!
Je ne vois plus le ciel bleu;
Je n'entends plus les chants joyeux des oiseaux!
En emportant mon bonheur,
Ô bien-aimé, tu t'en es allé!
Et c'est en vain que revient le printemps!
Oui, sans retour, avec toi, le gai soleil,
Les jours riants sont partis!
Comme en mon coeur tout est sombre et glacé!
Tout est flétri pour toujours!

ELEGY

O sweet Spring of yesteryear, green seasons,
You have fled forever!
I no longer see the blue sky,
I no longer hear the joyous songs of the birds!
You've vanished with my happiness,
O beloved, you have gone away!
And it is in vain that the Spring returns!
Yes! Along with you, the gay sun,
The laughing days have flown on!
As my heart is dark and frozen,
All is withered forevermore!

ABOUT THE ARTISTS



STEVEN KIRBY, BARITONE

Baritone-Steven Kirby hails from Springfield, Massachusetts and now currently resides in New York City. Steven is thrilled to perform with The Harlem Chamber Players for the first time in this Black History Month Celebration.

Steven has performed in numerous operas, oratorios and musicals around the United States and Europe; *Madama Butterfly*, *Porgy & Bess*, *Carmen*, *Il Trovatore*, *Show Boat*, *My Fair Lady*, *Le Nozze di Figaro*, *Pirates of Penzance*, *La Traviata*, and Handel's *Messiah* to name a few. Educationally, Steven earned his Bachelor of Music degree in Music Education and Master of Music degree in Voice Performance

and Pedagogy from Westminster Choir College in Princeton, New Jersey. In addition to his vocal career Steven also teaches music and conducts his own high school choir, teaches voice privately, and is a conductor of the New York City All City High School Chorus.

ASHLEY HORNE, VIOLIN

A native of Los Angeles, violinist Ashley Horne has appeared as a soloist and chamber musician around the world. A graduate of the Juilliard School, he is known for his "bright tone and fine overall sense of style" (Dennis Rooney of *Strad Magazine*). He has performed regularly with American Symphony Orchestra, Brooklyn Philharmonic, Bard Festival Orchestra, Westchester Symphony, West-Park Chamber Society, Gateways Music Festival, Dance Theater of Harlem Orchestra and New York City Opera, as well as on Broadway's *The Scarlet Pimpernel*, *The Wild Party*, *Carousel*, *The Producers* and *On the Town*. He has been the featured soloist and concertmaster of numerous ensembles, including The New Black Repertory Ensemble, The Antara Ensemble of NY, Cascade Festival Orchestra, and Aspen Young Artists Orchestra and has recently been named the music director of The Antara Ensemble. His recording of Henry Cowell's *Fiddler's Jig* with the Manhattan Chamber Orchestra can be heard on Koch International. Mr. Horne has been a recitalist at Lincoln Center's Alice Tully Hall. Solo and chamber music performances have taken him to many interesting parts of the

globe, such as Spain, Portugal, the Azores Islands, Odessa and Istanbul. Filmgoers can see Mr. Horne in “Le Mozart Noir,” the PBS documentary of violinist and composer Chevalier de Saint George, as well as in Eddie Murphy’s “Coming to America.”

CHALA YANCY, VIOLIN

Chala Yancy enjoys a career as a chamber musician, studio violinist and early childhood music educator.

Yancy graduated from the High School for the Performing and Visual Arts in Houston, Texas in 1994; received her Bachelor of Music from NYU in 1998; and earned her Masters Degree from the Manhattan School of Music in 2000.

As a studio musician, Chala has appeared on stage with world-renowned performing artists such as Adele, A Great Big World, Johnny Mathis, Darlene Love, Toshi Reagan, Il Volo, Mos Def, Don Omar, Beres Hammond, David Broza, and Kanye West. Television appearances include Good Morning America, The Today Show, The Tonight Show, and Late Night with Seth Meyers, and on Broadway with Young Frankenstein, Motown: The Musical, and Amazing Grace. She has also performed at Lincoln Center’s American Songbook Series with Imani Uzuri, as well as the Kennedy Center during the DC Jazz Festival and Jazz at Tanglewood with, Paquito D’Rivera, Mike Mossman, Nnenna Freelon, and Mike Garson.

She can be heard on recordings by A Great Big World, Alicia Keys, James Carter, Regina Carter, David Broza, Papo Vasquez and the Might Pirate Troubadours as well as on Tania Leon’s Inura: For Voices, Strings, and Percussion, which was nominated for a Latin Grammy and a Grammy.

