

THE HARLEM CHAMBER PLAYERS
PRESENT THEIR

**SEASON
OPENING
CONCERT**



SEPTEMBER 29, 2017 AT 7 PM

**BROADWAY PRESBYTERIAN CHURCH
601 WEST 114TH STREET, NEW YORK, NY**

PROGRAM

Pale Yellow* (from the Piano Trio).....Jennifer Higdon

**Dedicated to the memory of cellist Lawrence Zoernig (1960 – 2017)*

Joyce Hammann, violin
Clay Ruede, cello
Joseph Joubert, piano

String Quartet No. 1 in D Major, Op. 11....Pyotr Tchaikovsky

I. Moderato e semplice

II. Andante cantabile

III. Scherzo. Allegro non tanto e con fuoco – Trio

IV. Finale. Allegro giusto – Allegro vivace

Joyce Hammann, violin
Belinda Whitney, violin
Tia Allen, viola
Clay Ruede, cello

INTERMISSION - 15 minutes

Piano Quintet No. 2 in A Major, Op. 81.....Antonín Dvořák

I. Allegro, ma non tanto

II. Dumka: Andante con moto

III. Scherzo (Furiant): molto vivace

IV. Finale: Allegro

Joseph Joubert, piano
Joyce Hammann, violin
Belinda Whitney, violin
Tia Allen, viola
Clay Ruede, cello

PROGRAM NOTES

JENNIFER HIGDON (B. 1962)

PALE YELLOW (2003)

Pulitzer Prize winning composer Jennifer Higdon (b. 1962) is one of the most acclaimed contemporary women composers today. Not too bad for the self-professed “black sheep” of a rock-and-roll family, the girl who never had a formal music lesson until college, who had to apply to the University of Pennsylvania’s graduate program three times before she was accepted and who needed two tries to graduate.

Higdon’s music has the distinction of being at once complex, sophisticated but readily accessible emotionally. She started out as a largely self-taught flautist in her high school band. She had discovered a flute in her attic. It was an inauspicious beginning for one of America’s most celebrated contemporary composers. She received her first formal music education at Bowling Green State University.

She then managed to be get accepted to the prestigious Curtis Institute of Music in Philadelphia. After Curtis, she applied to the University of Pennsylvania’s graduate program in composition, but was rejected twice before being admitted. When she was finally accepted into the program, the going was not always easy, especially when her first Ph.D. thesis was rejected by the committee. Higdon’s second dissertation, a string quartet called *Voices*, which was commissioned by the Philadelphia Chamber Music Society, passed. She graduated and subsequently later joined the faculty of the prestigious Curtis Institute of music, where she now teaches composition.

Jennifer Higdon was born on the last day of 1962 in Brooklyn but was raised in Atlanta and later on a rural Tennessee farm, where her hippie parents steeped her early in a counterculture filled with “art happenings” and experimental film festivals. From the beginning, she was encouraged to question authority and to think outside the lines. Growing up, she wanted to be a writer, and to this day she publishes essays and sometimes writes her own liner notes.

She writes of her *Piano Trio*, the first movement of which is entitled “Pale Yellow”:

Can music reflect colors and can colors be reflected in music? I have always been fascinated with the connection between painting and music. In my composing, I often picture colors as if I were spreading them on a canvas, except I do so with melodies, harmonies and through the instruments themselves. The colors that I have chosen in both of the movement titles and in the music itself, reflect very different moods and energy levels, which I find fascinating, as it begs the question, can colors actually convey a mood?

Composing “is a very serious need,” Ms. Higdon says. “I have to express things.” She says that writing her composition *Blue Cathedral* in 1999 after the death of her brother, Andrew Blue Higdon, “was the most cathartic thing I could have done.”

Echoes of past American composers like Aaron Copland can be heard in works like “Blue Cathedral,” the most frequently performed piece in the 2007 – 2008 season of those composed during the past 25 years, according to the League of American Orchestras. Another of Ms. Higdon’s most popular works is the bluegrass-inspired *Concerto 4-3*. She was awarded the Pulitzer Prize in 2010 for her *Violin Concerto*, which she wrote for the violin soloist Hilary Hahn. The roster of past Pulitzer Prize composers include Aaron Copland, Charles Ives, Virgil Thomson, Samuel Barber (twice), Elliott Carter (twice), George Crumb, Ned Rorem and John Adams.