Chala plays with the Orchestra of St. Luke’s, Harrisburg Symphony and the International Street Cannibals new music ensemble.

TIA ALLEN, VIOLA

Tia Allen has performed at Carnegie Hall, Alice Tully Hall, Radio City Music Hall, Metropolitan Museum, Royal Opera House of Muscat, and the Teatro Nacional in Santo Domingo, and performed as a member of the Dayton Philharmonic as part of the diversity fellowship program. As a freelance artist in New York City, she has performed with Tony Bennett, Lady Gaga, Frank Ocean, Bebe Winans, Seal, Cee-Lo, and Nikki Jean. She has made televised performances on the “Late Show with David Letterman” and “Law and Order: SVU.” She has appeared in the modern movie remake of “Annie.” Per request of

Lorin Maazel, she has performed as principal violist at Castleton Music Festival. Broadway performances include *An American in Paris* (Palace Theatre) and *On the Town* (Lyric Theatre).

She is a fellowship member of Spoleto Festival in Charleston and a six summer veteran of the Aspen Music Festival and School where she performed *Souvenir de Florence* with Julia Fischer in the Benedict Music Tent. She has also performed at festivals in Graz, Austria, and Nice, France. With a passion for chamber music, she performs regularly with The Harlem Chamber Players and the MUNY Program. As an educator she teaches with the Harmony Program and has held an educational quartet residency at the University of Massachusetts, Lowell with Quatuor Mahogany. Tia began playing the viola under the tutelage of Alice Young and Miles Hoffman in her hometown of Columbia, Maryland. She is a two time Geraldine Gee Competition winner from University of Cincinnati College Conservatory of Music where she received her BM and MM in performance.

After completing her studies in Cincinnati with Masao Kawasaki and Catharine Carroll she moved to New York City, where she studied with Karen Dreyfus at Manhattan School of Music, and received a Professional Studies Certificate in Performance and a Professional Graduate Diploma in the Orchestral Performance Program. In addition to Lorin Maazel, she has performed under the baton of Paul Gemignani, George Manahan, Velery Gergiev, and Phillippe Entremont.

CLAY RUEDE, CELLO

Cellist Clay Ruede has appeared as a soloist in North America and Europe and participates in a variety of ensembles that reflect an involvement with almost every aspect of contemporary musical life. He has performed with ensembles as diverse as the Metropolitan Opera Orchestra and the contemporary music ensemble Speculum Musicae, and he was the cellist in the Arden Trio for 25 years. Mr. Ruede served for over a decade as principal cellist for City Center's Encores Orchestra and the American Theater Orchestra, as well as Garrison Keilor's "Coffee Club" orchestra for performances, broadcasts, and recordings of classic American music. A prominent member of New York City's recording industry, Clay can be heard in film scores for Spike Lee's and the Disney Studios' films, and has recorded for the eminent film composers Ennio Moricone and Elmer Bernstein. Mr. Ruede has recorded the complete Beethoven Sonatas, the Caprices and Etudes for solo cello of August Franchomme, piano trios of Ravel, Saint-Saens, Mendelssohn, Haydn, Arthur Foote and Evan Ziporyn, and music of the composers Milton Babbitt, Philip Glass, and Stephen Sondheim, and is currently preparing a recording of the complete sonatas of the French post-impressionist composer Joseph Guy Ropartz. He has performed as both a soloist

and an ensemble player for recordings and broadcasts that feature the singers Marilyn Horne, Barbara Streissand, Thomas Hampson, Emmylou Harris, Bjork, the Back Street Boys, Jewel, and Billy Joel, jazz artists Stanley Turrentine, Chico O'Farrell, and David Liebman, and the groups Smashing Pumpkins and Blues Traveler. Mr. Ruede can be heard as the solo cellist in the late filmmaker Robert Altman's film, "the Company."

JAMES DAVIS JR., PIANO

One of the most recognized emerging music directors, James Davis Jr. has proven to be an artistic leader who captivates musicians, audiences, and communities with his deep passion for music.

As a music director, producer, conductor, performer, arranger and teacher, James is actively involved in the modern effort to preserve live music performance and to present music as an essential part of our culture and education. James' musicianship and artistic sensitivity both as a performer and a director have afforded him the opportunity to collaborate with a myriad of notable artists across genres including Ashford & Simpson, Alicia Keys, Jessye Norman, John Legend, Lyle Lovett, Richard Smallwood and Wynton Marsalis.

His work behind the scenes is as equally intriguing as his stage presence as a conductor and instrumentalist. Known for his masterful productions and entertainment business acumen, James is on the short list of music directors who are sought out by industry professionals for music-related events and projects. James is the founder and president of JDJ Music, Inc. and has made an imprint both culturally and globally on the music scene. Most recently serving as the associate music director for Arena Stage's 2014 production of Smokey Joe's Cafe, James has supervised musical productions at Radio City Music Hall, Lincoln Center, The Metropolitan Museum of Art and The Apollo Theater, to name a few. Additionally, James was appointed Artistic Director/Curator of the August 2014 Lagos Jazz Festival in Lagos, Nigeria. James also serves as the Director of Music Ministries & Fine Arts at the historic Abyssinian Baptist Church in New York City and is currently the Associate Music Director for Opera Ebony. He has produced and arranged music for both film and television, including Spike Lee's "Red Hook Summer" and State Farm's commemorative commercial for the 10th Anniversary of 9/11, which aired nationwide.

A native of Winstonville, Mississippi, James' musical skills were evident from a very young age, as he started playing the piano on his own at age three. His first formal musical training commenced at age seven when he began studying piano and music theory with H.E. Marshall. James graduated from Morehouse College

in 2004, where he studied piano with W. Floyd Ruffin and Joyce Johnson of Spelman College. He also studied organ performance and literature with David Oliver and choral and orchestral conducting with David Morrow. Additionally, James participated in piano master classes with Awadagin Pratt, Stewart Goodyear and Joseph Joubert and conducting master classes with Robert Spano and Donald Runnicles. Also, while attending Morehouse, James became accompanist for the renowned Morehouse College Glee Club and by his senior year was named Student Conductor, a position that had not been attained by a non-music major in 25 years. In the summer of 2003, in the absence of the director David Morrow, he led the Morehouse Glee Club on a week-long tour of California cities. James is master of instruments in the keyboard family, including piano, pipe organ, Hammond B3 organ and synthesizer. His solid music education and natural born talent fuel his intrinsic drive to perform and produce music of all styles. James currently resides in New York City.

You may learn more about James Davis Jr. at www.jdjmusic.com.

ERIC K. WASHINGTON, HOST

Eric K. Washington is an independent historian and the author of the book, *Manhattanville: Old Heart of West Harlem*, which drew the half-forgotten neighborhood back into a well-earned spotlight. His research produced the Landmarks Preservation Commission's report for its 1998 designation of St. Mary's Episcopal Church Manhattanville—The Harlem Chamber Players' home base—as an official New York City landmark. His permanently displayed interpretive signage in West Harlem Piers Park, on the Hudson River at the foot of 125th Street, earned him the Municipal Art Society's coveted 2010 MASTerworks Award. He is a key narrator of the documentary short, "Manhattanville: A New York Nexus," that is part of Columbia University's permanent exhibition about the area's historic dairy industry. Eric is a current fellow of Columbia's Community Scholars Program 2014 – 2017. He was a recipient of the CUNY Graduate Center's Leon Levy Center for Biography Fellowship 2015 – 2016, to research the life of James H. Williams (1878 – 1948), a Harlem community hero who was chief for nearly half a century of the iconic African American workforce known as Red Caps at Grand Central Terminal. His resulting biography, *Boss of the Grips*, was recently acquired by Liveright, an imprint of W.W. Norton, is to be published in the fall of 2018.

Learn more about Eric K. Washington at www.about.me/ericKwashington.

ACKNOWLEDGEMENTS

Special thanks to all the musicians performing today for all the hard work and dedication you put into the rehearsals.

We are sad to announce that our longtime friend and cellist Lawrence Zoernig (March 19, 1960 – February 3, 2017) passed away suddenly this month. There will be a Memorial Service on Sunday, March 19, 2017 at 3 PM at Christ and St. Stephen's Church, 120 West 69th Street, New York, NY, between Broadway and Columbus Avenue. If you wish to assist Lawrence's family, please make a donation via their GoFundMe site: www.gofundme.com/lawrence-zoernig-memorial-fund.

Each year we try our best to keep bringing high-caliber, accessible and affordable or free live classical music uptown to our own neighborhoods, and we need your help this year more than ever. We are working very hard to raise enough funds to be able to cover the programs we have scheduled for this 2016 – 2017 season, including the Harlem premiere of *A Hug for Harlem*, and we hope you will consider giving a little bit more this year.