But Ms. Higdon has had her share of detractors, who told her she could not compose because she had started so late; that a flute performance major couldn’t be a composer; that she would never make a living; and that she would never get into graduate school. Some male composers grumbled to her face that she has only been successful because she is a woman. “Everyone runs into naysayers,” Ms. Higdon said, “but if you love something enough and feel passionately enough, you just go on ahead, walk right round the person saying it, proceed down the road and don’t look back.”

PYOTR TCHAIKOVSKY (1840 – 1893)

STRING QUARTET NO. 1 IN D MAJOR, OPUS 11 (1871)

The *String Quartet No. 1 in D major, Opus 11*, subtitled the “Accordion,” was Tchaikovsky’s first completed string quartet published during his lifetime. (An earlier attempt was abandoned after the first movement had been completed). It was premiered in Moscow in March 1871.

The opening theme is played by the quartet, softly, in unison. These opening chords gave rise to an apt nickname for the quartet, “The Accordion.” Tchaikovsky is a composer best known for large musical works and grand dramatic gestures: orchestral music, opera and ballet. He had no strong personal affinity for chamber music—though his output was not negligible: three string quartets, a piano trio, a string sextet and miscellaneous works for violin and piano. Despite many wonderful moments, his chamber music as a whole was not held in high esteem. But even the stalwart critics acknowledge that his *String Quartet No. 1* is a fine work of art. Consistently appreciated since its debut, the quartet enjoys significant fame: it is one of the first noteworthy works of Russian

chamber music, (the first great string quartet before Borodin) and it contains one of Classical music's greatest hits, which, according to Tchaikovsky's own diary, moved Tolstoy to tears.

The melancholic Andante cantabile movement, which has become famous in its own right, was based on a folk song the composer heard at his sister's house at Kamenka whistled by a groundskeeper. When the quartet was later performed at a tribute concert for Leo Tolstoy, the author was said to have been brought to tears by this movement. In his reply to Tolstoy's letter, Tchaikovsky wrote: "I cannot express how honored and proud I felt that my music could make such an impression on you". When members of the the Zoellner String Quartet, at her request, performed the second movement for Helen Keller, who rested her fingertips on a resonant tabletop to sense the vibrations, she, too, reacted strongly. The melody from the 2nd theme of the Andante cantabile movement, in D-flat major, was also used as the basis for the popular song "On the Isle of May," popularized by Connee Boswell in 1940.

The occasion which led Tchaikovsky to compose the *String Quartet No. 1* in 1871 was the proposal of an all-Tchaikovsky concert by the Moscow Conservatory at which Tchaikovsky was a meagerly paid professor, by no means well-known. Tchaikovsky recognized that such a concert would bring him to the attention of the general musical public and if well attended, would supplement his negligible professor's salary.

Unlike many great musicians, Tchaikovsky was not a child prodigy. Up to his early twenties he expected to take up a civil-service career. Fortunately, he found his calling when he began taking classes at the new music school in St. Petersburg. After leaving the St. Petersburg Conservatory, he embarked on a three-fold career that involved teaching at the even newer conservatory of Moscow, writing music criticism, and composing.

His string quartets all date from what might be called his first creative period: the late 1860s through early Seventies. Prominent pieces from those years include *Romeo and Juliet*, the first three symphonies, the *Piano Concerto in B-Flat Major*, and his first ballet, *Swan Lake*. The works from this period were, for the most part, successful. However, they did not provide immediate financial security. Tchaikovsky's life as a full time composer of independent means would not begin until 1876. That's when Nadezhda von Meck, a wealthy, music-loving widow, took particular interest in *The Tempest*, a Shakespearean fantasy that followed *Romeo and Juliet*. The stipend she would later grant Tchaikovsky helped free him from his money worries. Tchaikovsky's cordial but arm's-length relation-

ship with Mme. von Meck (they never met) was still in the future in 1871, when Tchaikovsky decided to supplement his modest income from teaching and journalism by staging the concert.