Donate \$50 or more today and pick up a free Harlem Chamber Players' tote bag. Good for grocery shopping and good for the environment!

Thanks to Harlem One Stop for posting our concert announcements.

For your recording needs, call Robert Olmsted at 917-446-0946 or email him at robertolmsted@hotmail.com. Thanks to our photographer Bob Curtis.

Special thanks to Susan Penn, David Miller, Camilo Lopez, and Jacob Austin for helping with today's concert. Thanks to William Hoch, our treasurer, for keeping our finances in order.

Last but not least, thank you all for your continued support as we continue to build this 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 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, West Harlem Development Corporation, the Charles Stewart Mott Foundation, the Turrell Fund, and the Bagby Foundation.



2016 – 2017 SEASON SUPPORTERS

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

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Stefan and Iris Zucker

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. Also receive 2 free tickets to our Concert with Opus 118 Harlem School of Music for donations at \$100 or more.

Thank you for any support you are able to give!

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Donations are tax-deductible. Please write checks to "The Harlem Chamber Players, Inc." and mail using the enclosed stamped envelope or hand to an usher.

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Thank you for your support!



ABOUT US

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. Following the enthusiastic reception of the festival, the former rector, Rev. Dr. Earl Kooperkamp, of the historic 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 eighth season.

ST. MARY'S CHURCH

Established in 1823, St. Mary's Episcopal Church of Manhattanville is among the oldest churches in Harlem. For over 180 years, St. Mary's Church has been an important part of the West Harlem community, inspiring and responding to the needs of its people. Among the services the church provides are the St. Mary's Food Pantry, the Homeless Hunger Outreach, the Prison Ministry Outreach Program and an internship for young theological students. The burial vault of the church's founders, Lieut. Jacob Schieffelin and Hanna Lawrence Schieffelin, is still visible from the porch of St. Mary's Church, which continues to be a vital hub in the West Harlem community. In 1998 the New York City Landmarks Preservation Commission designated the combined church, parish house (1851) and Sunday School building (1890) complex a New York City landmark.

STAFF

Liz Player, founder and executive director; Carl Jackson, development director, associate director; Deryck Clarke, community outreach and educational program director; Mary Dohnalek, bookkeeper; Amy Fraser, administrative coordinator

BOARD

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

UPCOMING EVENTS & NEWS

SATURDAY, MARCH 25, 2017 AT 4 PM

6TH ANNUAL CONCERT W/OPUS 118 HARLEM SCHOOL OF MUSIC
Hear the highly acclaimed students from Opus 118 and meet the legendary founder and master teacher Roberta Guaspari, the inspiration behind the award-winning documentary *Small Wonders* and Miramax's film, *Music of the Heart*, starring Meryl Streep.

Here at St. Mary's Episcopal Church, 521 West 126th Street.

Tickets are \$20 for general admission and \$15 for students/seniors.

THURSDAY, APRIL 27, 2017 AT 6:30 PM

THE HARLEM PREMIERE OF A HUG FOR HARLEM

This season's highlight features the Harlem premiere of *A Hug for Harlem* for orator and orchestra by composer Jeff Scott of the Grammy-nominated group Imani Winds and composer of "urban classical" music. This piece takes its listener on a heartrending journey from the Jim Crow era through the Great Migration and to the Harlem Renaissance. Special guest artists will be the Grammy award-winning pianist Joseph Joubert and conductor John McLaughlin Williams, the first African-American to win a Grammy award as conductor. Also featuring Terrance McKnight as host and orator and virtuoso harpist Dr. Ashley Jackson. Music by William Grant Still and Coleridge-Taylor Perkinson.

The Schomburg Center for Research in Black Culture, 515 Malcolm X Boulevard/Lenox Avenue at 135th Street.

Tickets are \$30 for general admission and \$25 for Schomburg members and will be available soon.

COMING IN JUNE 2017

A CONCERT FOR IMMIGRANTS

We are thrilled to announce we were awarded a special grant by former Council Member Inez E. Dickens (who has moved on to become an Assemblywoman) as part of New York City's Cultural Immigrant Initiative to put together a program specifically for immigrants or foreign-born New Yorkers. Please stay tuned for details and visit our website and Facebook page for updates!

Visit our website www.HarlemChamberPlayers.org and sign up for our email list to get concert announcements and other updates.



THE HARLEM CHAMBER PLAYERS, INC.

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