The concert that introduced this piece, the *String Quartet No. 1* was an unqualified success and gave the emerging composer some much-needed recognition. Newspaper critic Herman Laroche raved of the concert, “Tchaikovsky’s compositions revealed a rich and sympathetic talent. The String Quartet was distinguished by the same delightfully succulent melodies, beautifully and interestingly harmonized”.

ANTONÍN DVORÁK (1841 – 1904)

PIANO QUINTET NO. 2 IN A MAJOR, OP. 81 (1887)

The *Piano Quintet in A Major, Op. 81*, is easily one of the finest examples of late Romantic chamber music.

The work was actually composed as the result of the composer’s attempt to revise an earlier work, *Piano Quintet in A major, Op. 5*. Dvořák was dissatisfied with the Op. 5 quintet and destroyed the manuscript not long after its premiere. Fifteen years later, he reconsidered and retrieved a copy of the score from a friend and started making revisions. However, he later decided that rather than submitting the revised work for publication, he would compose an entirely new work using some of its elements.

Written between August and early October of 1887, it is a work that stands alongside the Brahms *Piano Quintet in F Minor* as one of the great works of the chamber music repertoire written for piano and string quartet. Dvořák’s quintet is a mixture of his personal form of expressive lyricism as well as a utilization of elements from Czech folk music. Those elements include styles and forms of song and dance, but not actual folk tunes; Dvořák created original melodies in the authentic folk style. The *Piano Quintet No 2 in A major* was written as Dvořák approached the zenith of his international fame. It was composed in the surroundings of Dvořák’s summer country retreat, Vysoka. The premiere was given on January 8, 1888 at a concert in the Rudolfinum in Prague. Dvořák’s sublime *Piano Quintet in A Major* occupies a lofty place in the chamber music canon.

We do hope you will enjoy tonight’s program.

ABOUT THE HOST & PERFORMERS

JOSEPH JOUBERT, PIANIST

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.

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.

JOYCE HAMMANN, VIOLIN

A most versatile musician, Joyce Hammann, is equally at home on the concert stage, in a jazz club, or at a rock concert. It all began when her mother, a concert pianist, enrolled Joyce and her 2 brothers for Suzuki violin lesson at the age of 7, and she had the opportunity to study with Suzuki himself. She was only 10 when she was chosen by Leonard Slatkin to be the youngest member of the newly formed St. Louis Youth Symphony where she soon became concertmaster. By the time she graduated high school, Joyce had already performed extensively in solo and ensemble recitals and had earned many honors including The Hilda E. Stroh Award and The St. Louis Women's Association Scholarship. She earned her Bachelor's and Master's degrees from The Juilliard School of Music where she studied with the eminent pedagogues, Ivan Galamian, Oscar Shumsky and Dorothy Delay. During this time she was artist-in-residence at Bargemusic and was also winner of the Midland-Odesa Award, Peter Oundjian Award and The Berg Competition amongst others. She garnered such reviews as "splendid soloing" and "sweet, rich tone" from *The New York Times* for her recitals and concert performances.

After graduating she was concertmaster of many orchestras and continued her solo and chamber music career. She was already choosing her eclectic path by becoming a member of Trio Con Brio and the jazz quintet Satin Dolls. Drawn to new music, she became a member of the Sirius String Quartet and formed a violin/cello duo (Hammann/Calhoun duo) for which many new works were commissioned. She recently appeared as soloist with The Scandia Symphony, premiering 3 concerti. She has performed and recorded with such artists as Paul McCartney, Sting, Michael Jackson and Bruce Springsteen. Her discography includes John Zorn's "String Quartets," Sam Zyman's "Bashe," Uri Caine's "Wagner and Venezia," "Mozart Re-Imagined," and "The Othello Syndrome," Michael Brecker's Grammy award winning "Wide Angles," Gil Goldstein's "Under Rousseau's Moon," Ted Nash's "Double Quartet," and Mark Feldman's "Book of Tells."

Currently, she is the concertmaster for the longest running show on Broadway, *The Phantom of the Opera*. She continues to perform chamber music in the summers as a member of The Craftsbury Chamber Players in Vermont and with The Meeting House Players in Cape Cod. Joyce has toured throughout Europe

with Uri Caine as solo violinist with his jazz ensemble and as concertmaster for Fred Hersch's "Coma Dreams," a jazz theater project.

When not performing, Joyce enjoys spending every minute she can with her bassist husband Jeffrey Carney and their son, Jackson.

BELINDA WHITNEY, VIOLIN

Belinda Whitney has freelanced in New York City for over twenty-five years. She has served as concertmaster on Broadway in such shows as *Beauty and the Beast*, *South Pacific*, and *The King and I* at Lincoln Center. She is concertmaster and personnel manager of the Knickerbocker Chamber Orchestra. She has won awards in the Carnegie Hall International American Music Competition and the Savannah Symphony National Violin Competition, and appeared in recital and concert in the U.S and Europe. Ms. Whitney is delighted to appear with The Harlem Chamber Players.

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-Saëns, 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 Streisand, Thomas Hampson, Emmylou Harris, Björk, 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*.

IN MEMORIAM: LAWRENCE ZOERNIG, CELLO



Lawrence Zoernig (March 19, 1960 – February 3, 2017) was principal cellist of many New York symphony and chamber orchestras, including New York Chamber Orchestra, Bachanalia and Opera Manhattan.

Mr. Zoernig premiered Lars-Erik Larsson's *Concertino* for Cello and String Orchestra at Trinity Church with the New York Scandia Symphony, for which he is also principal cellist. As a chamber musician, he performed frequently with the Goliard Ensemble and Bachanalia. He appeared as soloist and chamber musician in New York at Carnegie Hall, Alice Tully Hall, Bruno Walter Auditorium at Lincoln Center, Steinway Hall and in Washington, D.C. at the Phillips Collection and

the Kennedy Center. As an international artist, Mr. Zoernig was presented at the Teatro Amazonas in Manaus, Brazil and the World Expo in Seville, Spain. Lawrence Zoernig received a Bachelor of Music degree from the Cleveland Institute of Music where he studied with Alan Harris, and a Master of Music degree from the Juilliard School where he studied with Harvey Shapiro.

ACKNOWLEDGEMENTS

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

We would also like to give a huge thanks to our community partners, Goddard Riverside Community Center, Harlem School of the Arts, Harlem Opera Theater, and the Schomburg Center for Research in Black Culture.

Special thanks to Amy Fraser and Renee Robinson for helping us with our pre-season mailings.

Thank you Linda Schreiber for your lovely remarks about Lawrence. And thank you to Alicia Hall Moran and Jason Moran for the bottles of wine for tonight's reception.

We are trying 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 again this year. We are working very hard to raise enough funds to be able to cover the programs we have scheduled, including this season's headliner concert *Harlem Songest*, scheduled for June 1, 2018, and we hope you will consider giving a little bit more this year.

Thanks to Harlem One Stop for posting our concert announcements. Thanks to William J. Zick for posting our announcements on Africlassical.com and Africlassical.blogpot.com.

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, Amy Fraser, Camilo Lopez, and Deryck Clarke for helping with today's concert.

Last but not least, thank you all for your continued support as we continue to build this series in Harlem.

The Harlem Chamber Players 2017 – 2018 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 a grant from Columbia Community Service; in part by a grant from the Lily Auchincloss Foundation; in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; in part by West Harlem Development Corporation via the Tides Foundation; and through the generous donations from our supporters and donors.

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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.

We would also greatly appreciate your support in helping us present some of Harlem's best voices with orchestra and conductor in our Harlem Songfest, scheduled for June 1, 2018 at Miller Theatre!

We hope to see you this season and 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.

Check your donation amount:

\$25 \$50 \$100 \$250
\$500 \$1,000 Other _____

Check one:

- Please list me as a donor.
- Please DO NOT list me as a donor.
- Check here if any or all of your contribution may be used toward the production our Harlem Songfest. Please indicate the amount you would like allotted toward this premiere: _____

Thank you for your support!



2017 – 2018 SEASON SUPPORTERS

Special thanks to the following donors for their generous contributions toward The Harlem Chamber Players' Spring 2017 and this 2017 – 2018 season:

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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 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 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, an East Harlem native, to form The Harlem Chamber Players. This 2017 – 2018 season marks our 10th Anniversary Season.

STAFF

Liz Player, founder and executive director; Carl Jackson, associate director, stage manager and public relations; Deryck Clarke, educational program director; Amy Fraser, administrative coordinator

BOARD

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

ADVISORY COMMITTEE

Jo-Ann Graham, Ph.D., Joseph Joubert, Lee Koonce, Jean McCurry, Terrance McKnight, Alicia Hall Moran, Jason Moran.

UPCOMING EVENTS

SUNDAY, OCTOBER 29, 2017 AT 2 PM

AN AFTERNOON OF CHAMBER MUSIC

Members of The Harlem Chamber Players perform music by Beethoven, Ysaÿe, Florence Price and Gary Fagin. Goddard Riverside Community Center's recently renovated Bernie Wohl Center at 647 Columbus Avenue at 91st Street. Tickets are \$12 to \$35.

FRIDAY, NOVEMBER 17, 2017 AT 7 PM

ANNUAL BACH CONCERT

The Harlem Bach Project continues with more of Bach's magnificent music. Featuring conductor James Davis Jr., NY Philharmonic's harpsichordist Paolo Bordignon, tenor Christopher Sierra, and violinist Belinda Whitney. Here at Broadway Presbyterian Church. Tickets are \$20 for general admission and \$15 for students/seniors.

THURSDAY, FEBRUARY 15, 2018 AT 6:30 PM

10TH ANNUAL BLACK HISTORY MONTH CELEBRATION

Members of The Harlem Chamber Players present Afro-British composer Samuel Coleridge-Taylor's *Nonet* in a FREE concert. (You must RSVP online.) Also featuring soprano Andréa Bradford and baritone Kenneth Overton in music by H. Leslie Adams and selected spirituals. This concert is part of the month-long Harlem Classical Music Celebration. Learn more on our website.

SATURDAY, MARCH 24, 2018 AT 4 PM

JOINT 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 Miramax's film, *Music of the Heart*, starring Meryl Streep. St. Mary's Episcopal Church, 521 West 126th Street, between Broadway and Amsterdam. Tickets are \$20 for general admission and \$15 for students/seniors.

FRIDAY, JUNE 1, 2018 AT 7 PM

HARLEM SONGFEST

We will close our 10th Anniversary Season with a gala concert, presenting some of the best voices in Harlem—Met Opera sopranos Janinah Burnett and Brandie Sutton, mezzo-soprano Lucia Bradford and baritone Kenneth Overton. James Davis Jr. will conduct. This concert features selected works for voices and orchestra chosen from the operatic repertoire. Miller Theatre at Columbia University at 2960 Broadway at 116th Street. Tickets are \$20 – \$50.

Visit www.HarlemChamberPlayers.org for more info and to buy tickets.

OTHER EVENTS

SUNDAY, OCTOBER 22, 2017 AT 4 PM

HARLEM OPERA THEATER'S 2017 VOCAL COMPETITION FINALS
Music Industry professionals will judge Vocal Competition Finalists on the standard techniques of the classical voice and overall performance. Winners of the College and Professional Divisions who have advanced to the Competition Finals are eligible to win the Judges and Audience Choice Awards.

Church of the Intercession, 550 West 155th Street and Broadway.

\$25 General Admission, \$20 Seniors and Students, \$15 for groups of 6 or more.

Visit www.harlemoperatheater.org or call 212-592-0780 for more info.

FEBRUARY 2018

HARLEM CLASSICAL MUSIC CELEBRATION

The Harlem Chamber Players join Harlem Opera Theater, Opera Ebony, Opera Noire and Three on 3 Presents for a month-long celebration of classical music uptown in Harlem. Visit our website soon for more information and to see a calendar of events.



HARLEM SONGFEST **FRIDAY, JUNE 1, 2018 AT 7 PM**

Tickets are now on sale online* at:
www.HarlemSongfest.brownpapertickets.com

\$50 - VIP reserved seating Patron Tickets
(plus you will be listed as a supporter)

\$25 - General Admission at the door

\$20 - Senior/Student Discount at the door

*All General Admission and Student/Senior tickets are \$20 online.



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